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MP 1-6 (6)

MOTION PICTURE HERALD

3 JUN - 5 1967
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REVIEWS

(In Product Digest)

Escape Me Never
So Well Remembered
The Upturned Glass
In Self Defense
Road to the Big House
Bulldog Drummond Strikes Back
Linda Be Good
On the Old Spanish Trail

(In News Section)

Christmas Eve

JOHNSTON FIGHTS INDUSTRY "SMEAR" BY THOMAS COMMITTEE

OHIO EXHIBITOR GIVES HIS RECIPE FOR KILLING TAXES

20th-FOX AIMS NEW SHORTS PROGRAM AT EXPLOITATION

MEMBERS IN 33 STATES, TOA SAYS, STARTING NEW DRIVE

THEATRE SALES

In this issue: **"ABOUT THE PITCH", AN EDITORIAL ON THE PLACE OF REFRESHMENT SERVICE IN THE CONDUCT OF THE THEATRE**

VOL. 169, NO. 5; NOVEMBER 1, 1947

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1947 by Quigley Publishing Company.*





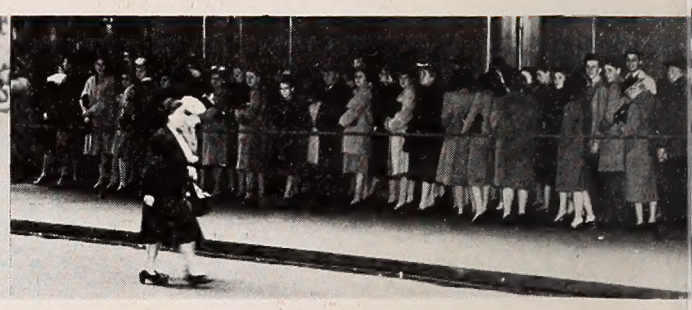
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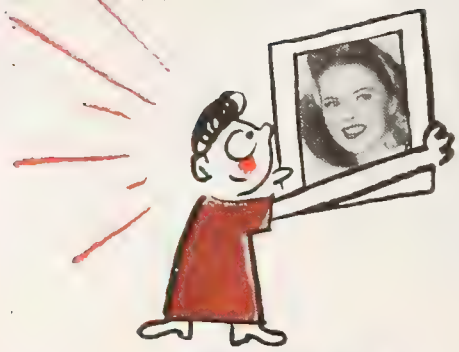


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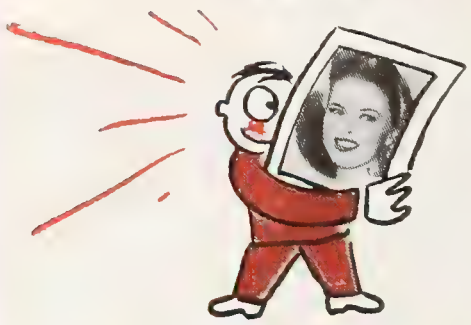


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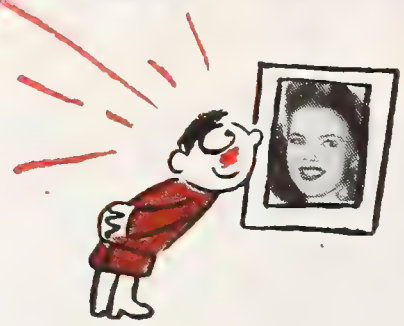
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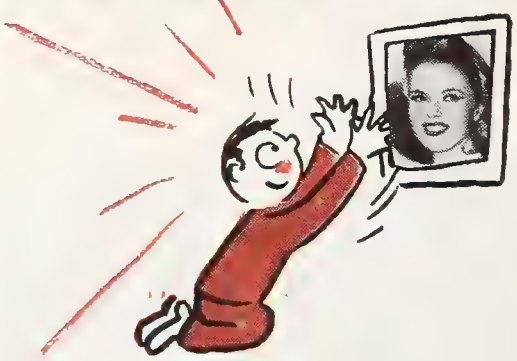
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Screen Play by Charles Hoffman · From a Novel by Edith Roberts · Music by Franz Waxman

Produced by ALEX GOTTLIEB

AND

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EVERYWHERE

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WARM

WELCOME

FOR

EVERY

RELEASE FROM

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COLOR BY TECHNICOLOR

"DARK PASSAGE"

"THAT HAGEN GIRL"

"THE UNSUSPECTED"

"ESCAPE ME NEVER"

"MY WILD IRISH ROSE"
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20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 169, No. 5 — November 1, 1947

WASHINGTON

THE industry of the motion picture and its Hollywood came off with a markedly good press through last week's initial sessions of the hearings before the Un-American Activities Committee. There was competent, expert and calm testimony on the principles and position controlling the product. This week temperatures and voices rose as the focus turned to personalities.

All that brought heated exchanges in dialogue in the tense hearing chamber. The guards had a chore or two and the gavel was loud and insistent. That was the inevitable consequence of an inevitable trend toward dramatizations. Congressional hearings often go that way.

Mostly the Hollywood names which came up were among those that go speeding by in the credit titles while the patrons wait for the picture to get started. For this hour those names became the show.

Meanwhile, and so far, despite the heats and fervours, there was not yet evidence of Un-American, Communistic or related infiltration of moment affecting motion pictures delivered to the public.

It is of interest to note here that thus far nothing has been heard of any movement to bring exhibitor representatives of the great picture public to the stand to testify of discoveries of, or reactions to, alien indoctrination of the screen. There are large areas of the land where there are assuredly few Communists or sympathizers, indeed, and where audiences would be making decidedly articulate comment to the management, were they to find provocation.

The motion picture's case is in the product. It is not at stake among the assorted ideologies of the folks in the factory.

■ ■ ■

IN PRAISE OF CORN

SHOULD you be able to notice it, amid the clash of East and West, the din of empires breaking up and the ebullitions in the crucible of destiny, there is a new ripple of critical discontent among the cognoscenti about the cultural status of the screen. Once again the literati, the illuminati and the culturines are not pleased. The cultural liberals are unhappy because the will of the common man and the girl he goes with seem to prevail. This is about as disturbing to your editor as it is to the exhibitor, who is concerned with not so much the service of the art as of the customer, even unto candy and popcorn.

The most recent focus of this critical attention is "Unconquered", by Mr. Cecil B. DeMille, a work strictly in his tradition and technique. The fact that he continues in full flower of box office competency in the longest career of top rank production for the screen is the highest attest of merit in the judgment of those for whom pictures are made.

Elected as representative of culturine criticism are two expressions. In the *New York Times*, Mr. Bosley Crowther finds pictures arriving at "their second childhood" and "the styles of 1921", as evidenced by "Unconquered". He considers it "as subtle as a juvenile comic strip". Admitting that, how subtle would he have cinema addressed at those sixty-to-ninety million persons who are to be pleased enough to pay for multi-million dollar productions? If you get subtle with half that many, you have lost them. They are subtle like Pegler, Winchell and Donald Duck.

Hardly, or not any, more approving is the comment of Mr. Otis L. Guernsey, Jr., in the *New York Herald Tribune*, but with a shade more tolerance, when he remarks of the same picture: " . . . There is hardly a moment of believable excitement in the two hours and twenty minutes of its running time. But the panorama of visual effects . . . makes a hypnotic substitute for dramatic logic." That is Mr. Guernsey's dramatic logic, not the customers'. They are not looking for logic. They want things to occur, in rapid succession. They are, for their theatre hour at least, surrendered to emotion. Logic is likely to be a pain in the neck to them and they do not set out from home to buy it.

Once again may it be said that the motion picture theatre is not approached by its customers as a place of controversy, of consideration, of issues, of thinking — it is a place for feeling, for emotion, and for its millions those emotions are simple and basic, never complex.

The box office people neither study nor think about pictures. They look at them. If they like them, they say so to friends and neighbors. Consider the current careers of "The Yearling" and "Gone With the Wind".

Also, dramatic logic, in either of these succesful productions, if present, is irrelevant to basic appeal.

■ ■ ■

¶ As we this week record the passing of Mr. Arthur S. Dickinson, it is appropriate to give tribute to his twenty diligent years in the service of the industry and the conservation department of the Motion Picture Association. Through the period of his attentions the motion picture continuously and notably improved its record for fires and operational mishaps. He was an engineer equipped for his work and attended to it.

■ ■ ■

QUOTES OF THE WEEK

KANSAS CITY — Cecil B. DeMille, at an Advertising Club meeting: "Whenever there is a debate on the topic of 'Is There a Red Menace in Hollywood?' one side smears Hollywood with mud and the other side smears it with whitewash. The subject is too important for either mud or whitewash." —*From Motion Picture Daily.*

NEW YORK — Joan Crawford, in a cigarette advertisement: "It's so much richer, yet actually milder! No other leading cigarette gives me less throat irritants.
—*From the New York Times.*

WASHINGTON — Eric Johnston testifies at Congressional Committee hearing: "Why," asked Mr. Stripling, "is Mr. McNutt here?" Replied Mr. Johnston: "It might be well to have him on hand — Mr. McNutt may have to hold my hand."—*From Bureau report.*

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Newsreel Week

NEW YORK Governor Thomas E. Dewey has proclaimed October 30 to November 5 as Newsreel Week "in recognition of the daily achievements of cameramen, technicians and editors." Mr. Dewey characterized the reels as "one of the most interesting developments in the domain of public information within the last four decades." The governor said "the excellence of American newsreels is to be seen not only in their technique but also in their enterprise and the high standard of their editing. . . . American newsreels serve not only contemporary, but also future history. Thanks to the skill of the men who make them, they preserve for future generations not merely the facts of present-day events, but the actual voices and appearances of the men and women who take part in those events. It is fitting that we set aside a period to pay tribute to this invaluable medium of communcation."

Dracula in Person

DRACULA, in the person of Bela Lugosi, has decided on a personal appearance tour in theatres throughout the U. S. The appearances, according to Mr. Lugosi, are in the nature of a celebration since this month, 20 years ago, Mr. Lugosi created the title role in "Dracula" on Broadway and then later went to Hollywood in the same role. Mr. Lugosi will present a dramatization of Edgar Allan Poe's "The Tell-Tale Heart" at midnight horror shows.

Target for Tonight

THIEVES have been giving some special attention to the Empire theatre, in the heart of St. John, New Brunswick. First a thief sneaked into the theatre office, seized the cash box and escaped with about $250 in bills and silver. Then, during the few weeks following the first robbery, three additional breaks were made into the theatre building and into the office, where petty cash drawers were forced open and about $10 was taken each time. Thus far the police have made no arrests.

Railroad Theatre

THE PENNSYLVANIA RAILROAD announced Monday that it will put into service sometime around Christmas a new kind of recreation car that will combine a newsreel theatre, a nursery, a reading room, and a sunken buffet lounge. The theatre will show newsreel continuously aboard the line's Jeffersonian. Three of the cars are currently being constructed.

MOTION PICTURE HERALD

for November 1, 1947

JOHNSTON and McNutt hit committee "smear" charges — Page 13

THE Probe and the Issues—Red Kann comments from Washington — Page 15

EXHIBITOR in Ohio shares his recipe for killing tax — Page 18

SMALLER New York towns may be granted tax powers — Page 18

RODGERS says no advanced admissions for "Dolphin Street" — Page 19

MEMBERS in 33 states, Theatre Owners of America now claim — Page 20

20TH-FOX plans to make shorts which are really exploitable — Page 24

FRENCH film industry is facing its most serious crisis — Page 26

GOLDWYN says exhibitors must "quit squeezing" producers — Page 26

RANK goes into Germany with plans to compete with U. S. films — Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 29

THREE press services to make newsreels for television — Page 36

SERVICE DEPARTMENTS

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Juke Box Song

IGOR STRAVINSKY is a man who has written "Sacre du Printemps," "Petruchka," and "Firebird," all of which, say some of his critics, sound as if they had been scored for boiler factories. Be that as it may, Mr. Stravinsky decided recently to adapt his "Firebird" ballet music into a slow fox trot. He titled it "Summer Moon" and the thing's ready for the juke boxes now. Mr. Stravinsky did this because, frankly, he wanted to make some money. And, after all, it had been suggested to him that if he died leaving his compositions intact in their classical, or long-haired, form, then some orchestra leader would do the adapting—as has happened to Chopin and Tchaikovsky—and Mr. Stravinsky would get nothing at all. The revamped "Firebird," incidentally, made front page news in the New York papers when the composer announced his plans.

Caravan

THE RCA Victor-Allied Stores Television Caravan, equipped with $150,000 worth of television equipment and happy with what was called "a highly successful tour," returned to New York from its 22-week, 14,500-mile nationwide trip this week. The Caravan, aiming to introduce television to sections of the country where the medium still is largely unknown, began its tour in Reading, Pa., May 20. Then it returned to the eastern seaboard, drove through the middlewest, down to Florida, up through Louisiana and Texas to Iowa and Minnesota and westward to Idaho and Washington, returning through Montana to close in Akron, Ohio, last week. In Akron, the Caravan, for the first time, showed the new RCA Victor large-screen receiver in a store. Altogether the tour covered 22 cities and exhibited television to more than 1,500,000 persons in Allied Stores.

Room Service

THERE'S no excuse for newspaper editors and radio commentators on the West Coast to ignore "Power Behind the Nation," the Technicolor short produced by Warner Brothers and being distributed under the auspices of the Motion Picture Association. Out there Douglas F. George, exploitation man for Warner Theatres' Pacific Coast Division, has obtained a 16mm print of the short, has packed that up in a neat bundle with his own 16mm sound projector, and is bringing previews of the short right into the newspaper and radio offices. Results have been exceptional. News stories, editorials and special radio broadcasts have come out of these personalized previews.

High Dance

SOME HIGH AND FANCY dancing was to take place on top of the Capitol theatre, New York, on Friday. Reason for the dancing is that "Unfinished Dance" was to open at the theatre on Thursday. On Friday, then, a pair of aerialists were to perform a dance upon an 18-inch platform supported by a 50-foot pole extending into the air above the Capitol's new 75-foot high electric sign. The thing we're wondering about is that the Capitol insists upon calling the aerialists' act an "Unfinished Dance." What's going to happen? The aerialists going to fall off that platform or something?

"Jolson" Abroad

Sydney Bureau

THE "JOLSON STORY" totted up one of the most remarkable motion picture records ever set in Australia. The picture is now on its third time around the suburbs, has had two Sydney major theatre releases and is playing on opposition circuits at the same time. Suburban screenings first time around numbered 118; on the second time, 87, and already more than 50 theatres have booked it for a third time. Films normally finished the Sydney suburbs in 13 weeks, but "The Jolson Story" has been around for 24 and will be there for some time yet. Even while in the suburbs it came back to the city for a third run where it drew huge crowds to the big Empire threatre. Hoyts circuit booked "Jolson" for 21 theatres first time around the suburbs; for 20 the second time around, and has nine booked so far for the third time. The Acme Circuit's figures were 19, 17 and 15; Western Suburbs Cinemas, 20, 6, 19.

Santa Claus

THE EDITORIAL writers of the Baltimore *Morning Sun* keep a close eye on the latest Hollywood features, and so when the Post Office Department comes up with the information it is contemplating a three-cent postage stamp featuring a picture of Santa Claus, they are entirely capable of making suitable and intelligent comment, relating the whole matter to the political world of today. September 4 the *Sun* warned if the Post Office goes through with its plan, "It will run into difficulties which are well known to all movie-goers who saw 'The Miracle on 34th Street.'" That feature, of course, had as the crux of its plot a courtroom scene in which a judge had to decide whether or not Santa Claus was legal and actual. Comments the *Sun*: "It is the unwritten law of American stamp design that no living persons shall appear on a stamp. Therefore, if the Post Office Department puts Santa Claus on a stamp it will be announcing its decision that Santa Claus is not a living person. Stop and think, Mr. Hannegan; is it smart politics at this time to go on record with the opinion that there is no Santa Claus? Thousands of parents will never forgive you, and the opposition will have a field day at your expense.

Lights Out

BECAUSE they believe "excessive and improper use of outdoor advertising signs has become a public nuisance," the New York Citizens Zoning Committee announced last week that it would sponsor a movement for more restrictive laws, better enforcement and elimination of abuses and removal of many lighting displays. According to Latham C. Squire, secretary of the organization, the group will prepare "comprehensive amendments" to the current zoning regulations and administrative code to solve the sign problem. Recently there's been in court and out of court to-do over the brightness of motion picture theatre signs on Broadway.

Grand Tour

Johannesburg Bureau

NOT SINCE the King and Queen of England visited South Africa had there been so much excitement. Tyrone Power was in town.

His recently completed tour of South Africa was an overwhelming success and the scenes in the big cities such as Cape Town and Johannesburg were the biggest ever recorded any celebrity and second only to the Royal Tour from the standpoint of the huge crowds that packed the main streets of both cities to greet him.

Mr. Power met Prime Minister Jan Smuts, Cabinet Ministers and mayors.

Dividend

WARNER BROTHERS has declared a quarterly dividend of 37½ cents a share on its common stock, payable on January 5, 1948, to stockholders of record on December 5, 1947. The company has called for payment on November 28, 1947, of the $1,591,000 installment due November 1, 1948, on its two per cent term bank loan.

PEOPLE

CECIL B. DEMILLE, producer, was guest of honor at a dinner at the Baker Hotel in Dallas Wednesday given by KARL HOBLITZELL and ROBERT J. O'DONNELL of the Interstate Circuit.

J. CHEEVER COWDIN, board chairman of Universal, was guest speaker at a meeting of the Association of Customers' Brokers Tuesday in the governors' room of the Curb Exchange in New York. He spoke on the problems of the motion picture industry and its future.

BOB HOPE, ROBERT MONTGOMERY, ALEXIS SMITH, CRAIG STEPHENS and GENE KELLY have been invited to attend the second annual command film performance in London. They are expected to arrive in London November 17 on the *Queen Mary*.

HERBERT KAUFMAN, associated with Paramount Pictures for many years, has resigned as sales manager of the Paramount Seattle office to become sales representative for the Selznick Releasing Organization in that territory.

C. B. AKERS, Griffith Amusement Company executive in Oklahoma City, announced his resignation Monday from the company to become associated as a partner-manager of Griffith's two houses and projected drive-in theatre in Hobart, Okla.

MAX ROTH, Eagle Lion district manager for the Chicago-Indianapolis-Milwaukee-Minneapolis territory, has resigned, effective immediately. Mr. Roth will announce future plans shortly.

EDWARD TIDWELL, general manager of C. and R. Theatres of Oklahoma City, has resigned and will be succeeded by CHARLES FREEMAN, advertising manager for the circuit. Mr. Tidwell's resignation will be effective November 1.

PATRICK MEEHAN, deputy commissioner of New York City's Department of Licenses, will be acting commissioner, succeeding BENJAMIN FIELDING, who resigned last week to head the City Welfare Department.

ANGELO STEVENS, president of the Ottawa, Can., Theatre Managers Association, and SAMUEL HEBSCHER, secretary, had their resignations from that organization rejected at a meeting of the organization Monday. They will continue in office until the next regular election.

JAMES SAUTER has been elected executive vice-president of the James J. Walker Memorial, Inc. The memorial will be set up to perpetuate the name of the late New York mayor through aid to the city's youth welfare organizations.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York," Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, 624 South Michigan Avenue; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. 1.; Toronto, W. M. Gladish, 242 Millwood Road; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Amsterdam, Philip de Schaap, 82 Jekerstraat; Berlin, Hubertus zu Loewenstein; Madrid, Pedro Gonzales, Nunzez de Arce 11; Jaffa, Ibrahim Zein, Bustros St., P.O. Box 4; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Budapest, Alexander Fodor, Nurnberg utca 49; Zurich, Carlo Fedier, c/o Cine Suisse, Kappelergasse 13; Prague, Joseph B. Kanturek, Lobkovicovo nam 18; Sydney, Frank O'Connell, Box 2608—G.P.O. Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Ernesto Sanchez Ortiz, P.O. Box 1043; Montevideo, Paul Bodo, Calle Francisco Bauza 3662; Sao Paulo, Brazil, I. A. Ekerman, Rua Guaianazes 159; Santiago, Chile, Maria Romero, Revista "Ecran," Bellavista 069; Caracas, Venezuela, Mrs. Frank M. Caldwell, Apartado 1706. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:







AS KENTUCKY'S Association of Theatre Owners met, last week, in Louisville. Above, Ted Gamble, at the left, TOA president, chats with Kentucky exhibitors Karl Herzog of Hawesville; Adolph Baker, Owensboro; Guthrie Crowe, the organization's president, and Edward Ornstein, Brandenburg. At the left, foreground, William Carroll, Indiana ATO secretary, and Col. Charles Mitchell, Barboursville.

STOPPING OVER in Denver, Charles Schlaifer, director of advertising and publicity for Twentieth Century-Fox, was guest of honor at a luncheon in the Brown Palace Hotel. His host was Frank H. Ricketson, president of Fox Intermountain Theatres. Above, in left to right order, are James Dugan, Twentieth Century-Fox branch manager; Mr. Schlaifer, suitably hatted, and Mr. Ricketson.



SMPE AWARDS. Loren Ryder, left, Society of Motion Picture Engineers president, gives its highest honors, the Samuel Warner medal, to John Maurer, the Progress medal to Dr. John Frayne and the Journal Award to Dr. Albert Rose, right. The presentations were made during the 62nd semi-annual banquet, at the Hotel Pennsylvania in New York, convention site, last week.



SUNDAY MOVIES in Winchester, Va. Part of the crowd, half a block long, drawn to the Capitol theatre's first Sunday show, Paramount's "Welcome, Stranger".



By the Herald

ADVANCED ADMISSIONS and "Green Dolphin Street" were the topics for William F. Rodgers, MGM vice-president and general sales manager, left, at a trade luncheon last week in New York. See page 19.
With him is Terry Ramsaye, MOTION PICTURE HERALD editor.



AN OVERWHELMING SUCCESS is what observers termed Tyrone Power's South African tour. The scene above is at Johannesburg where an estimated 150,000 persons packed the processional route.
Mr. Power saw Cabinet ministers, diplomats, mayors, local stage folk, and theatremen. It was said his tour was second in drawing power only to that made by the King and Queen.



LUNCHEON in Hollywood for a British visitor at Paramount as Arthur Christiansen, London *Daily Express* editor, was entertained by Y. Frank Freeman, Paramount vice-president. Left to right, Mrs. Christiansen, Alan Ladd, Mr. Christiansen, Mrs. Ladd, Mr. Freeman.

OPENING, in Montreal, right. Posed in the lobby of the new 740-seat Odeon-Cremazie are, in usual order, Leslie H. Kemp, J. Arthur Rank organization; George Peters of the Odeon Theatres of Canada; Gustave Monette of General Theatres; Philippe Brais, that company's president; Clare Appel of Odeon, and Gordon Dann, General Theatres.





EXPERTS in advertising and merchandising. The scene at the Associated Motion Picture Advertisers luncheon in New York last week as Alfred Seaman, copy supervisor of the Compton Agency, spoke. At his right are Reginald Clough, editor of *Tide,* and Emerson Foote, of Foote, Cone & Belding; at his left are Phil Williams, AMPA vice-president, and Charles Seivert, New York *World-Telegram* advertising news editor.



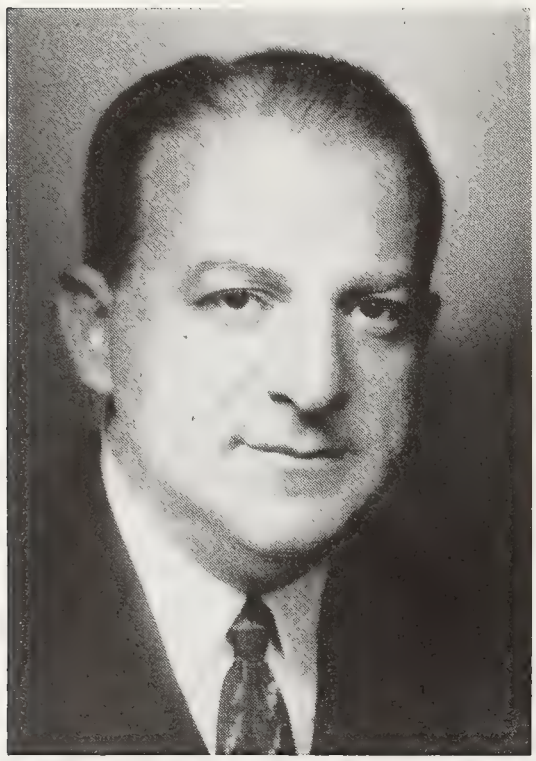
By the Herald



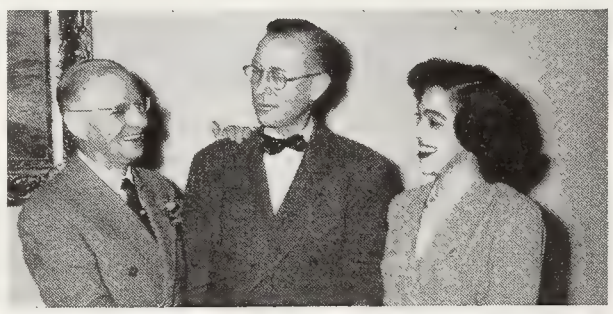
By the Herald

HARI S. DASGUPTAR, of India, photographed during a New York visit. He has been studying production technique in Hollywood for the past two years. Mr. Dasguptar said he would become a producer in India soon.

ROBERT SAVINI, left, president of Astor Pictures, and also of the Yucca Picture Corporation, recently formed, returned to New York last week after a production inspection and visits to Seattle and San Francisco exchanges. Yucca has completed three Sunset Carson westerns, he reported.



S. H. FABIAN, president of Fabian Theatres, last week became chairman of the amusement division of the 1947 fund-raising drive of the Federation of Jewish Philanthropies. Mr. Fabian said he expected full support from the industry.



IN DENVER, Harry Huffman, left, Fox Denver district manager, gave a check to Dr. Campton Bell, Denver University School of the Theatre director, and Mavis McGrew, Children's theatre director. The check represented profits from children's shows at the theatres.





By the Herald

SAMUEL GOLDWYN called trade writers into his New York office Tuesday morning and lectured them on the crisis in the industry.
See page 26.

FRENCH PRODUCTION costs are 12 times higher than before the war, Rene Clair, left, producer-director of RKO Radio's "Man About Town", said in New York last week.

JOHNSTON AND McNUTT HIT COMMITTEE "SMEAR" CHARGES

MPA Counsel Demands Proof of "Pressure" Hints; "Halt Intimidation" — Johnston

by J. A. OTTEN
in Washington

The investigation into Communism in Hollywood by the House of Representatives Committee on Un-American Activities turned violent this week. Charges and counter-charges were hurled in and out of the crowded House Caucus room in the old House office building in Washington, from where the fight spread to the radio and to the advertising columns of the newspapers. It was making copy and headlines.

The stake, Eric Johnston said in a speech over the Columbia Broadcasting System Wednesday night, was the fair reputation of the industry, which he said had been damaged by reckless and unfair charges, vilification, and "noise and bluster."

Round by round, this was how it happened:

1. Monday Mr. Johnston, as president of the Motion Picture Association, took the stand at his own request and in a lengthy statement said the industry itself, not the Government would continue to determine what goes on the screen.

2. Ruffled at the implication that the Committee was trying to control the screen, J. Parnell Thomas, chairman, accused Mr. Johnson of failing to cooperate, hinted darkly of pressures brought to bear upon the Committee to modify or call off the investigation, and made sinister implications of corruption in the fact that the MPA itself employed an ex-Communist (Edward M. Cheyfitz).

3. Paul V. McNutt, counsel for the industry read a statement from the floor demanding proof of Mr. Thomas' charges of pressure to stop the hearings.

In answer on Wednesday, Chairman J. Parnell Thomas declared that the spotlight his Committee had put on Communist activity in Hollywood would not be turned off "until all the Communists in Hollywood are exposed."

"The Committee," he said, "is well aware that powerful influences have sought in every manner to divert this Committee from its main course of inquiry."

But, he maintained, he was "proud to say that this Committee has not been swayed, intimidated or influenced by either Hollywood glamour, pressure groups, threatened ridicule, or high-pressure tactics on the part of high-paid puppets and apologists for certain elements of the moving picture industry."

Mr. Thomas said Wednesday his Committee would announce on Thursday or Friday a list of 79 Hollywood personalities accused of being Communists. The present "phase" of the investigation, he said, would end Friday if the present rate of progress was maintained. But Mr. Thomas said, "another phase" would begin sometime soon at which time scripts and completed pictures would be discussed. He refused to name the pictures, but said he would discuss 20 to 26 films.



Eric Johnston on the stand

"I do not know," he said, "of any outright Communist films, but it is in the lines that the writers put in many films that we find evidence of Communist infiltration."

In his radio speech Wednesday evening Mr. Johnston demanded fair play in the investigation and said it was "incredible to think that the chairman of the Committee would level such charges without providing proof." He demanded that the Committee produce the list of pictures which it claims contain Communist propaganda and wondered why the list had not been produced.

Suave and assured, Mr. Johnston took the stand Monday to say: "We insist on our right to decide what will or will not go in our pictures. I intend to use every influence at my command to keep the screen free. I don't propose that Government shall tell the motion picture industry, directly or by coercion, what kind of pictures it ought to make."

Mr. McNutt's statement quoted the chairman of the committee as saying: "We had some very prominent persons in this country who, either through you (Eric Johnston) or someone you are associated with, contacted and got in touch with us and asked us to lay off or postpone it."

That charge, said Mr. McNutt, "does grave damage to our industry and seriously reflects on the personal integrity, loyalty and patriotism of individuals associated with it."

Reading that statement from the floor at Tuesday's afternoon session, Mr. McNutt demanded proof of the "gratuitous insinuations."

Chairman Thomas replied that his Committee would give a full and detailed answer. He then asked whether the MPA employed "Mr. Cahill," identified as John T. Cahill, former U. S. Attorney in New York.

Mr. McNutt said he was employed.

"Do you know Mr. Cahill went to our chambers?" Mr. Thomas asked.

"Yes," said Mr. McNutt.

"Do you know why?"

"Yes. To get some information in order to be prepared."

"That's right," said Mr. Thomas. "You answered it."

Mr. Thomas then asked about Morris Rosner. Mr. McNutt said he did not know him.

Demands Correction of "Damaging Impression"

In his Monday testimony, Mr. Johnston demanded that the committee do three things: correct in public hearings the damaging impression given during the first week that Hollywood is "running over with Communists"; make public the list of films it thinks contain Communist propaganda or absolve the industry from the charges against it, and expose Communism but stop "tying a Red tag on innocent people by indiscriminate labeling."

"The American motion picture industry grew by its own efforts," the statement declared. "It has rejected subsidies and government assistance. It wants no hand-outs from government. All it asks is a fair shake and a chance to live and grow and serve its country without being unfairly condemned and crucified."

"Can't Make Good Pictures In Atmosphere of Fear"

Mr. Johnston echoed earlier statements by Mr. McNutt that "you don't need to pass a law to choke off free speech. . . . Intimidation or coercion will do it just as well. You can't make good and honest motion pictures in an atmosphere of fear."

In an implicit defense of the many industry workers under fire from committee witnesses, the MPA president told the hearing that "loose charges can hurt little people. They can take away everything a man has—his livelihood, his reputation, and his personal dignity."

The spectators applauded when Mr. John-

(Continued on following page)

THE PROBE AND THE ISSUES

by RED KANN

in Washington

CHAIRMAN THOMAS of the House Committee on Un-American Activities may pretend his super-colossal Hollywood investigation is aimed not at interference but merely at exposure. Its effect nevertheless is to intimidate and coerce the industry into an even more rigid acceptance of his concepts of Americanism.

There are without doubt circumstances under which such an investigation as this one would be proper. If motion pictures were undermining the American form of government and menacing it by their content, it might become the duty of Congress to ferret out the responsible persons. But clearly this is not the case. Moreover the entire process in which a committee chairman is allowed unlimited freedom and his targets must remain simply targets is inherently offensive and should be changed to bring some degree of equity into the proceedings.

As a fundamental right, attorneys for all interested parties at all Congressional hearings should be extended the privilege of cross-examination. Some Congressional committees do allow the cross-examination of witnesses and considering the low repute into which many such investigations have fallen, it should behoove Thomas and other committee chairmen to do a little soul-searching to determine the cause of the criticisms certain committee hearings have invoked.

Is it not the sensible course to judge the product on the basis of its output as a whole and to believe that the responsible heads of the industry are wise enough, and that rank-and-file American opinion is shrewd enough, to detect and correct any important misuse of films for Communist purposes?

No one to date has cited a specific, incontrovertibly obvious example of a Hollywood film which has sought to warp the faith of Americans in the basic principles of their form of government.

The proof of a Communist menace in Hollywood would lie in the pictures produced, not in the opinion of one director concerning another's political and economic views. Hollywood, like the rest of the United States, is entitled to the widest range in political views, but the task of investigating Communist infiltration should not be conducted in the interest of sensation involving serious, unsupported accusations against individuals.

There is a tremendous difference between criticism of things American and propaganda to undermine America. The committee must hold the fact rigidly in mind. Whenever it fails to do so, freedom of expression, including freedom of the press, is endangered.

* * * *

The above is a composite of eight editorials which deal with the major issues at stake in Washington. The newspapers from which this comment has been assembled are the New York Times, New York Herald-Tribune, Washington Post, Los Angeles Daily News, Denver Post, St. Louis Post-Dispatch, Charleston (W. Va.) Daily Mail and Lynchburg (Va.) Daily Advance.

JOHNSTON

(*Continued from preceding page*)

ston finished his statement, but Chairman Thomas and committee chief investigator Robert Stripling were unimpressed and got right down to business. Ignoring Mr. Johnston's answers, they hammered away at the same points over and over again.

Why hasn't the MPA given the committee the full cooperation Mr. Johnston had promised? Why hadn't Mr. Johnston attempted to prove that there were Communists in the Screen Writers Guild? Why had former Secretary of State James F. Byrnes refused to appear for the industry before the committee? Did Mr. Johnston know that MPA executive assistant Edward T. Cheyfitz was a former Communist?

Yes, he knew Mr. Cheyfitz had been a Communist, but Mr. Cheyfitz had "become disillusioned and quit the party" in 1939, Mr. Johnston replied. Mr. Byrnes had never withdrawn as MPA counsel—it had been understood from the beginning that he was only to advise, which he was doing, and was never to appear before a Congressional Committee.

As for cooperation, "I think we have given every cooperation asked for," the MPA president stated. He outlined a three-point program which he had presented to the producers in the spring. Two of these points—insistence on a fair and objective investigation and employment of Mr. Byrnes as industry counsel—had been adopted. The third, agreement not to employ "proven Communists," had been rejected. The producers felt, he explained, that before they could take such action, Congress must decide that Communists are enemy agents attempting to overthrow the government.

Meanwhile, the campaign against the Un-American Committee picked up momentum. Mr. Johnston took newspaper advertisements to attack the methods of the Committee. Mr. McNutt in a letter to Committee members again demanded that the films the Committee termed "Red" be named. The Committee has repeatedly said it has such a list but has not divulged it.

A group of top film stars, organized as the Committee for the First Amendment, descended on the Capitol for a round of press conferences and radio broadcasts attacking Mr. Thomas and his Committee.

At the end, Pennsylvania Representative John McDowell assured Mr. Johnston that the industry was coming out of the hearings with "a very fine reputation."

Chairman Thomas took a different tack, however. Harking back to his earlier remarks that the industry used a lot of under-handed pressure to get the investigation postponed or toned down, he told the MPA head that the Committee would continue to expose Communism in the film industry.

"Sit around this week and maybe next week," he said, "and you'll see more exposing than you've ever seen before. Glamor girls and money will make no difference."

Mr. Johnston commented wryly: "As there are good and bad writers in Hollywood, there are different types of Congressmen."

Recommend Eight For Contempt Citation

By mid-week the sub-committee had recommended eight witnesses for contempt of Congress because they refused to tell the Committee if they were or were not Communist Party members.

They were:

John Howard Lawson, author of "Sahara" and "Counterattack," who testified Monday.

Dalton Trumbo, author of "Thirty Seconds Over Tokyo"; Albert Maltz, author of "Pride of the Marines," and Alvah Bessie, author of "Objective Burma," who were removed from the witness stand Tuesday.

Writer Samuel Ornitz, writer-director Herbert Biberman, Edward Dmytryk, producer of "Crossfire," and Adrian Scott, director of "Crossfire." Mr. Stripling produced what he said were Communist Party membership cards for all of the eight.

Only Mr. Maltz and Mr. Bessie were permitted to read statements into the record.

Emmet Lavery, president of the Screen Writers Guild took the stand Wednesday and told the Committee that although he did not deny the presence of Communists in the Guild "who would probably like to control it," the Committee should not "rate their efforts too high."

Dore Schary, executive head of RKO production, agreed with Mr. Lavery, saying there were Communists in Hollywood, but that they could have no influence on the finished product.

At the close of his testimony, Mr. Lavery suggested to the Committee that funds be alloted to permit the Library of Congress to hold an international film festival in Washington in order that people everywhere "can understand really what the creative force in pictures is in the world today."

Screen Actors Guild Officers Tell of Red Influence

The last group of "friendly" committee witnesses rounded out last week's testimony.

Three presidents of the Screen Actors Guild—George Murphy, Robert Montgomery, and current president Ronald Reagan —told the hearing last Thursday that SAG contained only a small minority group of Communists who have never been able to control Guild policy. Director Leo McCarey testified that films with Communist propaganda had been made, but added that "fortunately, no such film made any money." Gary Cooper testified that he had turned down "quit a few" scripts because he con-

(*Continued on opposite page, column 3*)

Cheyfitz With MPA Two Years

The introduction of the name of Edward T. Cheyfitz into the House Un-American Activities Committee hearings was the first general knowledge that the industry had of the assistant to Eric A. Johnston, president of the Motion Picture Association.

In Washington Tuesday, Mr. Cheyfitz told reporters he had joined the Communist Party in 1932 when he was 18. He said he had spent a year in Russia during 1934-35, working as a laboratory technician in a chemical factory. He said he had paid the visit "just to see what was going on there."

His disillusionment with Communism began then, he declared, when he saw the people lived "under very tough conditions with no freedom of expression or movement." This disillusionment came to a head after the signing of the Hitler-Stalin pact in 1939, and he then left the party.

"Communism was like a religion," he said; "you couldn't lose it overnight."

Mr. Cheyfitz joined the MPA January 1, 1946. Prior to this he was national chairman of the CIO's Casting Division of the Mine, Mill and Smelter Workers Union and was, says MPA, actively associated with the anti-Communist forces in the CIO.

When Mr. Johnston was testifying Monday in Washington he had in his possession numerous testimonials on Mr. Cheyfitz.

They included letters from Jack Biggers of the Libby-Owens-Ford Glass Compay, John J. Driscoll, of the Progressive Metalworkers Council, Rev. John C. Cronin, assistant director of the National Catholic Welfare Conference and William Hard, writer who recommended him to Mr. Johnston.

RUMANIA IS MAD AT ROBERT TAYLOR

Robert Taylor's testimony before the House Un-American Activities Committee has gotten him into trouble in Rumania. Mr. Taylor didn't have anything pleasant to say about Communists. In retaliation, the Rumanian newspaper, *Libera*, last Friday proclaimed that "elementary decency towards the sentiments of Rumanian public opinion would require an immediate prohibition on this actor's films".

JOHNSTON

(*Continued from opposite page*)

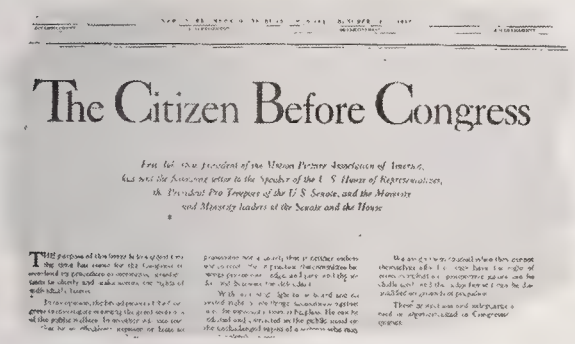
sidered they were "tinged with Communist ideas," but despite repeated questioning could not remember the titles.

Last Friday Mrs. Lela Rogers, mother of actress Ginger Rogers, said that Communists were in key positions in Hollywood. She and her daughter, she stated, had "many times objected to scripts" because of the Communist slant in them.

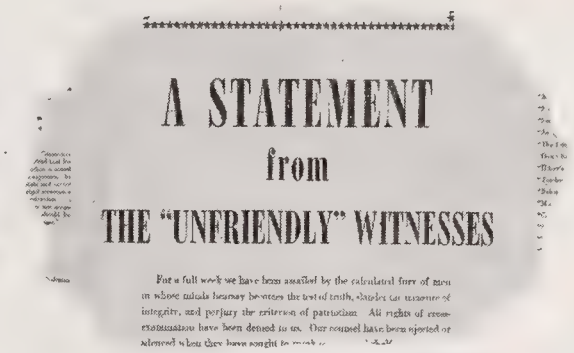
Walt Disney, last witness of the week, told the Committee that there was a Communist "threat" but that it had not "gone very far." He charged that Communists had attempted to cause dissension among his employees and that Herbert K. Sorrell, president of the Conference of Studio Unions, and termed a Communist by Mr. Disney, had threatned him with a "smear."

On Tuesday, Roy M. Brewer, representative of the International Alliance of Theatrical Stage Employees, told the Committee that the CSU had "consistently followed the party line since its origin" and that "if it had not been for Communist activity in the motion picture studio unions there would have been no strikes." He blamed the strikes on Mr. Sorrell.

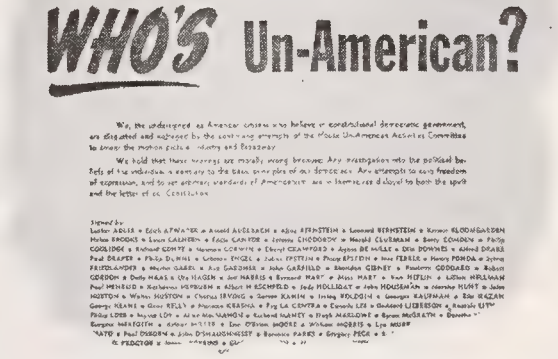
Fight Moves to the Advertising Columns


The Citizen Before Congress

Eric Johnston's statement to the Committee appeared as a full page ad in the New York Times and Herald Tribune.


A STATEMENT from THE "UNFRIENDLY" WITNESSES

The "Unfriendly witnesses" told their story in a page advertisement which was published in the Washington Post.


WHO'S Un-American?

The half-page message of the Hollywood Committee for the First Amendment as it appeared in the New York Herald Tribune.

PRINCIPALS in the House Un-American Activities Committee hearings bought newspaper space this week to make their stories more emphatic and to assure themselves a hearing.

As the testimony continued to be front page news, Eric A. Johnston, president of the Motion Picture Association; the so-called "un-friendly" group of witnesses (19 of the Hollywood writers and directors charged by the Committee with showing Communist tendencies); and the recently formed group of Hollywood stars, producers and press agents, the Hollywood Committee for the First Amendment (free speech), inserted paid messages in the newspapers presenting their views.

Mr. Johnston, in a full page advertisement, suggested that "the time has come for the Congress to overhaul its procedure in committee investigations to clarify and make secure the rights of individual citizens."

The "un-friendly" group announced mass meetings to be held to present their side of the argument. The Hollywood Committee accused the Un-American Committee of being un-American in dealing with its witnesses.

Nor was this charge made by a lone voice. The most common charges in the numerous editorials against the hearings were that the Un-American Committee was too often contenting itself with hearsay evidence and was denying witnesses the right of cross-examination. All such charges by industry representatives were fully reported.

Editorials defending the Committee—and these were not so numerous—pointed out that similar Congressional investigations had done much good in uncovering various scandals.

The hearings were brought to an avid public by newspaper banner headlines, nightly half-hour recordings of the testimony broadcast coast-to-coast by the American Broadcasting Company; television, via films, broadcast nightly by the National Broadcasting Corporation, and the newsreels.

As the parade of witnesses moved to and from the stand in the House caucus room, it became clear that the committee was spotting the more sensational moments so as to obtain the best headline breaks in the late afternoon editions of the country's press. And they were getting them.

Hey, Diddle, Diddle
The Cat and the Fiddle,
This Bride Runs Away from

COLUMBIA PICTURES
presents

GINGER ROGERS · CORNEL WILDE

in

It Had to Be You

with

PERCY WARAM · SPRING BYINGTON · RON RANDELL

Screenplay by Norman Panama and Melvin Frank

Directed by DON HARTMAN and RUDOLPH MATÉ · A DON HARTMAN PRODUCTION

Irresistibly funny!

Four

Grooms!



COLUMBIA PICTURES

Triumphantly romantic!

EXHIBITOR SHARES HIS TAX-KILLING RECIPE

THE motion picture theatre is a definite asset to a community and should not be taxed indiscriminately. With this as the basis for an eight-point argument Hoy L. Russell, owner and manager of the Russell theatre in Millersburg, Ohio, appeared before the City Council and, six days after the city had put a three per cent admission tax into effect, it was repealed.

Millersburg, with a population of 2,200 supporting the town's only theatre, was one of the two dozen Ohio cities which imposed three and five per cent admission taxes on October 1—the day after the state dropped its three per cent levy.

May Prove Helpful

In discussing his particular tax problem Mr. Russell said his procedure before the City Council "may prove helpful to other exhibitors where the same or similar ordinances are pending or have been put into effect."

Before appearing at the council meeting, Mr. Russell prepared his case in detail.

Then he drew up the eight points of his argument to show the council the reasons why the tax law should be repealed. The eight points:

1. That the three per cent admission tax was discriminatory.

2. That if a municipality needed funds the burden should be borne by the people rather than by one business.

3. That the tax would result in the publication of private business records harmful to the theatre.

4. That a good theatre was a community asset in that it attracted people to the business district from which all merchants and professional people benefit.

5. That there was no more logic in placing a tax on theatre admission than in placing a tax on the gross income of lawyers and physicians.

6. That the tax would probably cause a reduction in the next municipal budget allowance by the County Budget Commission.

7. That despite the fact that operating costs have increased since 1940 the admission price had remained the same and that the local tax could not be absorbed without increasing these admissions.

8. That the theatre was a local institution, locally owned, and had been a contributing factor in the progress of the community.

The ordinance as originally approved by the City Council was presented at a meeting in mid-September, given three readings under a suspension of the rules (on the ground that it was an emergency measure) and passed, becoming effective October 1.

The ordinance provided for a tax of three per cent on admissions to any place of amusement but specifically exempted athletic games or amusements sponsored by the schools, churches or agricultural societies. "In effect," Mr. Russell pointed out, "it provided for a tax of three per cent on theatre admissions and nothing else."



HOY L. RUSSELL

After Mr. Russell presented his case to the City Council resulting in the repeal of the tax he said he was pleased with the outcome, "but I have no feeling of 'cockiness' about it. On the contrary I have given considerable consideration to the idea that perhaps if the theatre had been doing its full duty as an integral part of this community that fact would have been recognized to the point that the local tax might not have been considered from the outset."

"The position of the small town exhibitor is entirely different from that of the exhibitor in the cities and his problems or operation, buying, booking, combating overhead, and public relations are so distinctly different that it would seem that the producing and distributing companies would eventually recognize the situation and at least attempt to work out a more flexible policy for the benefit of the little fellow . . . whereby some of his headaches could be eliminated," Mr. Russell concluded.

Famous Players and Odeon Renew Luncheon Meetings

After several years, Famous Players Canadian and Odeon circuit executives and managers have reintroduced their monthly luncheon meetings at the Club Roosevelt in Edmonton, Alberta, Canada. At their initial meeting this month Walter P. Wilson was elected president; Jay Lieberman, vice-president; Edward Pomerleau, secretary-treasurer, and William H. Wilson, publicity representative.

Tax Power May Go to Smaller New York Towns

An indication that New York may be the next state in which small cities and towns may levy taxes on amusement admissions came late last week following a meeting of representatives of the Mayors Conference with Charles E. Breitel, counsel to Governor Thomas E. Dewey, and Frank Moore, State Comptroller. As a result of this meeting Mr. Breitel said the present administration was in favor of extending the special permissive taxing powers to cities and towns of less than 100,000 population.

Power Given to Cities

Last winter this power, which includes the right to levy a five per cent admission tax, was given to the larger cities and municipalities of the state by the legislature. The Mayors Conference representatives said that many small communities would avail themselves of these permissive powers. None of the larger cities or counties have imposed these taxes as yet.

Last Thursday, with only several days advance notice to theatre operators, the Bloomington, Ill., City Council passed a four per cent theatre tax. According to Morris Leonard, attorney for the Publix-Great States circuit, which operates two of the three theatres in Bloomington, a hastily developed plan to combat the measure was unsuccessful since municipal workers threatened to leave their jobs if wage increase demands were not met. The city felt the demands could only be met through imposition of the tax program.

It is expected that the Bloomington City Council action will start a wave of similar local tax measures throughout Illinois, since the State Supreme Court has ruled that licensing laws for theatres, taverns and other places are to be voided when the fees exceed the cost of regulation and enforcement. The Springfield, Ill., City Council was to consider the possibilities of a four per cent admission tax at a meeting this week.

No Cut in Federal Tax

In Washington Tuesday Representative Harold Knutson, chairman of the House Ways and Means Committee, said, "there isn't a chance in the world" that a cut in the Federal admission tax will be included in the tax bill to come up in the special session of Congress in November. He said the committee might get around to studying the excise tax reductions during the next regular session of Congress which will meet in January.

A suit has been filed by Woodrow M. Milton, attorney for Neal Robinson and Tom Barrow, owners of the Crestview theatre, Crestview, Fla., to test the legality of the city's new amusement tax.

British Exhibitor Leaders Meet On Tax with MPA

The first major step toward solving the British tax problem was taken this week in Washington.

There on Wednesday and Thursday, W. R. Fuller and B. T. Davis, general secretary and president, respectively, of England's Cinematographic Exhibitors Association, met, on friendly terms, Eric Johnston, president of the Motion Picture Association, and other officials of the MPA and Society of Independent Motion Picture Producers.

Wednesday night the MPA said all present had agreed the 75 per cent tax would have to be changed but specific proposals had not yet been made.

The two British emissaries arrived in the U. S. last weekend, visited friends in Milburn, N. J., and then left New York Tuesday night to meet Mr. Johnston in Washington Wednesday. The three men were to have met earlier, but Monday Mr. Johnston was testifying before the House Un-American Activities Committee.

Just before Mr. Fuller and Mr. Davis left London, London reports had it that British officials were bewildered over New York reports that U. S. officials were of the opinion that the Fuller-Davis mission was to be nothing but a maneuver to excite American sympathy for the Labour Government and thus loosen up American aid for Britain.

However, when Sir Stafford Cripps addressed the House of Commons October 23 he did not refer to film imports in his review of the country's economic problems. This meant to some observers that Sir Stafford felt that an early solution of the films problem was near.

In London Monday T. J. O'Brien, secretary of the National Association of Theatrical and Kine Employees, charged at a meeting that the British Labor Government, "having virtually prevented American films from coming here, has failed to provide facilities and remedies to replace them with British films."

Jewish Drive Meeting at Hotel Astor November 5

Executives of the industry will meet with officials from other entertainment branches at a luncheon meeting of the amusement division at the Hotel Astor in New York November 5 to inaugurate the 1947 fund raising drive of the Federation of Jewish Philanthropies. Chairman of the meeting will be S. H. Fabian, president of the Fabian circuit, who is also chairman of the amusement division in the drive to raise $15,000,000 for welfare and community work in the New York metropolitan area. The quota for the industry is still to be set. Edward Schreiber, publicity and advertising director of Century Theatres, has been appointed director of publicity and advertising.

Foresee Sellout for Pioneer Dinner in New York, Nov. 19

Advance booking for the eighth annual dinner of the Picture Pioneers at the Hotel Plaza in New York November 19 indicates a sellout well before the date of the dinner, the arrangements committee under Hal Horne reported to Jack Cohn, Pioneers' president, last week. So far 163 reservations, against a capacity total of 450, have been received, a record response for a comparable period preceding past Pioneer dinners, according to Mr. Horne. The arrangements group includes Marvin Kirsch, Jack Levin, Abel Green, Gil Josephson and Hal Hode. George Jessel will be master of ceremonies.

Rechetnik Promoted to Warner Trade Contact

Sid Rechetnik, Warner Brothers press-book editor since 1940, has been named exhibitor and trade press representative for the company in New York by Mort Blumenstock, Warner Bros. vice-president in charge of advertising and publicity. Mr. Rechetnik, working under Larry Golob, eastern publicity head, also will handle publicity for the Warner Pathe News and short subjects. He replaces Don Gillette, trade press contact since 1941, who has been granted an extended leave of absence by Mr. Blumenstock to write a novel. Mr. Rechetnik has been with Warners since 1926.

Set ITOA-ASCAP Trial For January 5

Attorneys for both sides have agreed to have the monopoly suit of New York's Independent Theatre Owners Association against the American Society of Composers, Authors and Publishers go to trial January 5 in New York Federal Court, it was reported last week. Ruling on the monopoly charge is expected to be handed down before February 1, at which time Ascap has announced it intends to put its new theatre music tax rates into effect.

Rinzler New York Trustee For Picture Foundation

Samuel Rinzler has been elected national trustee and Max A. Cohen permanent chairman for New York exchange area representation in the Motion Picture Foundation. Committeemen include: G. S. Eyssell, Harry Kalmine, Malcolm Kingsberg, David A. Levy, Arthur Mayer, Raymond E. Moon, Walter Reade, Sr., Samuel Rosen, Edward N. Rugoff, Berg Sanford, Fred J. Schwartz, George Skouras, Solomon Strausberg, Joseph Vogel and Mr. Rinzler and Mr. Cohen.

"Mourning" Premiere Nov. 19

RKO's production of "Mourning Becomes Electra" will have its world premiere at the Golden theatre, New York, November 19. The feature, produced in association with The Theatre Guild, will be shown on a two-a-day basis.

Plan No Advance For "Dolphin," Rodgers Says

MGM's "Green Dolphin Street" will not be sold at advanced admission prices, William F. Rodgers, Loew vice-president and general sales manager, announced in New York last Friday at a trade-press luncheon.

In a letter to all branch, district and sales managers, Mr. Rodgers said the picture will be offered at either sliding scale or top participating terms "for extended playing time, to be presented at such admission prices as exhibitors may choose to charge." He asserted that the exhibitor "knows best the proper admission prices to charge for a picture of this calibre."

Myers Applauds Policy

Mr. Rodgers' statement was applauded Tuesday by Abram F. Myers, Allied States' general counsel, as "a milestone in the battle of exhibitors to regain control over their own theatres." Mr. Myers warned, however, in his Washington statement, that exhibitors should not delude themselves that the battle is won.

The picture will be pre-released in a number of Loew and other theatres commencing November 11 and Thanksgiving Day. It will be available November 27 for first showings and, he said, exchange centers should be sold and dated first. Thereafter first efforts should be directed to those localities which offer one week or longer engagements, Mr. Rodgers' letter to the managers pointed out, and in order that the full efforts of the publicity and advertising can be properly directed it is important that in each instance the home office sales department be notified not less than three weeks in advance of each opening date.

Mr. Rodgers also took the occasion to deny reports that the company was making or would make any wholesale reduction in its sales force. He pointed out that when blocks-of-five selling was introduced the company added 25 or 30 salesmen to its staff and that, with the advent of single picture selling, they were no longer needed.

An analysis made by MGM nine months ago indicated that 7,000 theatres paid $50 or less for rentals of top pictures, Mr. Rodgers said, adding that it was "economic suicide" to have salesmen regularly visiting these smaller situations.

Says Prints Adequate

Answering the rumors that the company was not making available a sufficient number of prints, Mr. Rodgers said that the number of prints now made available is only slightly under the figure of five years ago and that circulation was not nearly as great since individual selling has come in.

He said MGM will make and release more pictures when the market can absorb them, but at present the company's pictures frequently are held up waiting for open time.

MEMBERS IN 33 STATES, SAYS TOA

Gamble Cites 38 Exhibitor Unit Affiliations to Show Organization Strength

The Theatre Owners of America this week claimed membership in 32 states and the District of Columbia.

There are at the present time, according to Ted R. Gamble, president, 38 individual exhibitor organizations either affiliated with TOA or merely awaiting formal ratification of affiliation.

On the basis of these figures, Mr. Gamble claims that the TOA has become the most representative national theatre association ever to exist, both numerically and geographically.

Leaders Invite Others

In an effort to get even more representation, five top TOA executives are visiting exhibitor meetings across the country, extending invitations to join TOA.

Fred Wehrenberg, board chairman; Mr. Gamble; S. H. Fabian, regional vice-president; Robert Coyne, executive director, and Herman Levy, general counsel, are attending the meetings, and in some instances are planning to visit exhibitors in areas where there are now no organizations.

They will argue the need for exhibitor unity in the light of problems facing the exhibitor today, such as Ascap, increased admission pictures and taxation.

That the TOA visitors and talkers were making headway was evident this week in TOA news from a number of localities.

Florida TOA Joins

The Florida Theatre Owners Association has voted to affiliate with TOA and Fred H. Kent of Jacksonville has been elected by the group to serve on the TOA board of directors.

Theatre Owners of North and South Carolina have voted unanimously to affiliate with TOA and H. F. Kincey of Charlotte, N. C., and Ben Strozier of Rock Hill, S. C., were elected to TOA's board of directors. The Carolina association elected J. C. Long of Charleston and Harry Buchanan of Hendersonville to the legislative committee of the national body.

In Birmingham, Mack Jackson of Alexander City was chosen director to the TOA for the Alabama Motion Picture Theatres Owners Association.

In Albany, Harry Lamont, head of Lamont Theatres, was elected president of the TOA for the Albany exchange district at a luncheon held Monday and attended by about 30 exhibitors.

Other groups which have recently joined TOA are the Kentucky Association of Theatre Owners, which elected Guthrie Crowe as its director on the board, and the Motion Picture Theatre Owners of Connecticut, which named Arthur Lockwood to the directorate.

Ascap Kentucky Unit Target

The Kentucky group, which held its meeting in Louisville last Wednesday and Thursday, voted to join TOA primarily to combat the increased music tax demands of Ascap.

The Kentucky group heard Mr. Gamble declare that "we must obtain a 50 per cent reduction of Federal admission taxes and this within a matter of months, otherwise we may see our investments swept away. . . ."

In New York Monday, Mr. Gamble said he had yet to encounter any objections to TOA's 10-cents-a-seat assessment formula. He reported that actual collections are being made by state and regional units as they see fit.

Tuesday Mr. Gamble was in Washington to attend the White House Conference on the European aid problem. Both he and Mr. Coyne visited the Treasury for a conference regarding their program for a reduction in Federal admission taxes.

20th-Fox Clearance Plan In Only 22 Situations

Although Twentieth Century-Fox's formula for reducing clearance from 35 to 21 days in subsequent run theatres has received only meager acceptance, the company will not abandon the program, A. W. Smith, Jr., general sales manager, said in New York last Friday. Since the plan was launched August 11, it was been adopted by only 22 situations, located mostly in the northeast, Mr. Smith said. He attributed the resistance of exhibitors to the fact that they are reluctant to show expense figures and to pay the cost of auditing their figures. A certified audit is necessary to obtain benefits of the plan.

Halts Columbus Theatre Building

Common Pleas Judge Dana F. Reynolds, Columbus, O., has issued a temporary restraining order halting construction of an outdoor theatre on Morse Road near the CCC highway, near Columbus. Property owners asked for the order, maintaining that the area was zoned for residential development only.

Lodge Honors Leibowitz

Judge Samuel S. Leibowitz, jurist, attorney and leader in Jewish affairs, is to be guest of honor of New York's Cinema Lodge of B'nai B'rith at the Hotel Astor in New York Thursday evening, November 6, Robert M. Weitman, president of the Lodge, has announced.

September Tax Is $42,330,292

Washington Bureau

The Treasury Department's Bureau of Internal Revenue reported this week that the September collections from all amusements toaled $42,330,292, an increase of nearly $9,000,000 over the previous month's collections.

The collections for September, 1946, were $38,559,484.

Tax receipts for a particular month usually reflect business at the box office for the previous month.

Lightman Says Anti-Trust Action Near Settlement

M. A. Lightman told reporters in Memphis last Wednesday that the $3,378,000 anti-trust suit filed against him, Paul and W. P. Zerilla, their associates, and eight distributing companies is very nearly settled. The settlement figure is reported to be $150,000. The suit, filed in Federal Court, was filed by the owners and operators of the Idelwild, Airways, Luciann, Rosemary, Hollywood and Peabody theatres, who charged the defendants with operating a monopoly on films in Memphis. Defendants, in addition to those mentioned, include: Mose McCord, Joe Maceri, E. P. Sapinsley, Herbert Kohn, L. and L. Theatres, Capitol Realty Co., and the following distributors: Paramount, Warner Brothers, Universal, United Artists, Twentieth Century-Fox, RKO Radio, Loew's and Columbia.

Seeks to Prevent Circuit From Completing House

A motion was filed in San Francisco Federal Court this week by Homer Tegtmeier, aimed at preventing National Theatres from continuing the building of a theatre on a site in Watsonville, Cal. Mr. Tegtmeier, owner of the Vogue, Salinas, also charged National Theatres with violation of the anti-trust decree in opening the Alisal, Salinas.

The Salinas house opened April 10, 1947. Both the motion and the anti-trust violation charge will be heard before Judge John Bright November 3.

Mr. Tegtmeier has had a case against 20th-Fox pending since December 31, 1946. The company claims its building plans were on paper before the anti-trust ruling. Mr. Tegtmeier asks why 20th-Fox did not report the Alisal at the anti-trust decree hearings as one of their holdings.

Heads European Production

Arthur L. Field has been placed in charge of Continental European production for Loew's International to supervise the company's synchronization studios in Paris, Barcelona and Rome. He will also have administrative supervision over production activities of Metro News in England and on the Continent.

Form Camp Show Unit to Entertain Men in Hospitals

The formation of Veterans Hospital Camp Shows, Inc., to provide "live" entertainment for permanently disabled war veterans in Army, Navy and Veterans Administration hospitals throughout the country, was announced Wednesday by the Hollywood Coordinating Committee, of which George Murphy, actor, is president. All branches of the entertainment industry will participate.

The new organization will take over and continue the hospital work of USO-Camp Shows, which will conclude operations with the liquidation of the United Service Organizations, Inc., December 31.

Veterans Hospital Camp Shows will provide entertainment for the discharged and permanently disabled, who are expected to be localized in approximately 80 hospitals under the Veterans Administration. In addition, it will service Army and Navy installations caring for patients who will be hospitalized for a year before being discharged in the care of the VA. Approximately 95,000 patients will be served in the two groups of hospitals in 1948.

Following the pattern set by USO-Camp Shows, units of paid professional performers will be organized; a circuit will be established over which they will travel, and additional entertainment will be provided by stars, who will make voluntary visits.

Veterans Hospital Camp Shows had been incorporated in New York as a non-profit organization. Sponsoring organizations enlisted thus far are:

Actors Equity Association; American Federation of Radio Artists; American Guild of Musical Artists; Negro Artists Guild of America; American Guild of Variety Artists; American Society of Composers, Authors and Publishers; Artists' Managers Guild; Association of Motion Picture Producers; Association of Theatrical Press Agents and Managers; International Alliance of Theatrical Stage Employees; Hollywood Coordinating Committee; Screen Actors Guild; Screen Directors Guild; Screen Writers Guild; Society of Independent Motion Picture Producers; Theatre Owners of America; League of New York Theatres; American Broadcasting Company; Columbia Broadcasting System, Inc.; Mutual Broadcasting Company; National Broadcasting Company, and the National Association of Broadcasters.

National Advertisers Meet in New York

The Association of National Advertisers met in New York Wednesday at the Hotel Plaza, devoting its morning session to a panel on film problems primarily of interest to the film directors, advertising managers and others in companies interested in production and distribution. Four public relations films were shown during the afternoon. These included: March of Time's documentary on the subject, "Mr. Bell," "Priceless Cargo" and "By Jupiter."

LATE REVIEW

Christmas Eve

***UA-Bogeaus*—Three Sons**

With Christmas coming, this picture presents obvious tieup possibilities because of its title. The story itself strays quite far from the quiet of the Christmast tree and tells, in somewhat slow-moving fashion, of the lives of three men, brought together at Christmas eve by their foster mother's need. The picture sparkles with marquee names and offers at least one outstanding performance—that of Ann Harding as an aged eccentric woman with a fortune, a great love for her absent sons, and no one to trust.

George Raft, George Brent and Randolph Scott play the three sons, none of them a particular boon to society, but each sufficiently colorful to permit a section of the film to be devoted to his life at the time before the reunion. Joan Blondell, Virginia Field and Dolores Moran provide the feminine glamour. All give adequate performances, but seem hampered by a rather stilted script by Laurence Stallings.

Benedict Bogeaus was the producer, and Edwin L. Marin directed. The story has heart appeal and should please women more than men. There are a few action shots when Raft catches up with a Nazi war criminal, but otherwise the pace is slow and the plot disjointed.

Miss Harding, fabulously wealthy spinster, has been spending large sums on charity and her scheming nephew, Reginald Denny, brings home Clarence Kolb, a judge and surrogate of New York County, to prove that Miss Harding is mentally unstable. The old woman asks the judge to wait till Christmas Eve when she expects her three wards, whom she hasn't seen for many years. The judge agrees and the old lady hires detectives to get in touch with her sons.

Brent has cashed rubber checks and is saved by villain Denny, who asks him not to contact his mother so as to save her the shock. He agrees and leaves the country after breaking with Miss Blondell. Raft is shown in a small South American country, unable to return to the U. S., where the FBI is after him. His girl, Virginia Field, turns out to be a custodian of the wealth of a Nazi official. He kills the man, but Virginia is shot, too.

Scott is a broken down rodeo rider. He also comes home, finds a girl, Dolores Moran, gets mixed up in a black market baby rackets, breaks it up, and arrives with three babies. All ends well under the Christmas tree.

Seen at the projection room in New York. Reviewer's Rating: Good.—FRED HIFT.

Release date, October, 1947. Running time, 90 min. PCA No. 12262. General audience classification.
Mario .....George Raft
Michael .....George Brent
Jonathan .....Randolph Scott
Joan Blondell, Virginia Field, Dolores Moran, Ann Harding, Reginald Denny, Douglass Dumbrille, Carl Harbord, Dennis Hoey

Some Unions File Data Under Taft-Hartley Law

Organizational and financial statements were filed this week with the Secretary of Labor by the Colosseum of Motion Picture Salesmen, meeting one of the requirements of the Taft-Hartley Law. The Colosseum has filed some, but not all, of the non-Communist affidavits required.

Several other industry unions have filed financial and organizational statements and anti-Communist pledges. They include the International Alliance of Theatrical Stage Employees; Associated Actors and Artistes of America; Brotherhood of Painters and Carpenters union and the National Independent Motion Picture Operators union.

Unless a union's parent organization files, the Labor Department can not issue a letter of compliance.

Painters' Union Votes to Return In Coast Break

Hollywood Bureau

The first break in the 13-month Hollywood jurisdictional strike came early this week when a membership meeting of Painters Local 644 voted 261 to 243 to permit members of the local to seek work again in the studios.

Herbert K. Sorrell, president of the Conference of Studio Unions and also business agent of Local 644, was quick to point out that the adopted resolution, proposed by himself and the CSU executive committee, merely permitted needy members to accept work in the studios without a union fine, prejudice or loss of rights and that it did "not represent a settlement or a capitulation to the IATSE."

At midweek the screen set designers also voted to permit needy members to seek film jobs.

One painters' union official said the vote was taken after Mr. Sorrell had insisted that the members be freed from their strike pledge. The local's move apparently set a precedent. It was understood that the independent International Alliance of Machinists, Local 1185, having voted down the same proposal last week, would vote on it again. Painters Local 1421, CSU, and Carpenters Union 946 also were to have met later this week to vote on a similar resolution.

Several painters, released from their strike pledge, sought work early in the week and were reported signed by the studios wherever vacancies existed. The producers were understood to take the attitude that members of 644 enjoy the same right of employment as any other eligible workman. With Richard F. Walsh, IATSE president, and Roy Brewer, IA's representative on the coast, absent from Hollywood at the time of Local 644's back-to-work vote, the attitude of IATSE could not be determined. The union has provided the replacements for the striking painters.

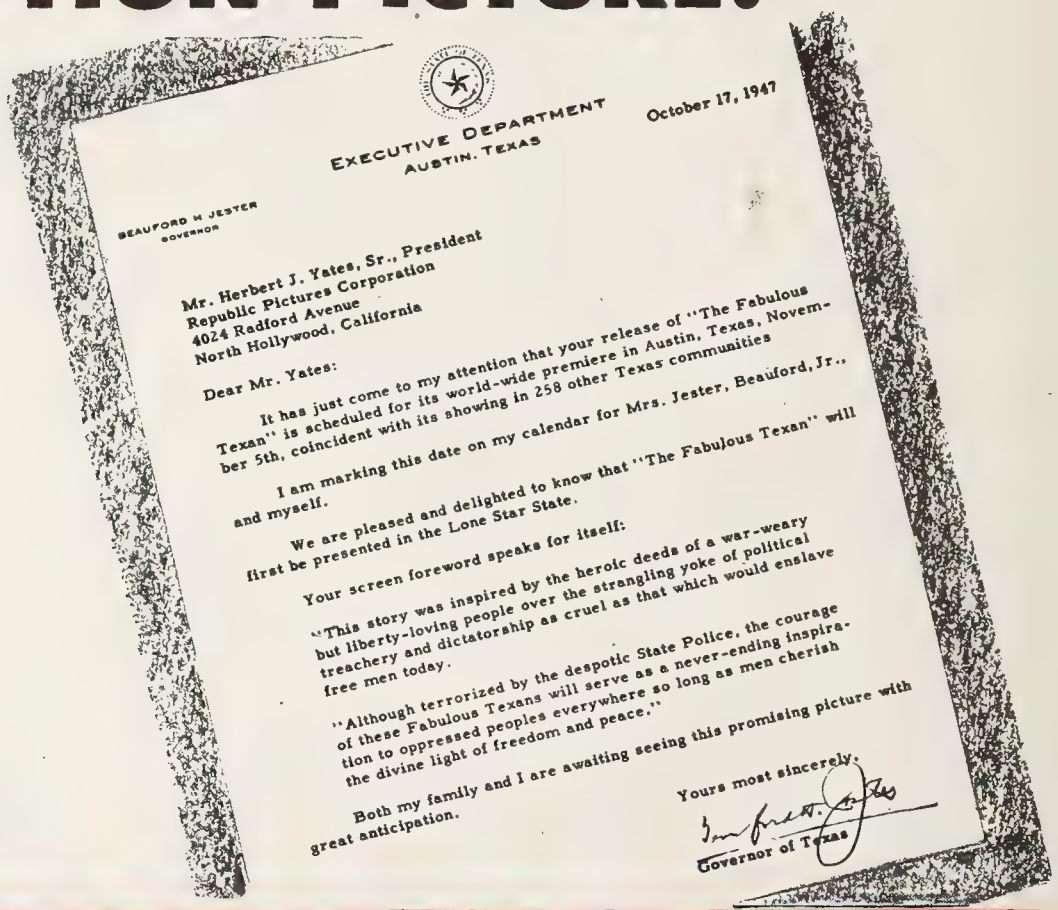
Prior to the CSU decision, Representative Carroll D. Kearns, head of a House labor sub-committee, said in Hollywood last week that his next attempt to settle the jurisdictional dispute on the coast would be a meeting of the heads of the major film companies in New York.

U. A. Argentine Feature Has Premiere in Brazil

"Mirad Los Lirios Del Campo," an Argentine picture which United Artists will distribute in Latin America, had its world premiere at Porto Alegre, Brazil, Monday. A special print, with superimposed Brazilian titles, was used for the initial showing. The film is the first of five which United Artists will distribute in Latin America.

Hats off to the Gov

Your seal of approval has given this film one of the biggest screen celebrations ever accorded a GREAT MOTION PICTURE!



EXECUTIVE DEPARTMENT
AUSTIN, TEXAS

October 17, 1947

BEAUFORD H JESTER
GOVERNOR

Mr. Herbert J. Yates, Sr., President
Republic Pictures Corporation
4024 Radford Avenue
North Hollywood, California

Dear Mr. Yates:

It has just come to my attention that your release of "The Fabulous Texan" is scheduled for its world-wide premiere in Austin, Texas, November 5th, coincident with its showing in 258 other Texas communities and myself.

I am marking this date on my calendar for Mrs. Jester, Beauford, Jr., first be presented in the Lone Star State.

We are pleased and delighted to know that "The Fabulous Texan" will

Your screen foreword speaks for itself:

"This story was inspired by the heroic deeds of a war-weary but liberty-loving people over the strangling yoke of political treachery and dictatorship as cruel as that which would enslave free men today.

"Although terrorized by the despotic State Police, the courage of these Fabulous Texans will serve as a never-ending inspiration to oppressed peoples everywhere so long as men cherish the divine light of freedom and peace."

Both my family and I are awaiting seeing this promising picture with great anticipation.

Yours most sincerely,

Governor of Texas

A REPUBLIC PICTURE

THE FABULOUS TEXAN

BOOKED SOLID! INTERSTATE...ROBB
...FRELS AND LONG CIRCUITS AND BY

ernor of TEXAS!

More than 300 theatres throughout Texas, the great Southwest, and neighbor states join in day-and-date engagements with these

GALA WORLD PREMIERES!

AUSTIN	**PARAMOUNT, NOV. 5**
DALLAS	**MAJESTIC, NOV. 6**
HOUSTON . . .	**METROPOLITAN, NOV. 6**
SAN ANTONIO	**MAJESTIC, NOV. 6**
FT. WORTH	**WORTH, NOV. 7**
GALVESTON	**MARTINI, NOV. 7**

WILLIAM
ELLIOTT

JOHN **CARROLL** • CATHERINE **McLEOD**

Albert DEKKER • Andy DEVINE

Patricia KNIGHT • Ruth DONNELLY • Johnny SANDS

Harry DAVENPORT • Robert H. BARRAT • Douglass DUMBRILLE

Screen Play by Lawrence Hazard and Horace McCoy • Original Story by Hal Long

Directed by EDWARD LUDWIG • Associate Producer EDMUND GRAINGER

& ROWLEY . . . JEFFERSON . . . GRIFFITH

HUNDREDS OF INDEPENDENT EXHIBITORS

20TH-FOX TO AIM SHORTS AT TIE-INS

Plans Subjects with Sales Potential; May Offer Kit of Shorts Accessories

Holding that short subjects are "exploitable product, not just fillers," Peter Levathes, 20th-Fox short subjects sales manager, said in New York this week that his company planned to produce one-reel shorts with current events tie-ins and appeal to special groups so as to give exhibitors an exploitable tool with which to work.

Twentieth-Fox also, in the future, may support its short subjects with regular accessories, kits and little pressbooks to point up special interests and exploitation possibilities. This policy of presenting the "different," with the accent on showmanship handling also will be followed in the March of Time and Movietone News.

Costs Up 50%

Although production costs of shorts have gone up about 50 per cent and 20th-Fox has not raised its rentals, there will be no cut in the number of subjects to be produced, Mr. Levathes said. "We are going to try to make better and more interesting shorts which will give the exhibitor a chance to make important promotional tieups," he declared.

"There is too much of an attitude of apathy about the short subject. The exhibitor, spoiled anyhow by the many free shorts offered him by the Government during the war, generally treats them as a necessary evil and does not particularly care what he gets. This in turn reflects onto the producer who tends to turn them out, withont the incentive of either appreciation or higher rentals, on a 'mass production' basis. We are going to make a new kind of short and we feel sure that the exhibitors, recognizing the value of such an effort, eventually will agree to higher rentals on the improved product."

To support his point, Mr. Levathes pointed to a new short on the release list, "Horizons of Tomorrow," which deals with the work of the laboratories to insure air safety. The company now has in release "Gridiron Greatness," which shows last year's football stars in action, and is planning a short on the weather. Coming up are a number of subjects of special interest to women and a group of shorts, mostly on sports activities, designed to please the masculine portion of the audience.

More "Editorial" Clips

The newsreel is devoting a much greater part of its footage than in the past to "editorial" subjects. Favorable response was noted when Movietone News carried a special story on Canadian Thanksgiving, when the place of labor in America was pointed out in a special "feature" on the occasion of Labor Day and when the meaning of July 4 as Independence Day was shown in an "editorial" entitled "Free America." Special efforts also are being made to improve the Terrytoon cartoon stories and a campaign to increase their popularity with children and adults soon will be undertaken in cooperation with a number of circuits.

Republic in Circuit Deals, Grainger Sees Sales Spurt

Deals covering Republic's 1947-48 program have been concluded with Fox West Coast, Warner's, Butterfield, Monarch Theatres, the Fourth Avenue Amusement Company and other circuits and negotiations with some large circuits and independents in the South and Southwest are to start soon, James R. Grainger, Republic executive vice-president and general sales manager, reported in New York last week.

Mr. Grainger made the disclosure following a personal survey trip through many of the company's branches. He left again last Sunday, accompanied by Walter L. Titus, Jr., Southern division manager, to make the Southern booking arrangements.

Working closely with Mr. Grainger on the contracts in the east were Mr. Titus and James V. O'Gara, eastern division manager. The latter accompanied the Republic sales head on his recent trip to Gloversville, New York, where he closed a deal with Schine Theatres.

Summing up his general impressions gained as a result of the survey trips, Mr. Grainger said Republic's selling season was "moving faster than in previous years," with greater exhibitor interest than ever before being shown in forthcoming product. While in Dallas, Mr. Grainger will attend the premiere of "The Fabulous Texan."

New Jersey Allied Board Headed by Dollinger

New Jersey Allied has elected as its first board chairman Irving Dollinger, according to Edward Lachman, president of the organization. Dr. Henry Brown and Louis Weisman have been added to the board, which now totals 113 members. At a board meeting last week the national Allied board's stand against advanced admissions was approved, as was national Allied's recommendation that a bill be introduced in Congress to amend the Copyright Law with a view toward curbing the theatre music licensing powers of the American Society of Composers, Authors and Publishers. It was also announced last week that E. Thornton Kelley had resigned as convention chairman and press contact for the New Jersey group.

Skouras Calls Legion "Amber" Rating "Unfair"

Following the National Legion of Decency's "C," or condemned, classification for "Forever Amber" last Wednesday on the ground that it is a "glorification of immorality and licentiousness," Spyros Skouras, president of Twentieth Century-Fox—the producing-distributing company, and William Perlberg, producer of the film, termed the Legion's action "unfair and harsh" and said the film had been brought to the screen in "splendid taste."

As a result of the Legion's classification Catholic clergymen throughout the country prepared statements which were read at Sunday Mass condemning the film and told their congregations that attendance at any of the showings would be a violation of the Legion of Decency pledge.

Cardinal Voices Disapproval

A few hours after the Legion announced its classification Francis Cardinal Spellman of the New York Archdiocese announced through the Chancery Office that "Catholics may not see this picture with a safe conscience." In Columbus, Ohio, Bishop Michael J. Ready of the 23-county Central Ohio Catholic diocese took a similar stand, while Archbishop John J. Cantwell of Los Angeles also notified Catholics at Sunday Mass of the Legion's classification.

In Albany, N. Y., the *Evangelist,* Catholic newspaper of the Albany diocese, said "presentation of the film constitutes a bold affront to every decent American." Monday the Fabian circuit cancelled the opening of "Forever Amber" at its Proctor theatre in Albany, and at midweek the picture was scheduled to open at Warners Troy theatre.

Mr. Skouras said the picture had been approved by six state censor boards and by the industry's Production Code Administration. He said the picture is a "sincere portrayal of the unattractive consequences of reckless personal conduct . . . and symbolizes the fate of those who flout the rules of life and live as they please." Mr. Perlberg cited Joseph I. Breen, Production Code administrator, as being among the several Catholic laymen who "have congratulated me on the way the story was presented."

Would Review Film

Asked if the picture could be revised to receive a better rating, Reverend Patrick J. Masterson, executive secretary of Legion, said: "If the producers decide to make changes in the picture the Legion will be happy to review the film again and consider the possibility of changing the classification should the revised film warrant."

Enlarge Nova Scotia House

Mr. and Mrs. Frank Audas have enlarged and reseated their Community theatre, Parrsboro, Nova Scotia.

In 1 Week 2 Big Paramount Trade Shows

FRIDAY, NOV. 7

Gary
COOPER
Paulette
GODDARD
in Cecil B.
DeMille's
UNCONQUERED

COLOR BY TECHNICOLOR

with Howard DA SILVA · Cecil KELLAWAY · Boris KARLOFF · Ward BOND

Produced and Directed by
Cecil B. DeMille

Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr. • Based on the novel by Neil H. Swanson

MONDAY, NOV. 10*

Bing
CROSBY
Bob
HOPE
Dorothy
LAMOUR
in
"ROAD TO RIO"

with
GALE SONDERGAARD · FRANK FAYLEN
THE WIERE BROTHERS and the
ANDREWS SISTERS

Produced by DANIEL DARE
Directed by NORMAN Z. McLEOD
Original Story and Screenplay by Edmund Beloin and Jack Rose
New Songs—Lyrics by Johnny Burke
Music by James Van Heusen

Supplementing recent Trade Shows in 12 pre-release cities, all other exhibitors can now see this mammoth show that is breaking records everywhere. All these screenings *in theatres.*

CITY	PLACE	TIME
Previously Trade-Shown in ATLANTA, CLEVELAND, DETROIT, PITTSBURGH, CHICAGO, DALLAS, KANSAS CITY, SAN FRANCISCO, CINCINNATI, DENVER, NEW YORK, WASHINGTON.		
ALBANY	DELAWARE THEATRE, 290 Delaware Ave	2:30 P.M.
BOSTON	ESQUIRE THEATRE, 264 Huntington St	2:30 P.M.
BUFFALO	SHEA'S NIAGARA THEATRE, 426 Niagara St	2:30 P.M.
CHARLOTTE	CAROLINA THEATRE, 226 N. Tryon St	10 A.M.
DES MOINES	UPTOWN THEATRE, 4115 University Ave	2 P.M.
INDIANAPOLIS	CINEMA THEATRE, 213 E. 16th St	2 P.M.
JACKSONVILLE	FLORIDA THEATRES SCREENING ROOM, 128 Forsyth St	3 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington at Vermont Sts	1:30 P.M.
MEMPHIS	MADISON THEATRE, 1325 Madison Ave	2:30 P.M.
MILWAUKEE	COLONIAL THEATRE, 1516 W. Vliet St	2:30 P.M.
MINNEAPOLIS	GRANADA THEATRE, 3022 Hennepin Ave	2:30 P.M.
NEW HAVEN	LINCOLN THEATRE, Lincoln St	2 P.M.
NEW ORLEANS	CIRCLE THEATRE, 1709 N. Galvez St	10:30 A.M.
OKLAHOMA CITY	TOWER THEATRE, 425 Northwest 23rd St	10 A.M.
OMAHA	ADMIRAL THEATRE, 40th and Farnam St	2 P.M.
PHILADELPHIA	UPTOWN THEATRE, Broad and Dauphin Sts	10 A.M.
PORTLAND	ORIENTAL THEATRE, 822 S. E. Grand Ave	2 P.M.
ST. LOUIS	TOWER THEATRE, 2138 E. Grand	1 P.M.
SALT LAKE CITY	STUDIO THEATRE, 161 South Main St	9:30 A.M.
SEATTLE	EGYPTIAN THEATRE, 4543 University Way	2 P.M.

*Note Different Date for New York

CITY	PLACE	TIME
ALBANY	FOX PROJ. ROOM, 1052 Broadway	2 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N. W	10:30 A.M.
BOSTON	CAPITAL THEATRE, Alston, Mass	9 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin St	2:30 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 S. Church St	10 A.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave	1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 E. 23rd St	2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood St	10:30 A.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout St	2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High St	1 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Ave	2 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 W. Michigan St	2 P.M.
JACKSONVILLE	FLORIDA THEATRES SCREENING ROOM, 128 Forsyth St	8 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St	2 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington at Vermont St	1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 So. Second St	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 No. 8th St	2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Ave	1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State St	2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 So. Liberty St	10 A.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 East 53rd St.	*Nov. 14—10:30 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 W. Grand Ave	10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St	2 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 No. 12th St	2:30 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies	2 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave	2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive St	1:30 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 East 1st South St	1:30 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave	2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Ave	2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H St. N. W	2:30 P.M.

FRENCH INDUSTRY FACING CRISIS

Ministerial Committee Is Named; Marseilles and Nice Studios Closed

by VANDA GREVILLE
in Paris

Cassandra and the French cinema had this in common, their prophesies of doom went unheeded and were fulfilled. Today the crisis is here.

A specialist in the shape of an Interministerial Committee, under the presidency of M. Baumgartner, has been called in to administer artificial respiration to the moribund patient.

What the chances of recovery are cannot be estimated now. October is filled with portents and film committee meetings. Production is almost at a standstill. The studios in Nice and Marseille are closed down and those in Paris are far from working to capacity. This in spite of the industry's self-imposed target of reaching the pre-war production number of 113 films a year.

Taxes Great Burden

The burden of taxation levied on the French industry has now reached saturation point, with the result that the deficit shown in 1946 attained the colossal figure of one billion francs, representing half of the country's original outlay. Plans are therefore afoot to make Holland, Italy, Sweden, Switzerland, Belgium, and even Germany, centers of French film production. Yet, in spite of this, it is estimated that not more than 60 films will see the light of day this year, as compared with the 94 pictures completed in 1946. Next year's total will obviously be reduced still further.

The solution to the problem of the French film crisis is to be found in several factors, which are highlighted according to political convictions. M. Chezeau, secretary of the Films Branch of the National Entertainments Federation, in a bitter attack upon Anglo-American capitalist encroachment upon France's domestic economy, stresses in his October bulletin that for the industry to regain economic stability, French films must recapture French screen time and also retrieve and increase their foreign markets. It is a fact that many domestic productions, completed for more than a year, have not yet been exploited, because of the difficulty in obtaining a first release.

Will Play Golf

However, feeling among producers seems mainly to be directed against Government taxation and torpidity in dealing with the problem. Michael Safra, who is responsible for the prestige picture of the year, "Les Maudits," has just completed a second picture. Questioned as to his 1948 production schedule, he replied bitterly that, with production costs at 15 times their pre-war level and receipts not more than three and a half times as much as in 1939, he intended to busy himself with reducing his golf handicap.

[A 25 per cent increase in admissions was announced October 29].

In the meantime, American films continue to occupy 46 per cent of French screen time and represents 50-55 per cent of the total earnings. It is perhaps significant that in spite of considerably increased bookings during the last quarter of 1946, receipts were lower.

Complete Freeze Rumored

It has been pointed out that the investment of American frozen assets in French production has not proved to be such bad business, as witness the success of "Le Diable au Corps" and "Le Silence est d'Or."

Rumor has had it, strongly backed by whispers in the "coulisses," that a total freezing of receipts of American films was imminent. However, this has been denied by M. Cravenne, who is in charge of exports and imports at the National Film Centre. He emphasizes that no new measures contrary to the Blum-Byrnes agreement are being contemplated.

All the same, it is fairly obvious that when the full amount of capital permitted under this agreement has been exported, drastic measures of some kind will be considered.

Lustig Acquires French And Italian Features

The acquisition of American distribution rights for seven French and Italian pictures was announced last week by Emil Lustig, executive vice-president of Westport-International Films, Inc., following his return from a seven-week trip to Paris, Rome and Prague.

In addition to these seven films, the company, headed by Alexander and L. Kipnis, has the rights to the Italian "Furia," which will be released in the U. S. through Film Classics, and in South America by United Artists. The titles of only four of the seven pictures were announced by Mr. Lustig. They are: "Le Corbeau" (The Raven), and "Lilli," with Annabella, in French, and "Prelude d'Amor" and "The Wandering Jew" in Italian. "Lilli" will be dubbed into English in France.

While production in Italy still is cheaper than anywhere else in Europe, costs have increased steadily, especially because of American production activities in the country's well-equipped studios, Mr. Lustig said. The French situation looks bad, Mr. Lustig said, with production costs sky-high.

Exhibitors Must Quit Squeezing Producers

says Goldwyn

Exhibitors must realize they are in a partnership with Hollywood and must cooperate to the fullest if they want outstanding pictures, Samuel Goldwyn, producer, said Tuesday at a press conference in his New York office.

The industry faces its third great crisis with the loss of foreign markets, diminishing domestic grosses and mounting production costs, the producer said. Mr. Goldwyn went on to explain the crisis which arose in the mid-twenties when bad pictures kept people away from theatres, but the industry was saved by sound. Then there was the emptiness of films in the late thirties. This crisis broke favorably, Mr. Goldwyn said, when the war "gave the screen a new ready-made audience for pictures regardless of quality, and saved a lot of companies from bankruptcy."

Today, however, the public is in no mood to accept "warmed-over, hand-me-down pictures of mediocre quality," Mr. Goldwyn said. The producers have a choice. They can take the lazy way by making quickies in which quality will be strangled or they can set themselves for the hard pull of turning out pictures of outstanding quality which will require full cooperation of exhibitors.

The producer said exhibitors cannot continue their practice of the past of making profits by "squeezing producers on terms." They must now realize that without really outstanding pictures for their theatres, they are nothing more than real estate operators. "We must all learn from the past," he pointed out. "And if the past has taught us anything, it should have taught us that when the public is shopping for its entertainment, it will stay away from poor or mediocre pictures but will flock to see films of outstanding quality."

MPEA Expands Its Board; Company Heads Included

The Motion Picture Export Association directorate, consisting so far only of the foreign department heads of the nine major companies, this week voted to expand the board to include nine directors-at-large. This group, made up of company presidents and other officials, will function as an executive committee in dealing with MPEA and other foreign matters. The board is headed by Eric Johnston, president. Those now elected to official MPEA status include Barney Balaban, Paramount; Nate J. Blumberg, Universal-International; Steve Broidy, Allied Artists; Nicholas M. Schenck, Loew's, Gradwell L. Sears, United Artists; Spyros P. Skouras, 20th-Fox; Jack Cohn, Columbia; Ned E. Depinet, RKO Radio, and Samuel Schneider, Warner Brothers.

RKO RADIO PICTURES INC. *Trade Showings* OF FOUR PRODUCTIONS

	NIGHT SONG		DICK TRACY MEETS GRUESOME	SO WELL REMEMBERED	WILD HORSE MESA
ALBANY Delaware Theatre 290 Delaware Avenue	Mon. 11/10 2:30 P.M.	ALBANY Fox Projection Room 1052 Broadway	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
ATLANTA RKO Projection Room 195 Luckie St., N.W.	Mon. 11/10 10:30 A.M.	ATLANTA RKO Projection Room 195 Luckie Street N.W.	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
BOSTON Uptown Theatre 239 Huntington Ave.	Mon. 11/10 10:30 A.M.	BOSTON Uptown Theatre 239 Huntington Ave.	Wed. 11/12 10:30 A.M.	Thurs. 11/13 10:30 A.M.	Fri. 11/14 10:30 A.M.
BUFFALO Shea's Niagara Thea. 426 Niagara St.	Mon. 11/10 2:45 P.M.	BUFFALO Fox Projection Room 290 Franklin Street	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
CHARLOTTE Plaza Theatre 1610 Central Ave.	Mon. 11/10 10:30 A.M.	CHARLOTTE Fox Projection Room 308 So. Church St.	Wed. 11/12 2:00 P.M.	Wed. 11/12 4:00 P.M.	Thurs. 11/13 2:00 P.M.
CHICAGO Esquire Theatre 58 E. Oak St.	Mon. 11/10 10:30 A.M.	CHICAGO RKO Projection Room 1300 So. Wabash Ave.	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
CINCINNATI Esquire Theatre 320 Ludlow Ave.	Mon. 11/10 2:30 P.M.	CINCINNATI RKO Projection Room 12 E. 6th Street	Wed. 11/12 2:00 P.M.	Wed. 11/12 3:30 P.M.	Thurs. 11/13 2:00 P.M.
CLEVELAND Shaker Theatre Kinsman & Lee Roads (Shaker Heights)	Mon. 11/10 2:00 P.M.	CLEVELAND Fox Projection Room 2219 Payne Ave.	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
DALLAS Paramount Proj. Room 412 So. Harwood St.	Mon. 11/10 2:30 P.M.	DALLAS Paramount Proj. Room 412 South Harwood St.	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
DENVER Esquire Theatre 590 Downing	Mon. 11/10 2:00 P.M.	DENVER Paramount Proj. Room 2100 Stout St.	Wed. 11/12 2:00 P.M.	Wed. 11/12 3:05 P.M.	Thurs. 11/13 2:00 P.M.
DES MOINES Uptown Theatre 4115 University Ave.	Mon. 11/10 2:00 P.M.	DES MOINES Fox Projection Room 1300 High Street	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
DETROIT Midtown Theatre 711 West Canfield Ave.	Mon. 11/10 2:30 P.M.	DETROIT Blumenthal Proj. Room 2310 Cass Ave.	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
INDIANAPOLIS Cinema Theatre 213 E. 16th Street	Mon. 11/10 1:30 P.M.	INDIANAPOLIS Paramount Proj. Room 116 W. Michigan Street	Wed. 11/12 1:00 P.M.	Wed. 11/12 2:15 P.M.	Thurs. 11/13 1:00 P.M.
KANSAS CITY Kimo Theatre 3319 Main St.	Mon. 11/10 2:00 P.M.	KANSAS CITY Paramount Proj. Room 1802 Wyandote	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
LOS ANGELES Ambassador Theatre Ambassador Hotel	Mon. 11/10 1:30 P.M.	LOS ANGELES Fox Projection Room 2019 So. Vermont Ave.	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
MEMPHIS Memphian Theatre 51 South Cooper St.	Mon. 11/10 2:30 P.M.	MEMPHIS Fox Projection Room 151 Vance Ave.	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
MILWAUKEE Varsity Theatre 1326 W. Wisconsin Ave.	Mon. 11/10 2:00 P.M.	MILWAUKEE Warner Projection Room 212 W. Wisconsin Ave.	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
MINNEAPOLIS Granada Theatre 3022 Hennepin Ave.	Mon. 11/10 2:30 P.M.	MINNEAPOLIS Fox Projection Room 1015 Currie Ave.	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
NEW HAVEN Dixwell Playhouse 820 Dixwell Ave.	Mon. 11/10 10:30 A.M.	NEW HAVEN Fox Projection Room 40 Whiting Street	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
NEW ORLEANS Circle Theatre St. Bernard & N. Galvez	Mon. 11/10 10:00 A.M.	NEW ORLEANS Fox Projection Room 200 So. Liberty Street	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
NEW YORK Normandie Theatre 53rd St. and Park Ave.	Mon. 11/10 10:30 A.M.	NEW YORK RKO Projection Room 630 9th Ave.	—— ——	Wed. 11/12 10:30 A.M. Normandie Theatre	Thurs. 11/13 2:30 P.M.
OKLAHOMA CITY Uptown Theatre 1212 North Hudson St.	Mon. 11/10 11:00 A.M.	OKLAHOMA CITY Fox Projection Room 10 N. Lee Street	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
OMAHA Admiral Theatre 40th & Farham Street	Mon. 11/10 2:00 P.M.	OMAHA Fox Projection Room 1502 Davenport Street	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
PHILADELPHIA Uptown Theatre Broad St. below Dauphin	Mon. 11/10 11:00 A.M.	PHILADELPHIA RKO Projection Room 250 N. 13th Street	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
PITTSBURGH RKO Projection Room 1809-13 Blvd. of Allies	Mon. 11/10 1:00 P.M.	PITTSBURGH RKO Projection Room 1809-13 Blvd. of Allies	Wed. 11/12 1:00 P.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 1:00 P.M.
PORTLAND Twenty First Ave. Thea. 616 N.W. 21st Ave.	Mon. 11/10 2:30 P.M.	PORTLAND Star Preview Room 925 N.W. 19th Street	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
ST. LOUIS West End Theatre 4819 Delmar Ave.	Mon. 11/10 1:00 P.M.	ST. LOUIS S'Renco Proj. Room 3143 Olive Street	Wed. 11/12 11:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 11:30 A.M.
SALT LAKE CITY Southeast Theatre 2121 South 11th St.	Mon. 11/10 2:15 P.M.	SALT LAKE CITY Fox Projection Room 216 East 1st South Street	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
SAN FRANCISCO Alhambra Theatre 2330 Polk Street	Mon. 11/10 1:30 P.M.	SAN FRANCISCO RKO Projection Room 251 Hyde Street	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
SEATTLE Egyptian Theatre 4543 University Way	Mon. 11/10 2:30 P.M.	SEATTLE B. F. Shearer Co. 2318 2nd Ave.	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.
SIOUX FALLS Hollywood Theatre 212 No. Phillips Avenue	Mon. 11/10 10:00 A.M.	SIOUX FALLS Hollywood Theatre 212 No. Phillips Avenue	Wed. 11/12 10:30 A.M.	Wed. 11/12 9:00 A.M.	Thurs. 11/13 10:00 A.M.
WASHINGTON Fox Projection Room 932 New Jersey Ave.	Thurs. 11/13 2:30 P.M.	WASHINGTON Fox Projection Room 932 New Jersey Ave.	Wed. 11/12 10:30 A.M.	Wed. 11/12 2:30 P.M.	Thurs. 11/13 10:30 A.M.

RANK TO REICH AS U. S. COMPETITOR

by HUBERTUS ZU. LOEWENSTEIN
in Berlin

British motion picture interests have entered the German market with the declared purpose of competing with American productions. In Hamburg the German branch of Eagle Lion Distributors has just been established. Its chairman, J. Arthur Rank, and his organization, which will take over the distribution of British pictures in Germany, plan to distribute no less than 60 features in Germany before the end of the current year.

Also, Eagle Lion plans to handle all exports of German-made British-licensed pictures. Profits from these pictures will be used to purchase raw material.

At present Mr. Rank is shooting a subject for his "Modern Age" series in the Ruhr district.

The establishment of this English branch comes at the very moment when the Inter-Allied Control Commission announces that negotiations between the British and American Military Governments have opened the combined zones to private motion picture distributing firms. Several such firms already have been licensed. Thus, for the first time, German theatre owners may choose their own programs.

WHAT HAPPENED TO GABLE IN HUNGARY?

Budapest Bureau

A gala opening of Clark Gable's "Somewhere I'll Find You" was announced for October 14 at the Varosi Szinhaz, the only Budapest first run not owned or operated by a political party. The day before the opening the Motion Picture Export Association, distributor, received word from the exhibitor that the Trade Union of Film Industry Employees was protesting because they believed Mr. Gable had denounced certain "leftish" actors at the U. S. House Un-American Committee meetings. The protests were published by the Communist paper, *Szabadsag*, which stated that should the theatre exhibit the picture, theatre employees would be advised to refuse their services. So despite the fact that the National Film Reviewing Committee had passed the picture, the management of the Varosi Szinhaz did not screen the picture.

ITALY

by ARGEO SANTUCCI
in Rome

Italy's "tax on wealth," announced last March, has been altered by a new law which scales down the amount to be paid by native companies but which may increase the taxes American companies must pay on their blocked film accounts.

Where the old law sets taxes, running from six per cent on 3,000,000 lire ($13,000) to 41 per cent on a billion or more lire ($4,400,000), with foreign companies paying only one-third of those percentages, the new law does away with the proportional taxes and provides that all companies—including foreign—must pay a tax of four per cent. Blocked accounts or investments are subject to this tax.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Juan Perez Grovas, manager of the National Cinematographic Chamber, has denied that his organization is seeking to interject a plea for a law making it compulsory to show Mexican features here 26 weeks out of the year into the coming conversations for a revision of the reciprocal trade treaty between the United States and Mexican governments.

There has, however, been some agitation for compulsory showing of Mexican features in Mexican houses.

The trade treaty talks will begin here next month.

▽

Prefabricated theatres will be introduced in Mexico early in 1948 by Emilio Azcarraga, an exhibitor and operator of studios and radio stations. He will open two such theatres here, the Cines Bahia and the Acapulco.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

The production industry expects to benefit from the agreement reached between the Federal Government and the U. S. production interests for the annual freezing of 30 per cent of film dollar remittances. More important from a general trade viewpoint is that exhibitors may now breathe easier, their film supply having been secured.

General talk around town is that much of the frozen money will be invested in local production, although it is pointed out that improvement of office quarters and similar expenditures will use considerable of the money.

Said Cinesound's Ken Hall when the agreement was announced: "American capital and American initiative will provide a vital stimulant at a time when the industry is sagging because British legislation has destroyed a valuable market."

Said Columbia's Nick Pery, who produced "Smithy": "Dollar-saving proposals will influence any Columbia plans for continuing film production in Australia. These plans were suspended because of the dollar crisis. Before we resume our preparations we will have to consider availability of studio space and equipment and England's situation under the Dalton tax."

EIRE

by T. J. M. SHEEHY
in Dublin

New admissions taxes which go into effect here January 1 will have theatre-goers paying more in taxes than in admissions.

Under the new scale the tax on a fourpence seat is three pence; on eight pence, eight pence; on one shilling and four pence, one shilling and eight pence; on two shillings, three shillings, and on three-shilling seats, four shillings and six pence.

These new taxes were announced last week when Finance Minister Frank Aiken introduced an unexpected supplementary budget in the Dail. The Minister for Industry and Commerce, supporting his colleague, revealed that the new taxes were partly designed to discourage film-going expenditure. He stated that every Deputy knew that the last increase in entertainment tax—August 15—did not take a yard off the queues in O'Connell Street.

When the new taxes begin, Dublin first run houses may have to consider altering all established price conceptions and aim at a lower net revenue to keep their patrons.

CZECHOSLOVAKIA

by JOSEPH B. KANTUREK
in Prague

The Czechoslovak film monopoly has announced that theatre admissions for the first quarter of 1947 totaled 32,320,000.

▽

The Czech monopoly recently released Chaplin's "The Great Dictator." The first week of screenings was marked by a mad box office rush. Chaplin's final speech in the film has been narrated in Czech.

▽

Joris Ivens is working on a documentary to be titled "Four New Democracies." These democracies are Yugoslavia, Bulgaria, Czechoslovakia and Poland. Footage from each country is included.

BULGARIA

by ASSEN SHTEREFF
in Sofia

The first of the 20 American pictures to be shown here following the agreement between the Motion Picture Export Association and the Bulgarian State Film Monopoly, Bulgarsko Delo, is Paramount's "So Proudly We Hail." On October 6 it began the fifth week of its run at the Moderen theatre here, one of the city cinemas with more than 800 seats.

ALBANY

"Welcome Stranger" was moved from Fabian's Palace to the Grand. The Ritz held over reissues of "Each Dawn I Die" and "Bad Men of Missouri". The Strand followed "Brute Force" with "I Wonder Who's Kissing Her Now". The Colonial booked the French feature, "Well Digger's Daughter," following two weeks of "Open City," the Italian picture. . . . The Royal is now staging a "country store" night on Wednesday. The Leland and the Eagle have game nights Wednesday. . . . Bernard Diamond, Schine circuit head booker; Myron Gross, Buffalo feature booker; Arthur Gibbons, of the home office, and Howard Antevil, Schine attorney, came here to appear before the Public Service Commission in opposition to the temporarily granted 25 per cent increase in print advertising deliveries to the Smith and Howell Film Service. . . . Gordon Bugie has been transferred by Eagle Lion to Syracuse as salesman.

ATLANTA

Visitors on Film Row: The Dunn brothers, the South Georgia theatre owners; P. L. Taylor, Columbus; Mack Jackson, Alexander City; O. C. Lane, Rome, and N. H. Waters, Birmingham . . . Joe C. Reece has taken a lease on the Opera House, Ft. Payne, Ala., and will remodel into a theatre. This will make three houses for this town, Jack Fitzwater, district manager of Florida Theatres, says that plans are underway for remodeling the Arcade and Paramount in Palm Beach. . . . Quincy, Fla., will have another 1,500-seat house just as soon as the CPA give the green light . . .Walter Brackin, has opened his new Claire theatre in Elba, Ala., with a seating capacity of 250. The new Drive-In theatre, owned by O. W. Philpott, in Winter Haven, Fla., has opened . . . The Bijou Amusement Co., with headquarters in Nashville, Tenn., has announced that it has acquired all property of the Negro Cameo theatre in San Antonio, Texas. . . . Another theatre to be built just as soon as CPA gives the light is a neighborhood in Montgomery, Ala.

BALTIMORE

Patronage very good for week beginning October 23. Century opened strong with "This Time for Keeps," with Esther Williams appearing in person at theatre. Gene Krupa and his band on stage at Hippodrome with "Bulldog Drummond Strikes Back" proved a big draw. Keith's went into a second big week with "Unconquered," the first being a record, with $1.20 top. The New opened very big with "Forever Amber," at the $1.20 top. Stanley had them running to see "Dark Passage". Town found "Fun and Fancy Free" strong enough for a second week. Little only moderate with "The Years Between". Mayfair strong with "Golden Earrings," with good words from critics. Times and Roslyn fair with "Hat Box Mystery," plus reissued "Road to Hollywood". . . . Ordinance for billboard control has been passed by Baltimore City Council. . . .A new marquee with changeable letters has been installed, over entrance of Harlem. The theatre is managed by William Zell.



BOSTON

The serious forest fires which last week raged out of control in Maine, New Hampshire and Massachusetts made the big news in the Hub theatre district. Exhibitors from here have been trying to evaluate the damage done to their houses, but as yet no accurate appraisal has been possible due to damage to communications and the fact that Monday the fires were still burning. . . . The seriousness of the New England fire reflected on the grosses in the Hub, pushing them down generally. "Fun and Fancy Free" did an excellent $34,000.

WHEN AND WHERE

November 3: International Variety Clubs officers meeting at the Mayo Hotel in Tulsa, Okla.

November 5–6: Independent Theatre Owners of Montana annual convention at the Northern Hotel in Billings, Mont.

November 6–8: West Virginia Managers Association convention at the Daniel Boone Hotel in Charleston, W. Va.

November 7–8: Theatre Owners of America board meeting at the Stevens Hotel, Chicago.

November 18 – 20: Associated Theatre Owners of Indiana convention at the Hotel Antlers, Indianapolis.

November 19: Annual dinner of the Picture Pioneers at the Hotel Plaza in New York City.

November 21–24: Allied Theatre Owners of the Gulf States convention at the Jung Hotel, New Orleans.

November 24-25: Associated Theatre Owners of Texas annual convention in Dallas.

November 24–25: Allied Motion Picture Theatre Owners of Pennsylvania annual convention at the William Penn Hotel, Pittsburgh.

November 29–30: Allied States Association national board meeting in Milwaukee.

December 1–3: Independent Theatre Owners of Wisconsin and Upper Michigan annual meeting at the Hotel Schroeder in Milwaukee.

CHARLOTTE

The State theatre building, site and equipment, at Newton, N. C., has been sold to Everette Enterprises of Charlotte. Approximately $70,000 was paid for the property. . . . Paul Benton, who worked for Twentieth Century-Fox before the war, is now in the booking department of the Columbia branch here. . . Film Classics has moved into its new office at Latta Arcade. . . . "I Wonder Who's Kissing Her Now" played for a week at the Carolina here to above average houses and held over for a week at the Broadway. . . . "Life With Father" played at the Imperial for a week at advanced prices.

CHICAGO

Despite bannning from church groups and road show prices, "Forever Amber" going strong, at the State Lake. Other advance priced picture in the Loop, "Unconquered," still drawing heavy while at the Apollo, "Gone With the Wind" proves that it hasn't lost any of its pulling power in seven years. Chicago theatre banking on stage attraction, "Truth or Consequences," to give it a big week while only combination house in city, Oriental, is headlining Andy Russell. With few exceptions, first runs are holdovers doing exceptionally well. . . . Windy City again becomes locale for picture making with Mark Hellinger in town to shoot film sequences for "Knock on Any Door."

Joe Mack off to the coast with Filmack's head cameraman, Frank Bowers, to begin operation of the company's new plant. . . . Si Jacobson, back after five years in the service, returned to his former duties as Manta-Rose circuit booker. Replaces Nathan Slepyan who left the company. . . . A. J. Meininger, Jr., son of B & K Berwyn theatre manager, returned to the circuit after five years in the service and is now assistant manager at the Garrick. . . . J. H. Bizzell has purchased the City theatre at Mound City, Ill., from Earl Scout, Cairo. . . . The State at Columbia and S. E. Pirtle's theatres at Carrollton, McLeansboro and Jerseyville have undergone extensive remodeling and redecorating.

CINCINNATI

For the first time in local theatre history, as far as is known, two pictures, "Unconquered" at the RKO Capitol and "Forever Amber" at the RKO Palace, are being shown simultaneously at advanced admissions. Both are doing excellent business. . . . Robert L. Fitzwater, owner of the West Hills theatre, is planning a suburban drive-in on a nine-acre tract. . . . The suburban Twentieth Century, Ohio Eden and Dixie Garden theatres, all units of the local Willis Vance circuit, have joined the several other theatres here in presenting free pictures for underprivileged children. . . . Charles Clickner, of Indianapolis, has been named salesman for the local Midwest Theatre Supply Co., covering the state of Indiana. . . . Milton Jacobs, Columbus, Ohio, salesman for the local MGM branch, has retired from the industry, while William Madden, local MGM salesman, has been transferred to the New Eng-

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land territory . . . .Leavitt Bugie, formerly local manager for 20th Century-Fox, will take over management of the new local Film Classics branch, according to reports.

CLEVELAND

Two downtown theatres are playing pictures at roadshow prices for the first time in local screen history. "Unconquered" is playing at $1.25 top at the Stillman while "Forever Amber" is playing at the RKO Palace at $1.10 top. All Cleveland theatres, including the affiliated circuit houses, are displaying a special trailer urging patrons to vote against Daylight Saving Time in the November elections. . . . E. W. Clemens, local drive-in theatre builder, has completed two outdoor theatres for Fred Wehrenberg in the St. Louis area. . . . Bob Bixler of Warners and George DeVine of Paramount have left their companies. . . . . Max Shagrin of Hollywood, formerly of Youngstown, made the rounds on Film Row recently in company with his twin brother, Joe, a Youngstown theatre owner. . . .Jack Cohen, National Screen Service district manager, and Mrs. Cohen were in town. Park theatre, Bethesda, closed during the past year, was reopened by two ex-service men, Albert Botts and Julius Wespiemi, both of Bellaire. . . . Downtown business was very good last week, with every house reporting par or better grosses.

COLUMBUS

"Forever Amber", in its advanced price run at the Palace, got major attention from ticket buyers, despite the upped admission. There was some grumbling about the increase, since it came on the heels of the advanced price showing of "Life With Father". "Song of Love" at the Ohio drew considerable attention from music lovers. "Frieda" did well at the Broad and second week of "Crossfire" played to good business at the Grand. The World's showing of "The Well Digger's Daughter" rated as one of the best attractions of the fall season for this foreign film house. . . . Manager Walter Kessler of Loew's Ohio has obtained permission from Mayor James A. Rhodes to temporarily rename State Street, where the theatre is located, to Green Dolphin Street. . . . George Anagnost, chief barker of the Variety Club, is attending the Will Rogers memorial meeting November 3-4 at Tulsa and Claremore. . . . The Old Trail theatre, part of a multiple-purpose commercial development on West Broad Street, being built by the F. & Y. Building Service, is expected to be under roof within a month. . . . Frank Yassenoff, Harold Schwartz and Virginia B. Coe have been named defendants in a suit filed by seven property owners to restrain them from building an open-air theatre on Morse Road. . . . 100-member Columbus and Franklin County Motion Picture Council announces a renewed program of rating pictures as to suitability for adults, for families or for children.

DALLAS

W. V. Ratcliff, of the Epsom drive-in, Houston, was on Film Row doing some booking. . . . Jack Swiger, former salesman out of the Eagle Lion office in Oklahoma City, has been transferred to the Dallas office. . . . The Lorene theatre, Lorene, was opened October 16 by W. M. Hinson. . . . Stout Jackson, Falfurrias, and H. H. Stroud, Hamilton, were on the Row. . . . R. N. Smith is the new owner of the Lantex in Llano. Gene Kenyon is managing the Village theatre in Port Arthur. . . . Lester Dollison, Sherman, was on the Row this week. Other exhibitors in town were: K. C. Lybrand, Willspoint; Ray Jennings, Hondo; Horace Payne, Moodyl Harrison Gunter, Alice; Mr. and Mrs. B. M. Boswell, Mission, and Maurice Easterling, Mexia. . . . A. D. Hicks and M. L. Feldman are the new owners of the Springtown theatre, Springtown.

DENVER

Thurman Arnold, Cinema Amusements Co. attorney in $3,000,000 suit against 20th-Fox, MGM, RKO, here to take depositions from other exchange managers as to cost of film. Clarence Olson, former United Artists branch manager here, flew in from San Francisco to give his testimony. . . . Fox Intermountain Theatres resuming Saturday morning children shows once a month during winter. University of Denver cooperates and gets half of profits, other half going to Fox Theatres employe welfare fund. . . . Al Gross, resigned office manager MGM, now general manager Central Booking Service. . . . Chet Bell, Paramount exchange manager, on leave, operated on at St. Luke's, and doing nicely. . . . Tom Bailey, Selected Pictures exchange owners, setting up Des Moines, Omaha and Kansas City exchanges to handle Astor product. . . . The new Denver Shipping and Inspection Co. building to open about November 15.

DES MOINES

Elmer Tilton, former Warners branch manager, is recuperating from an emergency operation performed in Lincoln, Neb. . . . Glen Suhorepetz has purchased the Royal, Fulton, Ill. . . . Nate Sandler has opened an office in the Paramount building. Sandler has bought the Valley in Missouri Valley—a house which has been closed for nine years. Sandler will open the theatre November 9. The Co-ed, Fairfield, will be reopened by Sandler November 7. . . . O. D. Johnson is the new resident manager of the Lake, Lake View. . . .Work has begun on the new theatre building in Holstein by E. W. Kugel, who also operates the State there. . . .Mr. and Mrs. Clifford M. Anderson have opened the newly remodeled Ayrshire at Ayrshire. . . . The Des Moines Variety club is planning a party to raise money for the Shut-In party the club sponsors each Christmas. . . . Downtown theatres suffered a slow week with most showing below par.

HARTFORD

Joe diLorenzo, Connecticut district manager for Daly Theatre Corp., Hartford, will resume his duties in three or four months, following recuperation from auto accident injuries. . . . Variety Club of Connecticut scheduled a Hallowe'en dinner-dance for October 31. . . . Alec Davis, manager, Warner theatre, Worcester, Mass., has resigned to join the Champ Amusement Co., as part owner. Champ organization operates three theatres in Massachusetts. . . . Kameo theatre, Pittsfield, Mass., following shuttering for renovations, has been reopened by Herbert I. Brown. . . . RKO-Radio's "Crossfire" was held for a second week at the Warner Regal.

INDIANAPOLIS

Business at most key spots was above average again last week. "Dark Passage" took a fine $13,500 at the Indiana and "This Time For Keeps" a good $12,00 at Loew's. "Second Chance" at the Circle split a bouncing $22,000 with Ted Weems and his band, Beverely Tyler and others on the stage. The weather featured a record October heat wave. . . . Msgr. Henry F. Dugan, executive secretary of the Legion of Decency in the Indianapolis archdiocese, wrote a letter to Mayer Denny asking that showing of "Forever Amber" be stopped here. The mayor's legal advisers decided there was nothing he could do about it. "Amber" opened with a line in front of the Circle box office most of the day. . . .Trueman Rembusch, president, and Bill Carroll, secretary, of the Associated Theatre Owners of Indiana, attended the Kentucky exhibitors meeting at Louisville, Wednesday and Thursday.

KANSAS CITY

Commonwealth Theatres are rebuilding the auditorium in Norton, Kan. . . . Two new salesmen have joined the Columbia branch here: Pan Pinnel replaces Saul Frank, resigned, and John Flynn replaces Ernie Block, resigned. . . . The Esquire and the Warwick held children's morning matinees last Saturday. . . . The Midway has resumed Friday night stage shows. . . . "Forever Amber" got off to a good start at the three Fox Midwest first runs. . . . Film Row visitors: O. A. Dickson, Everett Buchanan, Forrest White, Thelma Morris, Byron Morris, Mr. and Mrs. Fred Wilcox, E. J. May, Mr. and Mrs. John Travis, John Egli, Jr., and John Egli III, Mr. and Mrs. Herbert Jenas, and M. C. Hooper. . . . Roy Wilson has purchased the Ace, Grenola, Mo.

LOS ANGELES

Hugh Bruen, Whittier, was on Film Row booking and buying. . . . Billy Wise, George Abrams, and E. Nelson of the San Diego Theatre Supply Company were visitors. . . . Jack Broder, Realart exchange, is on the sick list. . . . Chet Roder, Paramount salesman, has resigned. . . . Murray Gerson has been appointed sales manager in charge of the local office for English Films. . . . Bud Silverman, co-owner of the Majestic in Santa Monica, died October 17 following a long illness. . . . Out-of-towners on Film Row: Judy Poynter, Romona; Jenny Dodge, Ventura; Earl Strebe, Palm Springs; LeRoy Pawley, Indio; George Diamos, Tucson; J. Sutton and Al Galston, owners of the Hawaii and Marcal theatres.

LOUISVILLE

"Forever Amber" is running five times a day at advanced admissions at the local

(Continued on opposite page)

(*Continued from opposite page*)

Rialto. . . . The Strand was closed on Tuesday and Wednesday to be turned over to meetings of the Grand Lodge of Masons. Sam Switow of the Switow Amusement Company has been appointed a member of the Executive Committee of the Louisville office of Conference of Christians and Jews. . . . New programs were on tap for most of the first runs. Loew's opened with "It Had to Be You," plus "The Last Round-Up." "Adventure Island" and "Blackmail" filled the double bill at the Strand and "Bad Men of Missouri" was at the Mary Anderson. "Cross Fire" was held for another week, being moved from the Rialto to the Brown. . . . Paul Herzog and Victor Weisenberger are building the Tell theatre in Tell City. . . . R. L. Gatrosk has purchased the Victory, Vine Grove, from Charles Bowles of Beattyville.

MEMPHIS

Paced by "Forever Amber," which was doing a terrific business at Loew's State, first runs reported business picking up. Malco had "Brute Force." Loew's Palace was showing "Something in the Wind." Warner showed "The Unsuspected." Ritz was showing "Magnificent Obsession." Strand had a double feature. All reported a lively increase in attendance. . . . Avalon theatre, Strong, Ark., owned by Frank Duvall, Jr., has burned to the ground. . . . Sharon theatre, Sharon, Tenn., owned by W. O. and R. A. Taylor and Charles Edwards, opened for business October 21 in a new building. . . . L. J. Lenhart, Commonwealth Amusements Co., Kansas City, was in Memphis on business. . . . Mid-south exhibitors visiting on the Row: Don Landers, Harrisburg; Bob Lee, Potts Camp; J. F. Adams, Coldwater; K. K. King, Searcy; A. D. Fielder, Steele; A. N. Rossie, Clarksdale; J. H. Moore, Crenshaw; J. A. Owen, Amory; Cliff Peck, Covington; F. R. Watson, who is building a new theatre at Elaine, Ark.

MIAMI

"Spirit of West Point," a first local showing, hit the Royal and Variety theatres this week and "Dear Octopus," another first for Florida, will show at the Flamingo. . . . "Nightmare Alley" is at the Capitol and "Wild Harvest" is at the Paramount. . . . "Gas House Kids in Hollywood" have invaded the State. . . . "Forever Amber" has left her glow on Miami theatre patrons' minds for records show huge crowds at both the Miami and the Lincoln where it is currently showing. . . . "Bachelor and the Bobby-Soxer" has turned in good returns this week, playing the Sheridan, Paramount and Beach theatres.

MINNEAPOLIS

Theatres had to compete with the finest weather of the year, but they still managed to run average or better grosses. Best of the week was done by "Down to Earth" at RKO Orpheum and "The Unsuspected" at Radio City. . . . Many small houses throughout the territory are establishing junior prices, following the lead of Minnesota Amusement company. . . . Norman Pyle, Minneapolis field representative for MGM



SMALLEY, of Smalley's Theatres. It's William C. Smalley, owner of the circuit of upstate New York houses, all called "Smalley's". Mr. Smalley is marking 34 years running the theatres. Many of his employees have been with him almost 30 years. Success in smaller town theatres depends largely on buying and booking, Mr. Smalley says. Also, one should be a born showman, he adds.

for the last seven years, has been transferred to Chicago. Louis Orlove will cover this area. . . . "Gone with the Wind" has started an indefinite run at the remodelled Lyceum. . . . Frank Anderson, Paramount sales agent in North Dakota for 24 years, has taken an indefinite leave of absence.

MONTREAL

Slight sag in box office returns seen as "Gone with the Wind" goes into third week at Loew's. "I Wonder Who's Kissing Her Now" into repeat session at Capitol with "Mother Wore Tights" at Palace. . . . "Sea Wolf" and "Sea Hawk" double-billed in reissue program at the Imperial. . . . Jerry Bastien now Montreal chief for Astral Films. . . . Italian film, "Before Him All Rome Trembled," did only fairly well for its one week run at His Majesty's. . . . Quebec theatres, who had just about given up hope of showing "Outlaw," "Duel in the Sun," and "Forever Amber" were surprised when chief censor Lucien Desbiens said that there's still a chance of the films getting through. . . . New United Theatre house at Van Horne and Cote des Neiges just about near completion. . . . Many house managers making plans for new theatre marquees which haven't been facelifted since before the war. . . . Odeon plans for main stem house snagged until court decision in battle with tenants who don't want to move. Site is St. Catherine and Crescent street.

NEW ORLEANS

Edgar Ansardihas has purchased the Buras theatre at Buras from W. M. Senox. . . . H. B. Rosenthal, once in Atlanta with United Artists, is now with the local office of the company as salesman. . . . E. B. Carter has assumed management of the Auslet Company, theatre advertising. . . . The new Poche theatre will open here November 2. The house will show legitimate shows, musicals, and domestic and foreign pictures. . . . "Forever Amber" headed the list of attractions last week. It opened at the Tudor. The Saenger presented "Welcome Stranger" for a second week. "Song of Love" was at Loew's. "Dark Passage" was the Liberty and Orpheum. The Center celebrated its 11th anniversary by showing "Riff Raff." "The Bachelor and the Bobby-Soxer" was at the Globe. . . . Visitors on Film Row: Lawrence Lamp, Jeanerette; Wilbur Jolet, Weeks, and Milton Guidry, Erath. . . . Ken Prichard, MGM, has been transferred to Boston. . . . The Liberty theatre, Walnut Grove, Miss., has been destroyed by fire.

OMAHA

Record high October temperatures are keeping air conditioning running and slicing matinee business. Evening business has continued much higher than during the summer. . . . Tom Henshaw is a new Columbia booker. . . . Ralph Falkinburg, Lexington, Neb., exhibitor, is back after undergoing a serious eye operation in Salt Lake City. . . . Bill Haarman, Paramount office manager, is out of the hospital and back on the job. . . . The old Valley theatre at Missouri Valley will reopen with "Forever Amber" after a two-year closing. . . . Eddie Kugel, Holstein, Iowa, exhibitor, is building a new 500-seat house. . . . Howard E. Howland, 71, stage hand for more than a half century here, collapsed at the Orpheum switchboard and died. .

PHILADELPHIA

Mort Magill, Film Classics branch manager, and Stanley Adelman, son of Meyer Adelman, head of New Jersey Film Messenger Service, have taken over the operation of the Palace in Atlantic City and the Spruce in Philadelphia. Mr. Magill will not be associated with the theatres in an active capacity. . . . Philip Halda and Fred Bognar opened their new Millville at Millville, Pa., the new theatre being a Quonset house with 396 seats. . . . Jack Rosenfeld, operator of the Woodbine in Woodbine, N. J., is building a new house in Port Norris, N. J. . . . Matty Presby, former booker at Eagle Lion, has been named manager of Dave Moliver's Aurora. . . . At the Warner circuit houses in Wilmington, Del., G. Earl Smith has been promoted to manager of the Savoy with George Rudloff replacing him as acting manager of the Ritz. . . . Policy change at Warners' Savoy in Wilmington, Del., schedules double features on Wednesdays, Fridays and Sundays with single features the other four days of the week. . . . Joseph Farrow, office manager, and salesman Harry Fendrick left the local MGM exchange staff. . . . Stanley Arnold, salesman, and Dave Segar, student booker, resigned at Eagle Lion exchange. . . . William Goldman added another first run to the downtown scene in relighting his Erlanger, former legitimate house, with "The Outlaw."

PITTSBURGH

Milton Brauman, Screen Guild manager, is around again after a serious illness. . . . Sam Fineberg is resigning as Monogram manager here to rejoin his old partner, Jim

(*Continued on following page*)

(*Continued from preceding page*)

Alexander, in operating the RCA theatre equipment franchise in this district. Abe Weiner, former United Artists head here, will replace Fineberg at Monogram. . . . Jerry Geinzer, former theatre owner, has left Eagle Lion to join Max Shulgold's Crown Film exchange as a salesman. . . . Vincent Corso, former manager of the Regent Square theatre, has opened his own booking service office.

PORTLAND

Tom Blair, Oregon manager for Western Amusement Company's circuit, advises that two of the theatres recently purchased from Wes Johnson in Eugene, Ore., will be extensively remodeled. The circuit will next year build a new theatre in the college town to seat 1,200 to 1,500. . . . Manager Rex Hopkins, of Evergreen's Hollywood Theatre, Portland, put on a fashion show in connection with showing of "Miracle on 34th Street."

SAN ANTONIO

First run openings: Aztec, "Out of the Blue"; Majestic, "Foxes of Harrow"; Texas, "Framed," and Empire, "Newshounds." Holding over at the Empire theatre for a weekend engagement was "Last of the Redmen." . . . E. P. Barry, 60, died here October 19. His son, Sylvan, is manager of the Laurel theatre. . . . San Antonio is now a film capital for most of the Mexican-made motion pictures. Azteca Films and Clasa-Mohme are the local exchanges that distribute all Latin-American pictures.

SAN FRANCISCO

Grosses this week shaped up well in all situations, with "Frieda" at the small Esquire scoring a smash $25,000, as compared to an average $7,000. . . . Other houses which did impressive business were the Paramount which garnered $30,000, mainly from its stage show, and "Black Gold" which did a comfortable $22,000 at the Warfield. . . . Ken Wright has resigned as manager of the Carlos, San Carlos, to accept a position in Southern California. Wright will be succeeded by George Donor, for two and a half years has been with Fox West Coast at Salinas. . . . Construction has been approved by A. J. Bodien, building inspector, for a new theatre and three new stores in Daly City. . . . Morris Benetar, owner of a chain of drug stores, this week purchased half interest in the Portola theatre, from Sidney Pink Enterprises.

ST. LOUIS

"Welcome Stranger" has been at the Shubert long enough to vote. Against the five per cent city amusement tax, of course. "Foxes of Harrow" is also a holdover and "Song of Love" moved to Loew's Orpheum after a healthy week at Loew's State. . . Contracts have been let for a new 1000-seat theatre by Affton Theatre Corporation, controlled by Norman Probstein. The house will be near the Wehrenberg circuit's Ronnie's Affton, also scheduled as a 1000-seater, and will give the suburb of Affton two new houses. Clarence Kaimann has been elected to the TOA board by the MPTO of St. Louis, Eastern Missouri and Southern Illinois.

TORONTO

The holding over of programs has become a routine habit this season with Toronto theatres, only two new bills being in evidence among the first run houses during the past week. "Duel in the Sun" stepped into Loew's under an advanced price policy and easily led the week's grosses against the holdovers. "Best Years of Our Lives" remained a seventh week as a road show at the Odeon Fairlawn. Three theatres were playing a picture for a third week, these being the Eglinton and Tivoli with "Dear Ruth" and the big Imperial with "Mother Wore Tights". "Desert Fury" was doing nicely in its second week at Shea's theatre while "Monsieur Verdoux" stayed for a second week at Loew's Uptown. The Victoria and Capitol continued with their double bill policy and the top picture was "Last of the Redmen" for both. . . . Arch H. Jolley, executive secretary of the Motion Picture Theatres Association of Ontario, again made an impressive hit at the organization's sixth annual meeting when his report showed he had addressed 36 service clubs and other gatherings in 23 cities and towns of the Province in behalf of the film industry during the past year. His report showed he had represented the MPTA at many conventions and municipal meetings including the Dominion Fire Prevention, Toronto Board of Trade, Ontario Safety League, Dominion Fire Chiefs and Ontario Crippled Children's gatherings. . . .President J. J. Fitzgibbons and eastern manager Morris Stein of Famous Players are co-chairmen of the Film Division of the Combined Palestine financial drive now in progress.

VANCOUVER

Harold Warren, Famous Player partner in the three Alberni, B. C., theatres was on Film Row, as was Myron McLeod, of the Patricia theatre at Powell River; C. M. Adam of Terrace, and Les Toffey of the Clova, Cloverdale. All reported business on the light side. . . . Vancouver's transit strike, over a week old, is denting theatre grosses, but not to the same extent as in the case of the last street car strike in 1945, Three pictures were able to overcome the strike: "Forever Amber," at Orpheum; "Black Narcissus," at the Vogue, and a pair of reissues, "Prison Without Bars" and "City Without Men," at the Odeon Hastings. Rest of town away off. Suburbans, however, are doing better business. . . . The Saskatchewan Administration of Theatres and Public Halls reported 516 motion picture theatres licensed in that province in 1946, compared to 421 in 1945. Report included both 35mm and 16mm situations now operating. . . .The Strand theatre set a record for candy counter sales on Thanksgiving Day. . . . Jake Sheveley has purchased the Century theatre at Bonnyville, Alta, from Harold Prefontaine, Theatre will continue operating six days a week.

WASHINGTON

"Crossfire" at RKO Keith's walked off with the honors this week and was held over. Generally, business was good, although unseasonably high temperatures kept many people out of the theatres. New openings included: "Wild Harvest," at the Warner; "Spirit of West Point," at Warner's Metropolitan; "Forever Amber," at Loew's Palace; "This Time for Keeps," at Loew's Capitol. Carryover for the week was "Desire Me" at Loew's Columbia. . . .K-B Theatres plan to build a community shopping center in Takoma Park, Md. The center will include 12 stores and a theatre. . . . Theatre men who have been added to the Advisory Board of the Children's Theatre of Washington, are Frank La Falce, Warner Brothers' director of advertising and publicity, and Hardie Meakin, regional director of RKO. . . . Newest members of Variety Club Tent No. 11 are George M. Creamer, Bob Knight, and Alfred Goldsmith.



PARTY, honoring Pete Prince, MGM Charlotte, N. C., salesman, in the exchange. Pete was transferred to the Washington and Baltimore territories. Pete's friends and associates gave him a merry send-off, with refreshments—and a gift.

Forming New Exhibitor Unit in Kansas-Missouri

A new Kansas-Missouri exhibitor organization, made up "entirely of independent exhibitors," is being organized in Wichita, Kan., by O. F. Sullivan, head of a circuit there. According to Mr. Sullivan, such a group is necessary in view of the ever increasing affiliated circuit power and increasing demands from film companies.

Universal Profit Is $2,470,167

Universal Pictures reported this week a consolidated net profit of $2,470,167 for the 39-week period ended August 2, 1947.

This compares with $3,206,354 for the corresponding period of the preceding fiscal year.

For the fiscal year ended November 2, 1946, Universal reported a net of $4,565,219, equal to $5.32 on the 827,119 shares of common stock outstanding.

The net for the 13-week period ended February 1, 1947, was $756,543.

Sound Newsreel Anniversary To Honor Courtland Smith

Pioneers in the field of the sound newsreels were to meet at the Monte Carlo restaurant, New York, Friday to celebrate the twentieth anniversary of the first newsreel with sound. Courtland Smith, credited with engineering the first such reel, was to be the guest of honor, and Earl Sponable, credited with developing the first portable sound system, will be present. The first newsreel with sound was shown in October 1927 at the Roxy theatre in New York. The reel was the forerunner of the regular edition of Fox-Movietone News, which began serving theatres approximately a month later.

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 17—Hollywood stars testify on Reds in Congress probe. . . . Worst forest fires in Maine's history. . . . Flying-wing jet bomber. . . . U. S. Air Force tests new glider tow-bar. . . . U. S. Navy reveals tests on anniversary.

MOVIETONE NEWS—Vol. 30, No. 18—400,000 in New York honor first war dead home from Europe. . . . President calls special session of Congress . . . . The pigskin parade.

NEWS OF THE DAY—Vol. 19, No. 215—Washington film drama with an all-star cast. . . . De Gaulle wins election. . . . Fires raze U. S. forests. . . . Rocket opens new Navy era.

NEWS OF THE DAY—Vol. 19, No. 216—On the gridiron. . . . Nation pays tribute to first war dead home from Europe. . . . Fire ruins Bar Harbor.

PARAMOUNT NEWS—No. 18—New England fights flames. . . . New tow-bar for gliders. . . . V-2 fired from deck of carrier. . . . Stars attract crowds at Washington hearings.

PARAMOUNT NEWS—No. 19—Truman calls Congress. . . . War dead from Europe reach America. . . . Football.

UNIVERSAL NEWSREEL—Vol. 20, No. 85—New methods of warfare revealed for Navy Day. . . . Hollywood stars testify at Un-American Committee hearing. . . . Forest fires range through Maine. . . . Jet flying wing on maiden flight. . . . Tow-bar glider demonstrated at Dayton. . . . Football.

UNIVERSAL NEWSREEL—Vol 20, No. 86—Fires ravage Bar Harbor and other Maine villages. . . . Half-million New Yorkers pay tribute to war dead. . . .Thirty die in London train wreck. . . . Columbia ends Army's winning streak; other football thrills.

WARNER PATHE NEWS—No. 20—Stars testify in Red probe. . . . Fires ravage northeast. . . . Navy unveils new weapons. . . . Cairo fights cholera. . . . Steeplechase spills.

WARNER PATHE NEWS—No. 21 — War dead honored. . . . Utah plane crash. . . . Bar Harbor burned out. . . . Football.

TELENEWS DIGEST—Vol. 1, No. 27—Czechoslovakia tries to maintain friendship with U. S. . . . Communists seek control of Austrian youth. . . . Russia speeds prisoner release. . . . Street sales of Paris. . . . The Peters Sisters arrive in Paris. . . . Aleman opens Mexican Museum. . . . Walking race in France.

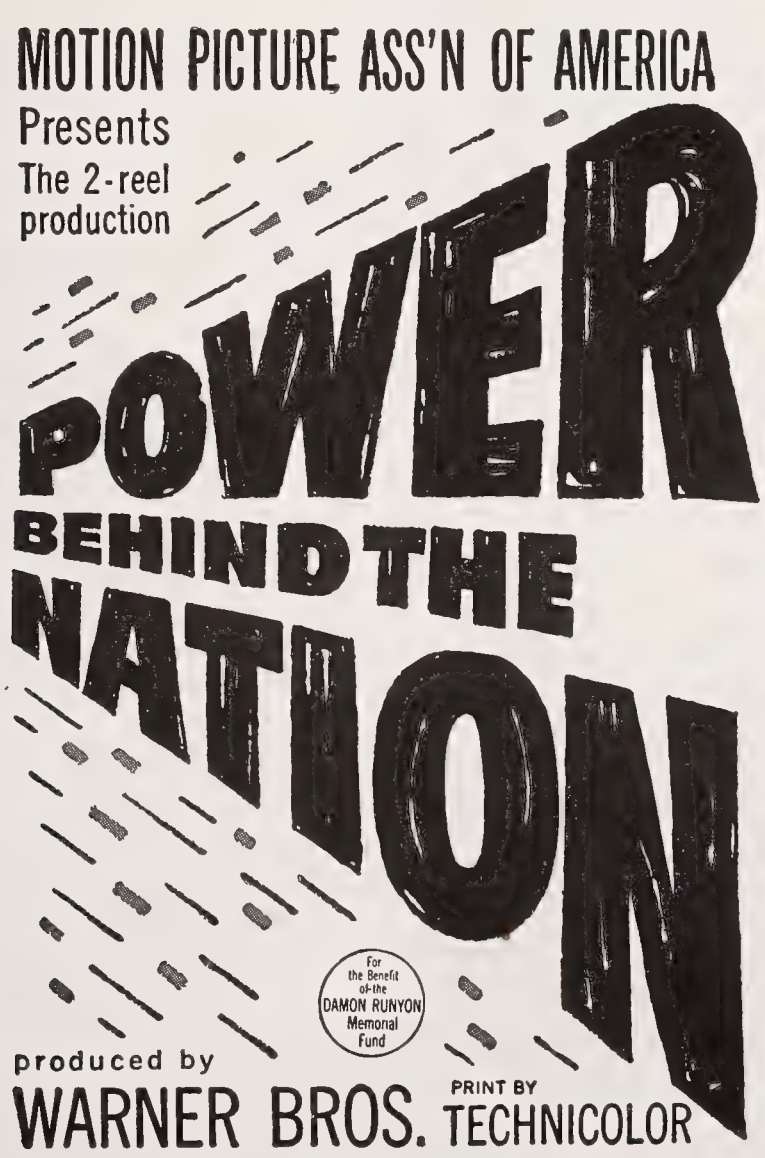
Urges Increase In Advertising

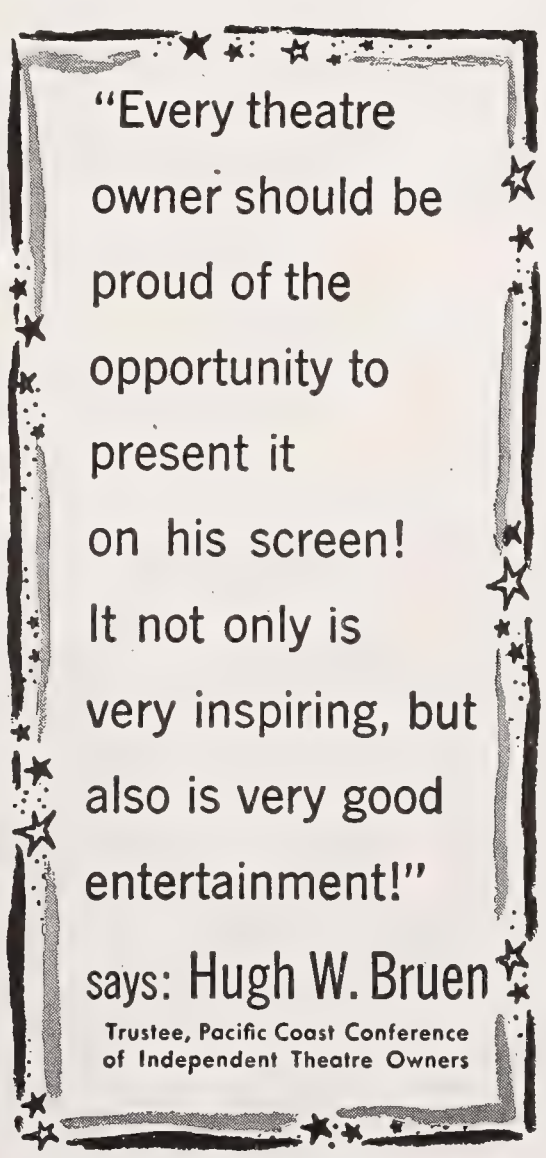
Intelligent advertising campaigns in the motion picture industry will increase the film audience, Phil Williams of *Fortune Magazine* and formerly advertising and publicity director of March of Time, told 100 members and guests last Thursday at the monthly luncheon meeting of Associated Motion Picture Advertisers, Inc., at the Town Hall Club in New York.

Supporting Mr. Williams' views and emphasizing the importance of using specialized media within an industry's own field, George Trimble, media director for Fuller & Smith & Ross, Inc., said that today motion pictures should show material increases since the population of the country has increased while family incomes have gone up considerably.

Bernard Finn of the Merchandising Group said twice as much money is being spent on advertising as in pre-war years and that careful merchandising would get the most from the advertising dollar.

Speaking on "Good Copy Sells Tickets," Alfred Seaman of the Compton Advertising Agency said that in the motion picture industry there is a temptation to be opportunistic—advertising only one picture at a time instead of acquiring a long-range approach to the motion picture and the business of tomorrow.





THE HOLLYWOOD SCENE

"A Connecticut Yankee," With Crosby, Started; 36 Now Shooting

Hollywood Bureau

Although production is scheduled to take a big spurt this week and continue booming the rest of the year, there was a drop last week in films shooting. Five new ones went before the cameras, while nine finished, making the production index 36 pictures in work as against 40 shooting the previous week.

Three big-budget films were listed among the quintet of starters. They were at Paramount, MGM and 20th-Fox.

"A Connecticut Yankee," new Bing Crosby film, went before the cameras at Paramount, with Rhonda Fleming, Sir Cedric Hardwicke, Murvyn Vye, Virginia Field, William Bendix, Henry Wilcoxon and Richard Webb as support cast toppers. Tay Garnett is directing, with Robert Fellows as the producer.

The new one at MGM is another Joe Pasternak production, "The Big City," with Margaret O'Brien, George Murphy, Robert Preston, Danny Thomas, Karin Booth and opera star Lotte Lehmann as the principal players. Norman Taurog is directing.

New Lubitsch Production Started at 20th-Fox

A new Ernst Lubitsch production started at 20th-Fox. Titled "This Is the Moment," it stars Betty Grable and Douglas Fairbanks, Jr., with Cesar Romero, Walter Abel, Reginald Gardiner, Harry Davenport, Virginia Campbell, Whit Bissell. Lubitsch is directing as well as producing.

Columbia put "Song of Idaho" into work, with the Hoosier Hotshots, June Vincent and Kirby Grant. Ray Navarro directs for Colbert Clark, as producer. At Eagle Lion production activity was resumed after a brief lull, with "Mickey," featuring Lois Butler, Bill Goodwin, Irene Hervey, Rose Hobart, Hattie McDaniel and Skippy Homeier. The producer is Aubrey Schenck, with Ralph Murphy directing.

Fox Production Hits All-Time High for Year — Six Shooting

With six films shooting, Twentieth Century-Fox announces their production index at an all-time high for this year. Five of the films are shooting on the home lot, with the sixth, a Dana Andrews film, "Deep Water," on location in Maine. The other five are "Ballad of Furnace Creek," starring Vic Mature; the Jeanne Crain-Dan Dailey picture, "You Were Meant for Me"; an Ernst Lubitsch new one, "This Is the Moment," with Betty Grable and Doug Fairbanks, Jr., co-starring, and "Sitting Pretty," with Maureen O'Hara, Robert Young and Clifton Webb, and "Call Northside 777," with James Stewart.

Sir Alexander Korda announces that his production staff has been enlarged by the acquisition of the noted producing unit, The Archers, Michael Powell and Emeric Pressburger. It was this team who made "Colonel Blimp," "Stairway to Heaven," "I Know Where I'm Going" and "Black Narcissus." Their first Korda production will be a C. S. Forrester story, "The Promotion of the Admiral," starring Ralph Richardson. . . . Korda has also signed Robert Donat for the lead in his screen version of Terence Rattigan's London stage hit, "The Winslow Boy." . . . Fred MacMurray has an interest in two recently Mexican-produced films, "La Barraca" and "Fantasia Ranchera," soon to be released to Spanish speaking theatregoers in this country.

Dore Schary, RKO production chief, last week screened the rough cuts of a half-dozen films he ordered to be made ready for preview two weeks hence. They are "Miracle of the Bells," "Rachel," "Jackpot (formerly "Race Street"), "Roughshod," "Station West" and "Your Red Wagon." . . . Republic has slated two pictures to start within the next 10 days. First to go will be "Madonna of the Desert," to be directed by George Blair, and marking the bow of Stephen Auer as an associate producer. It will be followed by a Roy Rogers film in Trucolor, "Under California Stars." . . . The PRC picture, which will star Negro football and baseball star, Jackie Robinson, and titled "Brooklyn, U.S.A.," is scheduled to go before the cameras December 5, according to Ben Stoloff, executive producer at PRC. . . . RKO Radio will release 12 top budget films between now and the new year, which includes three now getting pre-release showings.

U-I Buys Film Rights to "The Greatest Diplomat"

Universal-International this week bought the screen rights to an original story, "The Greatest Diplomat." Jerry Bresler will produce the screen version, to be made early in 1948. . . . Republic announces "The Eyes of Texas" as the studio's latest purchase.

Philip Yordan, author of the stage hit, "Anna Lucasta," has closed a partnership deal with Columbia for the production of the play as a motion picture. He will write the script. . . . Burt Lancaster's second venture as an independent producer will be a story of the circus, "Advance Man." First picture for his company, Norma Productions, will be "Kiss the Blood Off My Hands."

"Every Girl Should Be Married" will be Don Hartman's first chore at RKO under his recently signed producer-director contract with that studio. It is a romantic comedy, and Cary Grant and Barbara Bel Geddes are considered as the leads. . . . Harry Kurnitz gets the producer assignment on Warners' "Cleopatra Arms," a comedy

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STARTED

COLUMBIA
Song of Idaho

EAGLE LION
Mickey

M-G-M
The Big City

PARAMOUNT
A Connecticut Yankee

20TH CENTURY-FOX
This Is the Moment

COMPLETED

COLUMBIA
The Return of the Whistler

M-G-M
Homecoming

REPUBLIC
California Firebrand

RKO RADIO
I Remember Mama
Rachel
Station West
Good Sam

UNIVERSAL-INTERNATIONAL
A Letter from an Unknown Woman

INDEPENDENT
For You I Die (Arpi)

SHOOTING

COLUMBIA
The Fuller Brush Man
The Return of October

ENTERPRISE
So This Is New York (Screen Plays Inc.)

M-G-M
B.F.'S Daughter
State of the Union (Liberty)
Hills of Home

MONOGRAM
Smart Woman (Allied Artists)

PARAMOUNT
Sainted Sisters
Speed to Spare (Pine-Thomas)
The Long Gray Line

REPUBLIC
Old Los Angeles

RKO RADIO
Velvet Touch
Mr. Blandings Builds His Dream House
Joan
Mystery in Mexico
Berlin Express

20TH CENTURY-FOX
Deep Water
The Ballad of Furnace Creek
Call Northside 777
You Were Meant for Me

UNIVERSAL-INTERNATIONAL
Casbah
All My Sons
Up in Central Park

WARNERS
Winter Meeting
The Adventures of Don Juan
Johnny Belinda
April Showers
To the Victor
Christopher Blake

INDEPENDENT
The Flaming Forest (Adventure Pictures)

which will co-star Dennis Morgan and Lauren Bacall. . . . Republic has selected George Blair to direct their forthcoming "Madonna of the Desert," to be produced by George Auer. . . . Sid Rogell will personally produce the screen version of the Billy Rose magazine story, "Beyond All Doubt."

Added to the names of Cary Grant and Tim Holt, as co-stars in RKO Radio's "Honored Glory" are Robert Mitchum and Frank Sinatra. The story deals with the selection of The Unknown Soldier.

Explain Reason For War Films

by WILLIAM R. WEAVER
Hollywood Editor

The reasons for the trend toward war pictures (MOTION PICTURE HERALD, October 18) are plainer and sounder than the reasons for most trends, according to producer Carl Krueger and writer-director Richard G. Hubler of "The Last Nazi," being edited for early release. "The Last Nazi" is the Krueger-Hubler partnership's second undertaking dependent upon the public's interest in war subjects for its success.

Their first was the 40-minute "Thunderbolt," released through Monogram, which prospered impressively. Their third, an untitled number going into production in November, is to be the story of the B-29s.

Know Their War

Mr. Krueger and Mr. Hubler know their war. Both were in the Air Corps, flying and fighting between periods of writing and producing films about it for fellow airmen. Both are out of uniform, but by no means of the opinion that because the fighting and flying are over the world is over the war and the impact of war. They believe one of the best ways to deal with the possibility that wars are not over is to deal bluntly and realistically on the screen with the most recent war.

Says Mr. Hubler, whose career as novelist, playwright, screen writer, poet and journalist includes coverage of Russia, Germany, Finland, Sweden and France as foreign correspondent for *Newsweek*, "This wasn't an experience people could shake off, like World War I, and the thing didn't end, like that one, with the firing of the last shot. It still isn't ended, in a great many respects, and it's still a live story in every day's newspapers and radio broadcasts. People couldn't forget about it if they wanted to, and there's so much unfinished about it that not many people want to forget it, yet."

He goes on, "It must be remembered, for one thing, that this war received reportial coverage on a scale never given any other event in history. It was covered by radio, by film, by telephoto, in detail and in whole, so fully and constantly that the magnitude and meaning of it were made known intimately to every man, woman and child. There was no glorifying of the conflict, no cloaking of the horror of it, no minimizing of its terrible causes and effects."

Mr. Krueger, whose career as a showman embraces such matters as two years as director of exploitation for United Artists and advertising manager of five St. Louis theatres, takes over with, "On the strictly box office side, there's the fact that more than 14,000,000 Americans were in uniform, and are now back in civilian life. Their collective families number four or five times as many individuals, all interested in what the 14,000,000 did, what they experienced, how they lived, or died, and why. What other subject that can be mentioned has a potential audience to compare with that?"

Mr. Hubler cuts in, "Our picture is as clear as a documentary in what it conveys. We took pains to make it that way. We shot it in harsh light, without makeup, and used unknown players, so there'd be no glamour about it, technological nor personalized. It deals with Nazism, and includes sections of the Nazis' own propaganda picture, 'Triumph of Will', designed to show them at the height of their power, but tremendously potent now as showing how futile it was, when contrasted with the material showing the Nazi of today—but it also deals with totalitarianism, all totalitarianism, driving home the sickening truth about what happens to human beings when they're regimented, harnessed to an 'ism' and driven by a dictatorship."

The two share with a steadily increasing number of Hollywood's production executives the view that solution of the problem imposed by the loss of the British market lies in selection of story material. They believe subjects of intimate appeal to the plain people of America, dealt with on terms of common experience, will go far toward offsetting the decrease in foreign revenues. They believe the war is conspicuously such a subject, and are out to prove it with "The Last Nazi."



THIS IS "THE FUGITIVE"—Henry Fonda, in the RKO Radio picture of that name, in which he's co-starred with Dolores Del Rio. The John Ford-Merian C. Cooper presentation was directed by Mr. Ford. It will be shown to theatre men November 3.



BASEBALL, in MGM's "Cass Timberlane", starring Lana Turner and Spencer Tracy, above. The picture, produced by Arthur Hornblow and directed by George Sidney, will be tradeshown November 3.

Press Services Plan Newsreels For Television

The three major news services—the Associated Press, the United Press and International News Service—are planning to produce and distribute newsreels for sale to television stations.

The Associated Press first announced its program early this week and said it would be headed by Hugh Wagnon, chief of AP's Pennsylvania bureau since 1941. He will have the title of executive representative and his headquarters will be in New York. The plan provides for an exchange of news film clips among member television stations much on the same basis as AP news photos are interchanged by newspapers throughout the country.

Following approval of the project by the AP board of directors, equipment has been ordered and the necessary staffs are being taken on. The move is deemed important since the regular newsreel companies so far have refused to service television customers. If successful, the plan would present a serious challenge to the regular theatrical newsreels which could never equal the speed with which television could bring domestic events to the screen. Also, television can use both 35mm and 16mm reels and therefore is able to utilize the work of on-the-spot amateur photographers.

The UP project calls for a six-times a week newsreel, running about five minutes and to be prepared in Washington. It will feature both spot news and interviews with Capital personalities. The reels will be shipped by air express from Washington.

Comment of newsreel executives in New York generally took the line of "they've got to show me those broadcasts first," but some expressed the opinion that if the project of the wire services comes through, it may cause a rearrangement of current newsreel release schedules. One executive thought the development would hasten the advent of theatre television.

Short Product in First Run Houses

NEW YORK—Week of October 27

CAPITOL: Glimpses of New Scotland..MGM
Surfboard Rhythm .....MGM
Feature: The Swordsman.....Columbia

CRITERION: Hollywood Cowboys..Columbia
Feature: Green Dolphin Street.....MGM

GLOBE: Reading and Riding.....RKO Radio
Feature: Fun and Fancy Free.....RKO Radio

PALACE: Treasure House.....RKO Radio
Feature: Magic Town .....RKO Radio

PARAMOUNT: Running the Hounds.Paramount
Royal Four Flusher.....Paramount
The Wee Men.....Paramount
Feature: Variety Girl.....Paramount

ROXY: One Note Tony.....20th Cent.-Fox
Feature: Forever Amber.....20th Cent.-Fox

STRAND: Branding Irons.....Warner Bros.
Soap Box Derby.....Warner Bros.
Doggone Cats .....Warner Bros.
Feature: That Hagen Girl.....Warner Bros.

WARNER: Carnival of Sports...Warner Bros.
Feature: Life With Father.....Warner Bros.

WINTER GARDEN: Let's Go Latin..Universal
Feature: Ride the Pink Horse.....Universal

CHICAGO—Week of October 27

GRAND: Swiss Tease.....Columbia
Feature: Monsieur Verdoux.....U.A.

ROOSEVELT: Making the Varsity..Paramount
Feature: Desert Fury.....Paramount

Producing Series Designed For Television Use

Using new lighting techniques developed for films aimed for television, Jerry Fairbanks, Hollywood producer, has started work on his initial series.

With each show 15 or 30 minutes in length, the series will be sold in a package of 17 programs each. An "open end" technique is used, allowing space for the sponsor's message at the beginning and the end of the programs. A second series of 17 15-minute shows is in preparation.

Just returned to the coast from a nation-wide trip, the producer thinks stations will require eight or nine hours of film a day.

COLUMBIA PICTURES
ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES
ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

THE LONE WOLF IN LONDON
with GERALD MOHR
NANCY SAUNDERS • ERIC BLORE • EVELYN ANKERS • RICHARD FRASER
Screenplay by Arthur E. Orloff • Based upon a work by Louis Joseph Vance
Directed by LESLIE GOODWINS • Produced by TED RICHMOND and ROBERT COHN

WARNER BAXTER
in THE CRIME DOCTOR'S GAMBLE
with MICHELINE CHEIREL • ROGER DANN • STEVEN GERAY
MARCEL JOURNET • EDUARDO CIANNELLI
Screenplay by Edward Bock • Based on the radio program "Crime Doctor" by Max Marcin
Directed by WILLIAM CASTLE • Produced by RUDOLPH C. FLOTHOW

TWO BLONDES AND A REDHEAD
featuring JEAN PORTER
with JIMMY LLOYD • JUNE PREISSER • JUDY CLARK
and TONY PASTOR AND HIS ORCHESTRA
Screenplay by Victor McLeod and Jameson Brewer
Directed by ARTHUR DREIFUSS • Produced by SAM KATZMAN

Charles STARRETT • Smiley BURNETTE
LAST DAYS OF BOOT HILL
with VIRGINIA HUNTER • PAUL CAMPBELL • MARY NEWTON
THE CASS COUNTY BOYS
Original screenplay by Norman S. Hall
Directed by RAY NAZARRO • Produced by COLBERT CLARK

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

DEAD RECKONING: Humphrey Bogart, Lizabeth Scott—Just one or two more like this and Bogart will be through, at least in my town. Poor business and no favorable comments. Played Sunday, Monday, Sept. 14, 15.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

HEADING WEST: Charles Starrett, Smiley Burnette—My fans love the Durango Kid pictures. Smiley Burnette gives it plenty of comedy, while Charles Starrett gives the added Western punch. Played Friday, Saturday, Sept. 12, 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

JOLSON STORY: Larry Parks, Evelyn Keyes—No question, it's a wonderful picture, but we only did average business, and I didn't notice the people coming to see it again as we were told they would. Played Saturday, Oct. 4.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

LAST OF THE REDMEN, THE: Jon Hall, Evelyn Ankers—This should do well in all small towns. Plenty of Indians and continued action. Played Wednesday, Thursday, Sept. 10, 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

THE JOLSON STORY: Larry Parks, Evelyn Keyes—A beautiful picture, good songs, good color, good acting. Many came to see it the second time. However, not enough came the first time to make it profitable. Played Tuesday-Thursday, Sept. 30-Oct. 2—J. P. Gallant, Garry Theatre, Alexandria, Ontario. Small town and country patronage.

Eagle Lion

BEDELIA: Margaret Lockwood, Ian Hunter—Who said that this rates with those made in Hollywood? It was terrible, and so was business. They should introduce English stars in American films first. Played Tuesday, Wednesday, Sept. 16, 17.—Ralph Raspa, State Theatre, Rivesville, W. Va.

IT'S A JOKE, SON: Kenny Delmar, Una Merkel—This certainly was a big hit. It may be too silly in Yankee land but it's O. K. for Sunday on a double bill. Laughs were plentiful. Played Sunday, Sept. 21.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

PANHANDLE TRAIL: Buster Crabbe—A super streamlined Western that really clicked. Played Friday, Saturday, Sept. 26, 27.—James C. Balcom, Jr., Gray Theatre, Gray, Ga.

REPEAT PERFORMANCE: Joan Leslie, Louis Hayward—Good story. Excellent acting, but heavy for here. Played Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Metro-Goldwyn-Mayer

BEGINNING OF THE END, THE: Brian Donlevy, Robert Walker—Would say it is a good adult picture as the children got very restless while some of the oldsters said it was great. Fair business. Played Sunday, Monday, Sept. 21, 22.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

BEGINNING OF THE END, THE: Brian Donlevy, Robert Walker—This was a very pleasant surprise to us as we understand that it was dying in most situations. Our business was better than average and we had no complaint. Played Tuesday, Wednesday, Aug. 19, 20.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

BOOM TOWN: Clark Gable, Spency Tracy—A reissue "fit for a king." If only there were more like this one. Clark Gable was in his prime when he made this one. Played Sunday, Sept. 28.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

GALLANT BESS: Marshall Thompson, George Tobias—A natural for any situation. Play it and be happy. Horses, color, laughs, action—these are the things they want. Played Saturday, Sept. 27.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

LOVE LAUGHS AT ANDY HARDY: Mickey Rooney, Bonita Granville—We all enjoyed this comedy. But Andy Hardy will never be the star he was once, at least not in this town. Played Wednesday, Thursday, Oct. 8, 9.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

LOVE LAUGHS AT ANDY HARDY: Mickey Rooney, Bonita Granville—It is just as well that this is the last of the series. It was not so good.—A. N. Miles, Eminence Theatre, Eminence, Ky.

BOOK THEIR PICTURES FROM DEPARTMENT

I have returned from a 1,000 mile trip up North, and whenever possible I called on exhibitors and found no introduction was necessary.

They all read religiously "What the Picture Did for Me." Many cases they book all their pictures from the reports on the pictures in the Herald. Everywhere we saw a Herald in the offices. Courtesies were extended to us and my family everywhere.

I can only say, I have been repaid many times over for the time we have taken in the past 10 years of regular reports to the magazine. I only wish more of the boys would pitch in.— *HARLAND RANKIN, Tilbury, Ontario, Canada.*

MY BROTHER TALKS TO HORSES: Peter Lawford, Jackie "Butch" Jenkins—An outstanding title coupled with Butch's name made a real hit for Sunday. However, most people thought "Little Mister Jim" was a better picture. Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

MY BROTHER TALKS TO HORSES: Butch Jenkins, Peter Lawford—The silliest story we've ever played. The whole staff of MGM studios must have been on an awful bender when they made this. Played Monday, Sept. 29.—J. P. Gallant, Garry Theatre, Alexandria, Ontario. Small town and country patronage.

NO LEAVE, NO LOVE: Van Johnson, Pat Kirkwood—Not a bad picture, but absolutely no draw. Poorest business for two months. Played Monday.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

RAGE IN HEAVEN: Ingrid Bergman, Robert Montgomery—Had a few teenage walkouts on this, but also had a lot of favorable comments. This picture is definitely not dated in action or production values and it did about average business here. Played Friday, Saturday, Oct. 3, 4.—W. B. Roberts, Ivy Theatre, Cave Junction, Ore.

SEA OF GRASS: Katharine Hepburn, Spencer Tracy—People thought it was an epic Western. Did a very good business and pleased fairly well. Played Sunday, Monday, Aug. 31, Sept. 1.—E. K. Managh, Star Theatre, Ft. Lupton, Colo.

UNDERCURRENT: Robert Taylor, Katharine Hepburn—Too deep a drama for the average customer in this town. However, business was average. Played Sunday, Monday, Oct. 5, 6.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

Monogram

DYNAMITE CANYON: Tom Keane, Evelyn Finley—Fair Western that seemed to please. Played Friday, Saturday, Sept. 5, 6.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MISTER HEX: Leo Gorcey, Huntz Hall—Played this with a Hopalong, "Devil's Playground." It made an ideal double bill which played to capacity crowds. Everybody happy. Played Saturday, Sept. 20.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

STREETS OF NEW YORK: Jackie Cooper, Marjorie Reynolds—Wonderful show although print was bad. Had "Jarvis the Magican" on stage, and he really filled the house. Played Thursday, Sept. 18.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Paramount

CALCUTTA: Alan Ladd, William Bendix—Slightly less than average business and no raves. Played Tuesday-Thursday, Sept. 23-25.—E. M. Menagh, Star Theatre, Ft. Lupton, Colo.

CALIFORNIA: Ray Milland, Barbara Stanwyck—This followed up "Duel in the Sun" and did above average business. A good picture with a lot of action. Color was very good. Played Wednesday, Thursday, Oct. 1, 2.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

CALIFORNIA: Ray Milland, Barbara Stanwyck—This is a natural for any situation. The patrons were loud in their praise. Played Sunday, Monday, Sept. 7, 8.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

JUNGLE FLIGHT: Robert Lowery, Ann Savage—O. K. for a double feature or where a program picture is needed. Played Thursday-Saturday, Sept. 18-20.—Terry Axley, New Theatre, England, Ark.

LADIES' MAN: Eddie Bracken, Virginia Welles—This is a very nice little package of entertainment which we found adequate in every way. Played Thursday, Friday, Aug. 28, 29.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

STRANGE LOVE OF MARTHA IVERS, THE: Barbara Stanwyck, Van Heflin—Finally played this picture to very poor business. Comments divided. If I had gotten it free, I would still have lost money on this. Played Tuesday, Thursday, Sept. 30-Oct. 2.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

SUDDENLY IT'S SPRING: Paulette Goddard, Fred MacMurray—Would have been one of MacMurray's best, but our sound was on the blink, so cannot make a good report on this picture. Business was average. Played Sunday, Monday, Oct. 12, 13.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

SUDDENLY IT'S SPRING: Fred MacMurray, Paulette Goddard—Attendance at Paramount pictures is decreasing. Business poor. Played Tuesday-Thursday, Sept. 16-18.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

SUDDENLY IT'S SPRING: Fred MacMurray, Paulette Goddard—We had many good comments on this one. Most of the women thought it was one of the cutest pictures they had ever seen. No squawks, so we were all happy. Played Thursday, Friday, Oct. 2, 3.—W. F. Gaudell, South Miami Theatre, South Miami, Fla.

PRC

BRUTE MAN, THE: Rondo Hatton, Jane Adams—I played this on my double feature program. If you would like good late horror picture, this will serve the purpose. Played Friday, Saturday, Sept. 19, 20.—James C. Balcom, Jr., Gray Theatre, Gray, Ga.

BRUTE MAN, THE: Rondo Hatton, Jane Adams—The creeper in a fair horror picture which did average business. Played Tuesday, Sept. 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KIT CARSON: Dana Andrews, Lynn Bari—This is the companion picture to "The Last of the Mohicans." They are played together on double features in the north, but we played them both on single bills. "Kit Carson" coming the day after the big hurricane of this year and with the weather anything but good the

(Continued on following page)

(*Continued from preceding page*)

returns were excellent and everyone was well pleased. Played Thursday, Friday, Sept. 18, 19.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes—If it wasn't for the reissues, we would have had tough sledding this summer. This oldie did excellent business on a single bill and everyone seemed well pleased. Played Sunday, Monday, Aug. 31, Sept. 1.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

RKO Radio

BEST YEARS OF OUR LIVES, THE: Myrna Loy, Frederic March—Not up to par, as far as I am concerned, in the business made, but it couldn't help but please. I'm strictly off roadshows from now on. Played Tuesday, Wednesday, Sept. 9, 10.—Ralph Raspa, State Theatre, Rivesville, W. Va.

KID FROM BROOKLYN: Danny Kaye, Virginia Mayo—Played late. Business was below average. Was a bit disappointed in this one. Kaye didn't seem his best. Played Monday, Tuesday, Oct. 6, 7.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

SINBAD THE SAILOR: Douglas Fairbanks, Jr., Maureen O'Hara—We believe that a little bit of this type goes a long way but once in a while they are just what the doctor ordered. Business was excellent. We are proud to have played it, because we feel that it was a credit to the house. From a personal standpoint we think that the man who can enjoy watching Maureen O'Hara for two hours of Technicolor must be getting a wee bit old. Played Sunday, Monday, Oct. 5, 6.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

SISTER KENNY: Rosalind Russell, Alexander Knox—Swell show, and title and cast good for draw. Wish producers would give more thought to titles, as these are very important in small towns. Played Monday, Oct. 6.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

STEP BY STEP: Lawrence Tierney, Anne Jeffreys—A swell fast moving action show that pleased a below average attendance. Played late due to dispute over prices. I'm watching what I buy next year. Rentals are skyrocketing. Played Friday, Saturday, Sept. 19, 20.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TARZAN AND THE HUNTRESS: Johnny Weissmuller, Brenda Joyce—The kids nearly tore up the place, and sent my grownups away rather disappointed. The show was swell and business good, but the complete show cost me plenty. Played Sunday, Monday, Sept. 14, 15.—Ralph Raspa, State Theatre, Rivesville, W. Va.

THUNDER MOUNTAIN: Tim Holt, Richard Martin—This picture is well made, well produced and it is tops in Western entertainment. Played Thursday-Saturday, Sept. 18-20.—Terry Axley, New Theatre, England, Ark.

TRAIL STREET: Randolph Scott, Anne Jeffreys—An excellent small town attraction. My fans love "Gabby" Hayes. Played Wednesday, Thursday, Sept. 17, 18.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Republic

CATMAN OF PARIS: Carl Esmond, Lenore Aubert—Fair show and average business. There are moments of suspense and action. Played Friday, Saturday, Sept. 12, 13.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HELDORADO: Ray Rogers, Dale Evans—One of Roy's best Westerns. Played Friday, Saturday, Sept. 19, 20.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

I'VE ALWAYS LOVED YOU: Maria Ouspenskaya, Philip Dorn—Thank you, Republic, for one of the most beautiful pictures ever presented. I went after the good music lovers in my county. Had a nice audience each night and received many thanks for bringing this picture to our town. It is certainly the type of picture I enjoy presenting. Played Tuesday-Thursday, Oct. 7-9.—A. N. Miles, Eminence Theatre, Eminence, Ky.

LAST FRONTIER UPRISING: Monte Hale, Adrian Booth—Average Western which pleased on Friday and Saturday. Print was scratched. Played Friday, Saturday, Oct. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SANTA FE UPRISING: Allan Lane, Bobby Blake—We don't have anything against Allan Lane, but the Red Ryder series certainly has taken a drop since Lane replaced Wild Bill Elliott. This series dropped from first place among our Westerns until now it is a poor last. Played Saturday, Aug. 2.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

THAT'S MY GAL: Lynn Roberts, Don Barry—This was very poor and our patrons were quite willing to let us know that they thought so. This is one of the things that you have to put up with to get Roy Rogers Westerns. The Trucolor may be passable for outdoor Westerns but really shows its failings on the interiors and musical numbers in this. Played Thursday, Friday, Sept. 4, 5.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

THAT'S MY MAN: Don Ameche, Catherine McLeod—I would say that this is Republic's best "A" they have ever made. Very good acting by a grand cast with excitement and suspense that usually goes with racing pictures. Played Monday, Tuesday, Sept. 15, 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

UNDERCOVER WOMAN: Stephanie Bachelor, Robert Livingston—Doubled with "Bandits of the Badlands" to landslide business. Our projectionist is improving so maybe in a year or two he may be able to run a decent show. However, they were able to make out what the show was about. Played Tuesday, Oct. 14.—Frank Thomasson, Pike Theatre, Murfreesboro, Ark.

YANKEE FAKIR: Douglas Frawley, Joan Woodbury—This pleased my double bill fans. Good clean entertainment. Played Friday, Saturday, Sept. 26, 27.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Screen Guild

NORTH OF THE BORDER: Russell Hayden, Inez Cooper—A fair Canadian Mounty picture. Prints from this company are terrible. Played Wednesday, Sept. 10.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

ROLLING HOME: Jean Parker, Russell Hayden—Nice program picture. We double-billed to nice business. Played Friday, Saturday, Oct. 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Twentieth Century-Fox

HOME SWEET HOMICIDE: Randolph Scott, Lynn Bari—Did satisfactory business and it is suitable for any type of audience. Peggy Ann Garner, Connie Marshall and Dean Stockwell did wonderful work as the precocious offspring of a writer of murder mysteries, Lynn Bari. Played Sunday, Monday, Sept. 28, 29.—W. B. Roberts, Ivy Theatre, Cave Junction, Ore.

MIRACLE ON 34TH STREET: John Payne, Maureen O'Hara—A really entertaining picture which did average business. Played Sunday, Monday, Oct. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MIRACLE OF 34TH STREET: John Payne, Maureen O'Hara—One of the most entertaining films of the year. We need more like it. Played Monday, Tuesday, Sept. 8, 9.—James C. Balcom, Jr., Gray Theatre, Gray, Ga.

MOSS ROSE: Victor Mature, Peggy Cummins—Not so hot. Business was poor. If you never play it, you haven't missed anything. Played Wednesday, Thursday, Oct. 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

13 RUE MADELEINE: James Cagney, Annabella—The acting was excellent. The story very interesting with good suspense, but my patrons still do not like anything connected with the war. Played Monday, Tuesday, Sept. 22, 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

WAKE UP AND DREAM: John Payne, June Haver—An ideal family picture. It may be a bit far-fetched, but our audience enjoyed it, so we were all pleased. Played Thursday, Friday, Sept. 11, 12.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

Selznick Releasing Organization

DUEL IN THE SUN: Gregory Peck, Jennifer Jones—This is a wonderful picture. Business fair. Played Monday, Tuesday, Sept. 29, 30.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

United Artists

FUN ON A WEEKEND: Eddie Bracken, Priscilla Lane—Did more business with this one than with many of the socalled supers. Maybe it is because my crowd likes Eddie Bracken. Played Sunday, Monday, Sept. 21, 22.—Terry Axley, New Theatre, England, Ark.

JOHNNY IN THE CLOUDS: Michael Redgrave, John Mills—Used on a double bill and to my surprise it pleased. English pictures are usually poison here. Played Friday, Saturday, Sept. 12, 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

PRIVATE AFFAIRS OF BEL AMI: George Sanders, Angela Lansbury—Lay off this one. Played to only four people the second night. Played Wednesday, Thursday, Oct. 8, 9.—K. Tennyson, Gem of the Prairie Theatre, Quinn, S. Dak.

RAMROD: Joel McCrea, Veronica Lake—This picture is O. K. for a Western, but it failed to do business for me. Enjoyed by those who came. Played Sunday, Monday, Sept. 14, 15.—Terry Axley, New Theatre, England, Ark.

RED HOUSE, THE: Edward G. Robinson, Lon McCallister—Good mystery show, but like all shows of this type it did no business at my theatre. Played Tuesday-Thursday, Sept. 2-4.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

WESTERNER, THE: Gary Cooper, Walter Brennan—They liked it, but business was only fair. Cooper never fails when in a Western. Played Sunday, Monday, Sept. 7, 8.—Ralph Raspa, State Theater, Rivesville, W. Va

Universal

DESPERATE TRAILS, THE: John Mack Brown, Bob Baker—This series of Westerns are excellent and rate better than those made today. Sound was too low, so was attendance, due to the fact that reissue Westerns running 60 minutes have limited appeal.—Ralph Raspa, State Theatre, Rivesville, W. Va.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell—No wonder the film companies reissue pictures when they do more business than the newer ones. This one did and was enjoyed by all. Played Tuesday, Wednesday, Sept. 16, 17.—Terry Axley, New Theatre, England, Ark.

I'LL BE YOURS: Deanna Durbin, Tom Drake—At least Deanna Durbin has a young man to play opposite her. Most of our Sunday patrons seem to enjoy this light comedy mixed with some high class singing by Miss Durbin. Played Sunday, Sept. 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MICHIGAN KID, THE: Jon Hall, Rita Johnson—This would have been a very interesting show, but we have a new operator and he doesn't know enough about projectors and sound systems so there was no sound for about half of the picture and his changeovers were not so hot. Cinecolor was of the best. Played Wednesday, Thursday, Oct. 15, 16.—Frank Thomasson, Bike Theatre, Murfreesboro, Ark.

SMASH-UP: Susan Hayward, Lee Bowman—A powerful picture that caused a lot of discussion for the children. It drew fairly well. Played Tuesday-Thursday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Warner Bros.

PURSUED: Robert Mitcham, Teresa Wright—Don't be afraid of this one. Robert Mitchum is tops, and has excellent support in Judith Anderson. Played Wednesday, Thursday, Oct. 8, 9.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

TWO MRS. CARROLLS, THE: Humphrey Bogart, Barbara Stanwyck—He kills his wife again, but this time he goes crazy besides. Business was fair. Oh, for Bogart in pictures like "High Sierra." Played Sunday, Monday, Sept. 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Metro-Goldwyn-Mayer

UNCLE TOM'S CABIN: MGM Technicolor Cartoons—A clever cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

CHAMPAGNE FOR TWO: Musical Parade—A two-reel musical in color which will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GOAL RUSH: Noveltoons—The old screen song, bouncing ball and all, is back in a new dress. Our audience found it most enjoyable. This was especially appropriate for the football season.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

RKO Radio

BOTTLE BEATLE: Walt Disney Cartoons—Another good color from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HEADING FOR TROUBLE: Edgar Kennedy—Here is a good two-reel comedy with Edgar Kennedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SKATING LADY: Sportscopes—Routine sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

EASTER YEGGS: "Bugs Bunny" Specials—Bugs Bunny at his hilarious best.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GROWING PAINS: Merrie Melodies Cartoons—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CAT'S TALE, THE: Merrie Melodies—Good cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GEM OF THE OCEAN: Technicolor Special—The ex-Navy and Marine personnel that were shuttled through Guam during the war will find much to interest them in this excellent short from Warners. This would be ideal for a Navy Day program.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

MIKE SIMONS, of M-G-M's exhibitor relations staff, reports from the convention of the Kentucky Theatre Owners at Louisville of a small town manager who found good use for his theatre during long hours when the house would ordinarily be closed. Knowing that a great majority of small town theatres operate only at night, we can appreciate the resourcefulness of a plan to turn vacant hours into a community benefit.

The idea started when he displayed the first television set in town for the local radio dealer, and then, the original deep-freeze units when these were new in his town. Following, came a home decoration show for the furniture dealer and a cooking school, based on big-city practice, with electric and gas ranges installed on his stage by the utilities company. He allowed the local bank to set up a branch in his lobby to demonstrate new bookkeeping machines.

Gradually, all this has grown, from the best cake sale the Ladies Aid Society ever conducted, to a display of new uniforms for the High School football team, which resulted in the best idea for school promotion, a permanent exhibit of all local football heroes. Now, the current "Exposition" takes a further turn, a sort of a miniature "Freedom Train" to bring this town in touch with national archives that could hardly be flagged-down in a town of this size. Now they'll see photostats of our greatest historical documents.

Admission to all "exposition" events is free until the regular box-office opening hour. Thereafter, all displays remain in place, but demonstrations which might interfere with screen programs are temporarily discontinued. Community pride in the theatre has grown by leaps and bounds; local merchants are more aware of the assistance the theatre gives them, and the exhibitor himself has gained stature with fellow townsmen who appreciate his plan.

FROM "DOWN UNDER"

Too often, we pick up the mail from the other side of this globe and find a voice crying in the wilderness for the same thing we've been looking for here. Must be, this is a smaller globe, or there are other voices than ours, in chorus.

Out from Sydney, Australia, the *Film Weekly* prints a headline: "Send the Shock Troops of Ballyhoo", and says that "business has been soft hereabouts these recent months . . . an effort is called for to reawaken the public's interest. Now is the time to send the high-powered ballyhoo boys from the home offices. . . . The shock troops of the industry should be moved in to bolster up the weaker fronts." Nelson Burns, by-line staff writer, says: "By the beard, my own and not the Prophet's, I swear that trade here is absolutely pediculous."'

All kidding aside, do we have to look half way around the world to find out that exploitation is being sluffed off, in this so-called "economy" wave, and that advertising and publicity of the kind and type that made this business what it is today is now given the go-by by the same persons who will be wondering what happened to the good old days?

It's a curious fact, that those who acknowledge no masters in this business must well know, that exploitation, advertising and publicity are the lifestream of this industry. Fire the fireman, and there'll be no steam in the boiler!

¶ Two members of the Round Table supply us with news of their plans for the future. Steve Brener, whom we regret to lose as a contributor to these meetings, becomes a member of the real estate firm of Daniel A. Brener and Co., founded by his grandfather, and operating in the Grand Central zone in New York City. Steve will handle advertising and newspaper relations for his brother in his new association.

Bob Hynes, whom we met in Pittsburgh recently when he was visiting with his nearby home folks, has joined the Durwood circuit at St. Joseph, Mo., and takes over with his headquarters at the Missouri theatre immediately He writes that he will soon start shooting in his showmanship ideas.

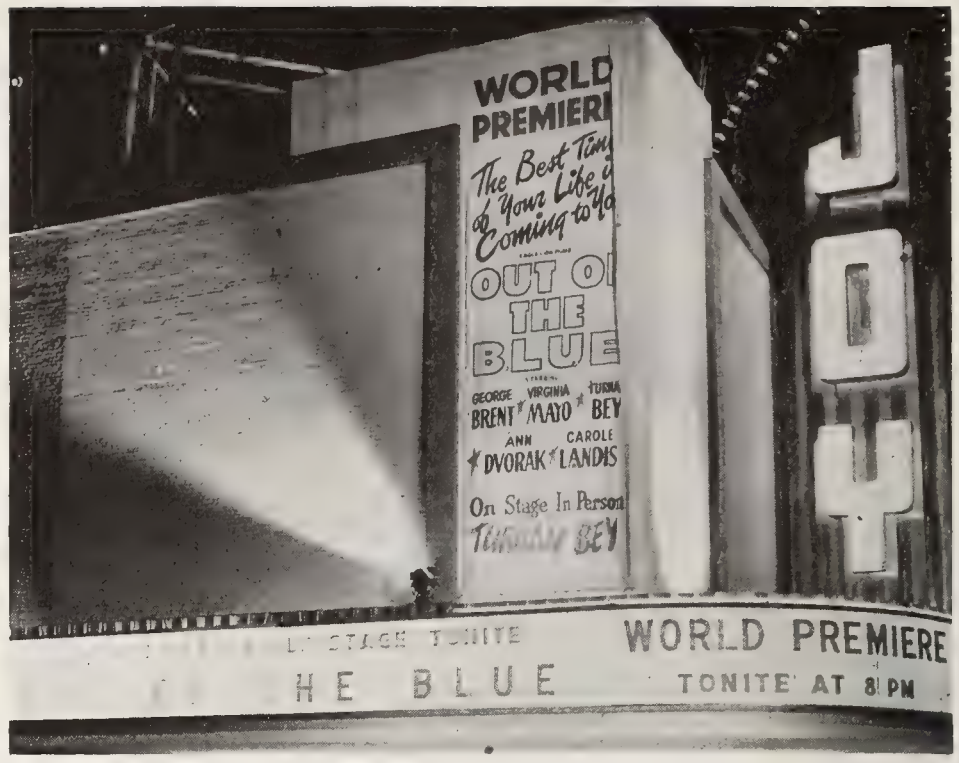
¶ It's a pleasure to open the mail and find more and more examples of ideas that have appeared here and have been picked up and used elsewhere by other members of the Round Table. We can't possibly refer back to the same material over and over again, but it is the most satisfying and encouraging thing about this interchange of showmanship ideas to see visible proof of the fact that they do connect with eager showmen who translate them into profits.

And there's a pleasant thank-you note from Stanley Hodnett, of the Gaumont Palace, Middlesbrough, for our cable advising him of his success in winning the third quarter Overseas Citation. He speaks for all British showmen when he says it is a tonic for them to find appreciation for their efforts, and understanding of the difficulties they meet and overcome in their exploitation, with the acute shortage of materials, and the necessity of improvisation all the time. —*Walter Brooks*

WHAT THEY ARE DOING



Lobby setpiece, left, is calculated to draw a full house of kids for "the best Hallowe'en party in town". Designed by manager E. A. Pyne, Keith's 105th Street, Cleveland.



Manager E. A. MacKenna had a revolving light atop marquee of Joy theatre, New Orleans, for world premiere of "Out of the Blue".

This carousel was set up at a busy corner in Washington Square, New York, to exploit "Ride the Pink Horse" at the Winter Garden theatre. Proceeds from the carousel were donated to a boys' club and Greenwich Village, where the Square is located.





Street ballyhoo used by manager Elmer Hecht, Park theatre, Tampa, Fla.



Special trolley ballyhoo board, left, attracted a good deal of attention to manager M. Walch's engagement of "The Stranger" at the Palace theatre, Basle, Switzerland.

Boyd Sparrow, manager of Loew's, Indianapolis, had two girls, right, tour the city with a portable public address system to plug "This Time for Keeps".



Everybody Gets Into the Act on Shaffer's Staff

When we last saw Willis Shaffer, at the corner of 12th and Main, Kansas City, Mo., after midnight, Wednesday, in the recent past, he said that there would be numerous and sundry campaigns in the mail from Atchison, Kansas, and that we should be on the lookout for them. Willis never puts anything in the mail as a contender for the Quigley Awards that is commonplace.

We like, particularly, his "Staff Week in Atchison"—and as he says, he could write a book on the importance of a good, alert theatre staff, so he makes 'em alert by holding staff meetings and giving each and every one an assignment. All phases of theatre promotion are talked around their own little round table, and every staff member gets the chance to do what he thinks he can do well. In the current book, his cashier-secretary does street ballyhoo on a horse (and very attractive, too!). Others of the staff plan midget auto-racing cars for the Soap Box Derby, while the relief cashier and an usher figure out the marquee cut-out for "Perils of Pauline." Next in line, the doorman does the ballyhoo for "Trouble with Women," in costume, and the staff collaborates on a pasted-down 24-sheet on the lobby floor for the same attraction.

That's only part; for Shaffer's "Morning Circus" is a book in itself, featuring Jack Hoxie in person and all the characters from Mills Bros. Circus (playing in town) and glad to do a morning show for an advertising tieup as good as this, with radio and everything. The "Morning Circus" is one for anybody's book if you are lucky enough to have a circus available some morning.

Then last but not least and far from the end of any list that Willis Shaffer might submit, we give you "Puppets on Parade," which Willis himself admits is "decidedly different and a change of pace." The show obviously stood them up, for a long waiting line, and whatever it did for "The Egg and I," or for Shirley Temple in "Rebecca of Sunnybrook Farm" is purely coincidental. In the considered opinion and belief of this writer, it was what a certain Shaffer figured in advance would happen if he built up a ballyhoo of this kind and character as exploitation for this theatre.—W. B.

Newspaper Spread Ties In Contest with Playdate

A double truck newspaper spread was promoted by manager Leo Haney to exploit "It Happened on Fifth Avenue" at the Lido theatre, Maywood, Ill. The spread also tied in all the merchants for a contest, whereby contestants were required to visit each store and send in a list of the stores and the names of stars whose photographs were displayed in windows. The first eight winners were awarded five passes each.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on this list of showmen.

ELMER ADAMS, JR.
Hornbeck, Shawnee, Okla.

H. BEDFORD
Palace, Derby, England

GEORGE BERNARD
Odeon, Bury, England

HUGH BORLAND
Louis, Chicago, Ill.

JOSEPH BOYLE
Broadway, Norwich, Conn.

A. J. BROWN
Empire, Cardiff, Wales

BILL BROWN
Bijou, New Haven, Conn.

H. J. BROWN
Fulton, Fulton, Ky.

ROBERT CASE
Broadway, Kingston, N. Y.

W. E. CASE
Picture House, Mons., England

CHARLES CAUDINO
Poli, Bridgeport, Conn.

LOU COHEN
Poli, Hartford, Conn.

FRANCIS CONNORS
Majestic, Bridgeport, Conn.

TIFF COOK
Capitol, Halifax, N. S.

BILLY DAVIS
Lyric, Waycross, Ga.

HAROLD DE GRAW
Oneonta, Oneonta, N. Y.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

MORGAN DUVAL
Palace, Duncan, Okla.

RICHARD FELDMAN
Paramount, Syracuse, N. Y.

JAMES GOWANS
Plaza, Kilmarnock, Scotland

HAROLD GROTT
Rialto, Baltimore, Md.

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
Palace, Cleveland, Ohio

ELMER HECHT
Park, Tampa, Fla.

LEO HUFF
Lincoln, Goshen, Ind.

LOU JAFFE
Palace, Meriden, Conn.

W. A. KAMATH
Eros, Bombay, India

SID KLEPER
College, New Haven, Conn.

JULIUS LAMM
Uptown, Cleveland, Ohio

NORMAN LOFTHUS
California, Santa Barbara, Cal.

T. A. MAC DOUGALD
Ritz, Talladega, Ala.

D. MACKRELL
Playhouse, Dewsbury, England

FRED MORROW
Embassy, Lewistown, Pa.

LOUIS NYE
Hoosier, Whiting, Ind.

HARRY PEASE
Odeon, W. Hartlepool, England

DICK PEFFLEY
Paramount, Fremont, Ohio

FRANK PRATT
Paramount, Portland, Ore.

T. PYSYK
Broadway, Norwich, Conn.

HARRY ROSE
Majestic, Bridgeport, Conn.

ROY SHIELD
Mecca, Enid, Okla.

JACK SIDNEY
Century, Baltimore, Md.

SOL SORKIN
Keith's, Flushing, N. Y.

BOYD SPARROW
Loew's, Indianapolis, Ind.

D. T. STALCUP
Martin, Opelika, Ala.

MOLLIE STICKLES
Palace, Meriden, Conn.

A. H. STOBIE
Palace, Chadwell Heath, England

A. M. SULLIVAN
Lucas, Savannah, Ga.

S. TENSER
Regal, Bridlington, England

LILY WATT
Florida, Glasgow, Scotland

NORMAN WILLIS
Corbett, Wildwood, Fla.

SABI CONTI
Oxford, Plainfield, N. J.

E. F. JOHNSON
Majestic, Leeds, England

REYNOLDS ROBERTS
Ritz, Tunstall, England

NATHAN WISE
Albee, Cincinnati, Ohio

Ballyhoos Show Sense of Humor

Dick Feldman, of Schine's Paramount theater, Syracuse, has a sense of humor that makes for good-natured ballyhoo. He passed out authentic-looking "Win-Place-and-Show" cards for "The Red Stallion" with a hot tip from the feed bag for passersby. To exploit "Wistful Widow of Wagon Gap" he had a donkey roaming downtown streets with a placard reading "I didn't see Abbott and Costello and you know what I am!" Another street stunt was an usher dressed as a cameraman, taking pictures (but not really) of passersby and then handing them a card which read "I missed taking your picture but don't miss "The Foxes of Harrow" etc. This attraction was also supported with a serious use of window cards in bookstores, libraries, etc., during the run of the picture.

Promotes Full Page Co-Op Ad

A full page cooperative newspaper ad was promoted by manager Harry F. Wilson to publicize his playdate of "Duel in the Sun" at the Capitol theatre, Chatham, Ontario, Can. The ad appeared in the *Daily News*.

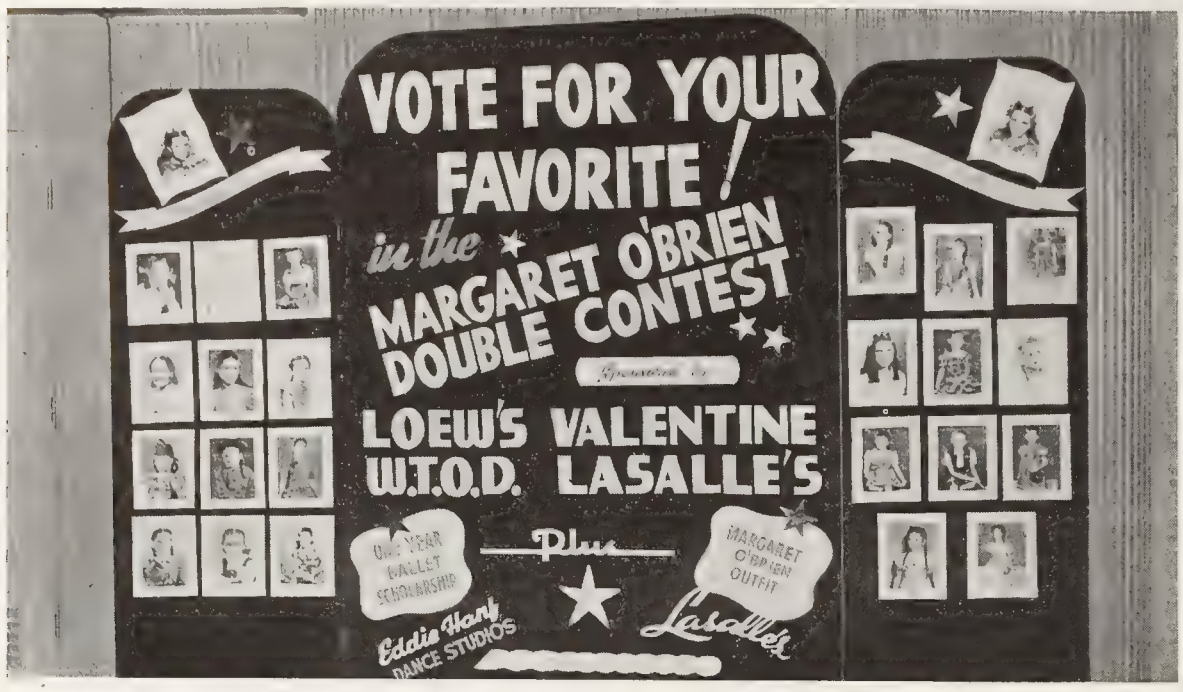
Tieups with Newspaper, Club for "Cynthia"

Tieups with a local newspaper, a teen-age club and a store highlighted the extensive campaign arranged by manager Elmer Hecht for "Cynthia" at the Park theatre, Tampa, Fla. A contest was held by a series of questions in the newspaper relative to teen-age behavior. The winners were awarded prizes on the stage opening night. A locket worn by Elizabeth Taylor, star of the picture, was the main prize. The tieup resulted in newspaper publicity throughout the week in advance of playdate, culminating in a full page spread.

Hunting Screens Film of Local Firemen's Parade

Tony Hunting, city manager for Walter Reade's theatres in Red Bank, N. J., had more than 700 feet of 16mm film made of the 75th Anniversary of the Red Bank Volunteer Fireman's Parade. The edited film was then shown for one week at the Carlton theatre and moved over for a further run at the Strand. The event was well publicized and resulted in extra revenue at the box-office, in addition to benefits in public relations. The film is to be presented to the Red Bank Fire Department for their archives, with suitable ceremonies.

Look-Alike Contest A Natural



One thing you can always find in any community—a plentiful supply of little girls with pigtails willing and anxious to enter a contest to see who looks most like Margaret O'Brien. The little star's new picture, "Unfinished Dance", is a natural for such tie-ups, and Abe Ludacer, manager of Loew's Valentine, Toledo, Ohio, shows how he handled such a contest in his lobby display. Cooperation of newspaper and radio stations made the "look-alike" contest literally the talk of the town.

Ballyhoo Aids Western Show

A western "bad man" paraded the streets of Houston, Texas, to plug manager Art Meyer's All Western Program at the North Main theatre there.

popsit plus!

LIQUID SEASONING

costs you LESS

per bag of popcorn!

—Because it's liquid . . . needs no pre-heating . . . pours readily . . . and measures accurately!



Simonin of Philadelphia

SEASONING SPECIALISTS TO THE NATION

Builds Show As Civic Project

Mildred FitzGibbons, manager of Skouras Roosevelt theatre, Broadway, Flushing, N. Y., built something beyond a soap-box derby in her recent tieup with the New York *Post* and the opening of the public schools. She went that additional step that created an entirely different development, with all the value of the original idea, plus additional assets. Mildred is an old hand at taking full advantage of community enterprises; she even plants flower gardens in vacant lots, with advertising benefit accruing to her theatre!

Her scheme revolved around a "Safety Show" and she made it something that involved both the City and State of New York. Officials of both endorsed her campaign for safety, of for and by the juvenile population of her community. She used the power of the Flushing Junior Chamber of Commerce to put over a campaign that had its practical outcome in the formation of the Roosevelt Theatre Street Safety Patrol, a unit of smartly uniformed boys equipped with overseas caps, badges, armbands, safety stanchion and police whistles. All of which attracted favorable attention to the theatre from the adult population.

Program for the special "Safety Show" sponsored by the Junior Chamber of Commerce included such features as "Born To Speed," "Devil On Wheels," "Traffic With the Devil," "Motor Maniacs," Pete Smith's "Safety Sleuth" and the color cartoon "Reckless Driver" all calculated to hold juvenile audiences.

Has Whole Town Talking About "Unconquered"

It would appear that everyone in Cincinnati knew of the opening of "Unconquered" at the Capitol theatre. If they didn't, it was not the fault of RKO publicist Nate Wise. He started his campaign a month in advance by publicizing the visit to Cincinnati of an Indian Princess, who appears in the picture, and from then on it was a rare day when the Cincinnati newspapers didn't carry a story about "Unconquered."

The publicity was climaxed by the two-day visit of Cecil B. DeMille, producer of the picture. Mr. DeMille was interviewed by the press and radio, garnering front page stories and prominent radio time. He spoke at civic functions, banquets, etc., all of which was reported in the newspapers.

Through the full cooperation of the Board of Education, Mr. DeMille addressed a group of 1,500, comprised of teachers, school heads, presidents of the Parent-Teachers Association and two prize students from each class in all high schools of the city and county. Each of the students present was assigned by the Board of Education to report on Mr. DeMille's speech to their respective classes.

Another highly important tieup was a 10-day contest in the *Times-Star* several weeks prior to the opening of the picture. The purpose of the contest was to select an " 'Unconquered' American" of Cincinnati to be present for the world premiere of the picture in Pittsburgh.

Star's Appearance Sells Opening in Portland

The personal appearance of Jorja Curtright highlighted the opening of "Heaven Only Knows" at the Century theatre, Portland, Ore. Miss Curtright stars in the picture with Robert Cummings and Brian Donlevy. Manager Bob Dark, theatre publicist Earl Hunt and United Artists exploiteer Willard Coglan garnered a wealth of newspaper publicity and radio time for Miss Curtright and the opening of the picture.

Haney Sets Co-Op Ad. Displays

A two-column cooperative newspaper ad and a window display were promoted from a local radio and record shop by manager Leo Haney to sell his date of "I Wonder Who's Kissing Her Now" at the Lido theatre, Maywood, Ill. Haney also set a tieup for a display in a furniture store window.

Uses 24-Sheet on Lobby Floor

A 24-sheet was used by manager Lou Cohen on the floor of the lobby of the Poli theatre, Hartford, Conn., three weeks in advance to advertise the opening of "Forever Amber."

Reade Theatres Test Series of Quiz Programs

A new series of quiz programs entitled "Hal Tunis' Band Review Quiz" will be inaugurated at the Park theatre, Morristown, and the Oxford theatre, Plainfield, both in New Jersey. The program idea, which will be adopted by other Reade theatres if successful, was worked out by the advertising and publicity department of Walter Reade Theatres.

With Tunis as master of ceremonies, six contestants will be selected from the audience each week and brought to the stage. Selections from different records will be played. The contestant with the answer pushes a buzzer on the table in front of him, the buzzer rings and a light flashes. The contestant with the highest score of points at the end of 20 minutes will receive a radio and the other five will be awarded record albums as consolation prizes.

Guy Hevia, Walter Reade city manager of Morristown has tied up that city's Pioneer Radio Shop as the donors of the prizes and Murray Meinberg, city manager of Plainfield has tied up Gregory's Music Shop for his town.

Each week, in addition, there will be a special jack-pot question and prize for a member of the audience. Tunnis will plug the show over his own disc jockey program on radio station WAAT and bring guest stars to the theatre whenever possible.

Haney Promotes Newspaper Breaks for "Miracle"

A wealth of newspaper publicity was promoted by manager Leo Haney for his engagement of "The Miracle on 34th Street" at the Lido theatre, Maywood, Ill. A good deal of this publicity resulted from a special advance screening of the picture for clergymen, school staffs, members of ladies' clubs, etc. Cards were furnished the preview audience so that they could write their reactions to the picture. Favorable comments were later used in newspaper ads. Haney also personally recommended the picture in ads.

Give Perfume to Women Patrons

Four hundred bottles of "Wild Harvest" perfume were given away to women attending the opening performance of "Wild Harvest" at the Palace theatre, Cincinnati, Ohio. RKO publicist Nate Wise obtained the perfume through a tieup with Park and Tilford. manufacturers of the product.

Campaign Based on Endorsements

Prominent business men were invited by manager Louis Nye to a special screening of "Miracle on 34th Street." Their personal comments were used in newspaper teaser ads and in a trailer to publicize the playdate of the picture at the Hoosier theatre, Whiting, Ind.

Case Rebuilds Kingston In His "Mitty" Dream



ROBERT CASE

Manager Robert Case, of Walter Reade's Kingston theatre, pulled a real "Walter Mitty" on the homefolks when he launched his opening campaign for "The Secret Life of Walter Mitty" in Kingston, N. Y. They could hardly believe their own eyes when they picked up the *Daily Freeman* and saw pictures of the new Kingston-Rhinecliff Bridge over the Hudson, the phenomenal development of an important downtown intersection, and photographs of a new theatre, closely resembling the Radio City Music Hall, on the site of Walter Reade's Broadway. It was about the most extraordinary growth any town ever experienced between two editions of the evening papers. And all so logical and reasonable!

Perhaps the fact that Robert Case is manager of the Reade theatres in Kingston, as well as president of the Central Business Men's Committee in Kingston, and a good amateur trick-photographer and very competent press-agent, contributed to the end result. "Walter Mitty" had indulged in a few day dreams about Kingston that everybody could understand, and he put over the idea of a coming attraction in a way they couldn't miss. We bow to Bob Case for the slickest demonstration of how to be "Walter Mitty" and a good theatre manager at the same time that has yet reached this desk.

In addition to the good imagination displayed in his fantastic "Mitty" pictures, and the terrific newspaper impact that these made in Kingston, manager Case also got all the regular and routine results, with variations, that can be expected in his campaigns. His window and lobby display was almost as much "out of this world" as the stunts he conjured up to astonish the natives. There were a series of full-page cooperative newspaper pages, made easy by the fact that the newspaper was already overboard in favor of "Mitty" and large paid theatre space, averaging three columns, twelve inches deep, through a dozen display advertisements.

In the supplementary exploitation of the picture, we especially liked a bar-and-grill poster that had real "Walter Mitty" flavor: "Try our Dream Drink—a Mitty Finn"—which should have been good for a laugh in advance of the picture, and several fountain displays which sold frappes with a "secret life" recipe. All in all, we hardly wonder that Bob Case at Walter Reade's Kingston theatre was the recipient of a note from Mr. Samuel Goldwyn, Hollywood, California, with the personal appreciation of the producer for a good job, well done.

Window Tieups and Radio Exploit Double Bill

Window displays and a radio tieup were arranged by assistant manager Matilda Pysyk to publicize the playdate of "Desire Me" and "Heartaches" at the Poli-Broadway theatre, Norwich, Conn. The song hits from the two pictures were played on WNOC's Saturday "Platter" program with theatre and playdate credits. The window tieups were set with Tepper's Department Store, Reid and Hughes.

Bellhops Aid "Stranger"

Manager Max L. Nayor arranged for bellhops at Boston's Copley Plaza Hotel to wear "Welcome Stranger" buttons in advance and during the engagement of the picture at the Metropolitan theatre there.



The Rialto theatre, New York, where this picture was taken specializes in flashy fronts. This one attracted a great deal of attention for "Blonde Savage". Model Vivien Keefer, a live "Blonde Savage", serves to indicate the size of the setpiece.

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

MAGIC TOWN (RKO Radio): James Stewart and Jane Wyman are starred in this comedy-romance. Have your newspaper advertising manager organize a "Magic Town" Sales Day, with your merchants using a cooperative advertising page. The "Magic Town" Sales Day should also have a buildup in the newspaper and in the merchants' windows. As an added item of interest, a contest could be included for finding and listing intentional typographical errors in the various participating ads, with guest tickets being awarded for correct lists.

Get permission from your city authorities to place signs along the roads leading into town, with this copy: "You are now entering (your town), the 'Magic Town'." Post arrows, made of cardboard, on poles throughout town, pointing in the direction of the theatre. Paint the cardboard a dark blue or red, with lettering in white: "Follow the arrow to 'Magic Town'."

The title is well adapted for an Inquiring Reporter stunt. Work this out with your radio station, and arrange to have a man on the street interview pedestrians, the dialogue to be hooked up for broadcasting. The questions should cover generally: "Why do you think (your town) is a 'Magic Town'?" Suggestions could be solicited dealing with civic affairs.

OUT OF THE BLUE (Eagle Lion): Five stars — Virginia Mayo, George Brent, Turhan Bey, Ann Dvorak and Carole Landis, are in the cast of this comedy from the pen of Vera Caspary.

The title offers several opportunities for exploitation. Utilize the color blue for store cooperation. There's plenty of blue in every woman's wardrobe. Blue is a perennially popular color and you may be able to convince a local woman's page editor to do a feature on your campaign. Contact stores which sell nationally known products which have the word blue in their names.

Wherever possible, support the picture with an airborne invasion. Try to have a local pilot "deliver" the print by air. Use skywriting or have a pilot tow a streamer over the center of the town. A helicopter also could be used for this stunt.

Promote a search for the local girl who most closely resembles Virginia Mayo. Photographs of the contestants could be put on display in the lobby, with patrons voting. Sell your local editor the idea of having the paper's inquiring photographer interview people on the question: "The new comedy, 'Out of the Blue', is hailed as containing many surprises! What is the greatest surprise that ever came to you 'Out of the Blue'?"

Uses Bathing Girl Ballyhoo

A. M. Sullivan, Jr., manager of the Lucas theatre, Savannah, rigged out one of those Georgia gals in a red bathing suit and very transparent rain-coat, to parade downtown streets for "Mother Wore Tights," attracting plenty of attention. For both this show and "Welcome Stranger" he used 200 transit bus cards, and had extensive cooperative newspaper display in local dailies.



Radio Plays Big Role in Bogota

A walkie talkie man-in-the-street promotion that was picked up by the local radio station and rebroadcast drew a wealth of attention to the opening of "Thrill of a Romance" at the Cine Metro, Bogota, Colombia, S. A. The campaign was arranged by Carl Flint, Metro-Goldwyn-Mayer, and theatre publicist Luis Ucko.

Radio station Nueva Granada, which rebroadcast the street promotion, also used two 15-minute trailer adaptations. A series of four-column cooperative newspaper ads were worked out with the local Max Factor agency. The ads also appeared on back covers of leading Bogota magazines in color.

A tieup with a taxi company netted 200 bumper cards advertising the picture and playdate. 5,000 imprinted post cards each of Esther Williams and Van Johnson were distributed. 2,000 imprinted souvenir envelopes containing Max Factor giveaways were distributed in drug stores and at the theatre. A full window display was promoted with J. Glottmann, department store.

Police Vie With "Lured" Killer At Screening

A special screening plus newspaper and radio contests drew considerable attention to the opening of "Lured" at the Century theatre, Baltimore, Md. The campaign was arranged by Loew's publicist Jack Sidney.

The screening was held for the Baltimore Police Department. The police were invited to match wits with the killer in the picture. A story of the screening appeared in the *News-Post* the following day.

A four-day contest also was promoted in the *News-Post*. Readers were asked to name their favorite mystery author. The contest broke two days before opening. Audience participation and other contests were promoted with stations WFBR, WITH and WCAO.

A beauty parlor chain used 14 x 22 cards featuring head of Lucille Ball in 13 shops around town. Copy on the cards read: "You can look like your favorite Hollywood star, etc." They were seen by plenty of women. Additional displays were arranged with W. T. Grant, Gutman's Department Store, Hochschild Kohn, May Company, Gaxton's and two leading tobacconists, A. Fader and J. Obrecht.

Ten trucks of the Balto News Company were bannered with "Lured" copy.

Cartoon Show, Giveaway Usher In New Season

A cartoon show and a bicycle giveaway promotion were highlights of manager Henry Miller's "New Show Season" at the Harris Beechview theatre, Pittsburgh, Pa. To inaugurate the campaign, Miller distributed 1,000 heralds listing coming attractions. Copy in the herald requested patrons to keep it near the telephone and to fill out and mail the coupon attached to the herald. Both the coupon and the herald were numbered. One patron was called each day to be a guest of the theatre.

Walking Ballyhoo for "Tarzan"

Manager W. J. Straub used a Negro boy with a spear as a walking ballyhoo for "Tarzan and the Huntress" at the Colonial theatre, Norwich, N. Y. The boy carried a card with copy reading: "I am here to see my friend 'Tarzan'."

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

UNCONQUERED (Para.) *(AA)*

First Report:

Total Gross Tabulated	$437,000
Comparative Average Gross	182,300
Over-all Performance	239.0%

ATLANTA—Paramount, 1st week 341.1%
ATLANTA—Paramount, 2nd week 258.8%
BALTIMORE—Keith's 327.5%
CHICAGO—United Artists 175.3%
CINCINNATI—RKO Capitol, 1st week . . . 256.0%
CINCINNATI—RKO Capitol, 2nd week . . . 152.0%
NEW YORK—Rivoli, 1st week 330.7%
NEW YORK—Rivoli, 2nd week 272.3%
PITTSBURGH—Penn, 1st week 287.3%
PITTSBURGH—Penn, 2nd week 160.9%
PITTSBURGH—Penn, 3rd week 114.9%

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THE FOXES OF HARROW (20th-Fox)

Final Report:

Total Gross Tabulated	$1,001,100
Comparative Average Gross	882,300
Over-all Performance	113.4%

BALTIMORE—New, 1st week 114.4%
BALTIMORE—New, 2nd week 101.7%
BALTIMORE—New, 3rd week 97.4%
BALTIMORE—New, 4th week 84.7%
BUFFALO—Great Lakes 108.8%
CHICAGO—Apollo 150.9%
CINCINNATI—RKO Albee 91.6%
CINCINNATI—RKO Lyric, MO 1st week . . 132.0%
CLEVELAND—Warner's Hippodrome . . . 116.6%
CLEVELAND—Warner's Lake, MO 1st week 128.5%
DENVER—Esquire 85.3%
DENVER—Paramount. 134.4%
KANSAS CITY—Tower 117.9%
KANSAS CITY—Uptown 120.0%
KANSAS CITY—Esquire, MO 1st week . . 54.0%
LOS ANGELES—Carthay Circle, 1st week . 108.2%
LOS ANGELES—Carthay Circle, 2nd week . 103.0%
LOS ANGELES—Chinese, 1st week 110.7%
LOS ANGELES—Chinese, 2nd week 82.2%
LOS ANGELES—Loew's State, 1st week . . 122.7%
(DB) The Invisible Wall (20th-Fox)
LOS ANGELES—Loew's State, 2nd week . . 102.2%
(DB) The Invisible Wall (20th-Fox)
LOS ANGELES—Loyola, 1st week 100.0%
LOS ANGELES—Loyola, 2nd week 95.2%
LOS ANGELES—Uptown, 1st week 100.0%
(DB) The Invisible Wall (20th-Fox)
LOS ANGELES—Uptown, 2nd week 95.8%
(DB) The Invisible Wall (20th-Fox)
NEW YORK—Roxy, 1st week 151.1%
(SA) Milton Berle and others
NEW YORK—Roxy, 2nd week 126.3%
(SA) Milton Berle and others
NEW YORK—Roxy, 3rd week 127.4%
(SA) Milton Berle and others
NEW YORK—Roxy, 4th week 97.1%
(SA) Milton Berle and others
OMAHA—Paramount 106.2%
OMAHA—Omaha, MO, 1st week 98.8%
(DB) Philo Vance Returns (EL)
PHILADELPHIA—Fox, 1st week 148.1%
PHILADELPHIA—Fox, 2nd week 111.1%
PHILADELPHIA—Fox, 3rd week 76.3%
PITTSBURGH—J. P. Harris, 1st week . . . 140.6%
PITTSBURGH—J. P. Harris, 2nd week . . . 101.5%
PITTSBURGH—Senator, MO, 1st week . . 125.0%
SAN FRANCISCO—Fox, 1st week 115.7%
(DB) The Invisible Wall (20th-Fox)
SAN FRANCISCO—Fox, 2nd week 75.2%
(DB) The Invisible Wall (20th-Fox)
SAN FRANCISCO—United Nations, 1st week 72.2%
(DB) The Invisible Wall (20th-Fox)
SAN FRANCISCO—United Nations, 2nd week 52.2%
(DB) The Invisible Wall (20th-Fox)
ST. LOUIS — Ambassador 93.7%
ST. LOUIS—Missouri, MO 1st week 92.4%
(DB) Slave Girl (Univ.)

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WILD HARVEST (Para.)

Final Report:

Total Gross Tabulated	$405,600
Comparative Average Gross	421,200
Over-all Performance	96.2%

ATLANTA—Fox 138.3%
ATLANTA—Roxy, MO 1st week 96.6%
BALTIMORE—Stanley 114.8%
BOSTON—Fenway, 1st week 86.4%
(DB) Killer Dill (SG)
BOSTON—Fenway, 2nd week 76.2%
(DB) Killer Dill (SG)
BOSTON—Paramount, 1st week 104.4%
(DB) Killer Dill (SG)
BOSTON—Paramount, 2nd week 93.2%
(DB) Killer Dill (SG)
BUFFALO—Buffalo 95.1%
(DB) Yankee Fakir (Rep.)
BUFFALO—Hippodrome, MO 1st week . . 75.4%
(DB) Yankee Fakir (Rep.)
CHICAGO—State Lake, 1st week 79.6%
CHICAGO—State Lake, 2nd week 63.6%
CINCINNATI—RKO Palace 105.6%
CINCINNATI—RKO Shubert, MO 1st week . 72.3%
CLEVELAND—Loew's State 100.0%
DENVER—Denham 127.1%
MINNEAPOLIS—State, 1st week 141.1%
MINNEAPOLIS—State, 2nd week 88.7%
MINNEAPOLIS—Lyric, MO 1st week . . . 107.6%
OMAHA—Paramount 110.7%
PHILADELPHIA—Stanley, 1st week . . . 115.5%
PHILADELPHIA—Stanley, 2nd week . . . 92.9%
PHILADELPHIA—Stanley, 3rd week . . . 70.7%
PITTSBURGH—Penn 74.7%
PITTSBURGH—Ritz, MO 1st week 92.9%
SAN FRANCISCO—Paramount, 1st week . . 120.7%
(DB) Sarge Goes to College (Mono.)
SAN FRANCISCO—Paramount, 2nd week . . 72.4%
(DB) Sarge Goes to College (Mono.)
SAN FRANCISCO—State, MO 1st week . . 86.7%
(DB) Sarge Goes to College (Mono.)
ST. LOUIS—Fox 118.6%
(DB) Philo Vance's Secret Mission (EL)
ST. LOUIS—Shubert, MO 1st week 123.0%
(DB) Philo Vance's Secret Mission (EL)

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THE UNSUSPECTED (WB)

First Report:

Total Gross Tabulated	$313,400
Comparative Average Gross	319,100
Over-all Performance	96.2%

BUFFALO—Buffalo 97.8%
(DB) Kilroy Was Here (Mono.)
CLEVELAND—Hippodrome 105.5%
DENVER—Paramount 118.2%
(DB) Blondie in the Dough (Col.)
DENVER—Webber 84.3%
(DB) Blondie in the Dough (Col.)
MINNEAPOLIS—Radio City 73.4%
NEW YORK—Strand, 1st week 119.7%
(SA) Blue Barron's Orchestra
NEW YORK—Strand, 2nd week 95.8%
(S) Blue Barron's Orchestra
NEW YORK—Strand, 3rd week 75.8%
(SA) Blue Barron's Orchestra
BHILADELPHIA—Mastbaum, 1st week . . 129.6%
PHILADELPHIA—Mastbaum, 2nd week . . 87.7%
PITTSBURGH—Stanley 96.0%
SAN FRANCISCO—Paramount 94.2%
(DB) Hard Boiled Mahoney (Mono.)
SAN FRANCISCO—State, MO 1st week . . 86.7%
(DB) Hard Boiled Mahoney (Mono.)

Eighth Adoption Marks Tent No. 1 20th Birthday

Pittsburgh Bureau

The adoption of Catherine Variety Sheridan highlighted the banquet celebrating the twentieth anniversary of Tent No. 1 of Variety Clubs International held in the William Penn Hotel here October 24.

The child, the eighth to be adopted by the tent since it was organized, was placed in the hands of the tent's new barker, Sam Fineberg, by his predecessor, Clifton Daniel.

Officers elected prior to the banquet were, in addition to Mr. Fineberg: Ben Steerman, first assistant; Bert Stearn, second assistant; George Eby, reelected treasurer, and Al Weiblinger, reelected secretary.

More than 100 attended the banquet, with representatives from Hollywood, Mayor D. L. Lawrence, Congressman Dewey Short of Missouri, Jules Lapidus, George F. Dembow, C. J. Latta, George Skouras, Jack Beresin, and many others present.

Toastmasters were William McCraw, Norman Frescott and Harold C. Hoffman, former governor of New Jersey.

Eleven founders of the tent were honored guests.

In Miami, Mitchell Wolfson, first assistant chief barker there, was appointed general convention chairman for the 1948 convention of Variety Clubs to be held in Miami Beach April 12-19. Those who will serve with Mr. Wolfson include: Sidney Meyer, Douglas Raff, Hal Pelton, Sonny Shepherd, Herb Elisburg, Ed Claughton, Don Lanning, Dick Berenson, Mrs. Ed Claughton and Tom Jefferson.

At an election of canvasmen October 24 the Chicago Variety Club elected Jack Rose as national canvasman, and Jack Kirsch as alternate. Eleven local canvasmen elected were: Walter Immerman, John Balaban, Henri Elman, Irving Mack, Arthur Schoenstadt, Moe Wells, Tom Flannery, Irving Mandel, J. Harold Stevens, Robert Lubliner and James E. Coston.

Kroehler Promotes Williams

H. V. Williams, former western sales manager, has been appointed to succeed the late B. B. Buchanan as general sales manager of the public seating division of Kroehler Manufacturing Company, Naperville, Ill.

DRIVE-IN THEATRE EQUIPMENT

Projectors—Amplifiers—Arc Lamps and all accessories

Engineering Aids—Plans—Service Policy

AUTOCRAT "The Light That Sells" In-A-Car Speakers

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2227 Hepburn Ave., Dayton 6, Ohio

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

ARE YOU A CAPABLE SHOWMAN WITH ability to exploit and advertise a picture properly, with a nice personality to greet patrons on the floor, who can mix with the people of this Indiana community of 30,000, who knows house management and upkeep? If you're that man the position to manage this modern 1300-seat theatre will be available January 1st. Give complete details in first letter, experience, references, photo and salary required. BOX 2175, MOTION PICTURE HERALD.

WANTED—ASSISTANT MANAGER TO LEARN our system in a fast growing independent chain in Indiana. Future assured for right young man. Give salary, references and experience with snapshot in first letter. BOX 2176, MOTION PICTURE HERALD.

POSITIONS WANTED

EXPERIENCED MANAGER DESIRES POSITION with up and coming independent or chain. Eighteen years of experience from ground up with large chain. Left chain to go into business he inherited and is not happy at it. Position must pay $80 or more per week. BOX 2164, MOTION PICTURE HERALD.

MANAGER AT LIBERTY. WOULD LIKE TO make tie-up with chain or independent house. Pacific coast only. Excellent references if desired. BOX 2165, MOTION PICTURE HERALD.

THEATRE MANAGER, 38, experienced, all phases. Good appearance, highest references. Prefer New York or New Jersey. BOX 2173, MOTION PICTURE HERALD.

PROJECTIONIST, 16 YEARS' EXPERIENCE. New York license. Willing to go anywhere. BOX 2174, MOTION PICTURE HERALD.

USED EQUIPMENT

SOS! SAVE ON SOUND-PROJECTION OUTFITS, too! Late model RCA Brenkert equipment, L.I. Arcs, rectifiers, complete sound, worth $6,000, special $2,995; Holmes 2000' silent 35mm projectors, heavy pedestals, lamphouses, regulators, $149.50; RCA 16mm L.I. arc sound Projector, special $375; Bell & Howell, Ampro, Victor, DeVry 16mm sound Projectors, $195 up; like new Ampro arc 16mm H.I. $1,295; rebuilt 35mm H.I. Super Simplex or Century outfits with RCA or Simplex 4-Star Sound, $3,850. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

SIMPLEX REAR SHUTTER DOUBLE BEARING mechanisms, good condition, $195; others from $125; Neumade film inspection tables 30" high, $19.95; 18" Backrest Chairs, $5.35; Brandt Coinometers, $99.75; Roth 25A arc Generator, $57.50; late Projector mechanisms, RCA Brenkert, $495; Century, $595; Motiograph, $495; Enclosed Rewinders, $47.50; six section film cabinets, $16.95. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

COMPLETE FAN, 30,000 CFM, AND SIROCCO Air-Washer and Purifier for air-cooling up to 1,200 seat theatre; now in operation. GUST CONSTAN, Avon Theatre, Decatur, Ill.

145 GORGEOUS INTERNATIONAL FULLY padded upholstered back, deep springedge cushion chairs, rebuilt, $7.95; 1,300 Stafford panel back metal lined boxspring chairs, excellent, $4.25; 1,500 American fully upholstered back, boxspring cushions, good, $4.95; 200 portable folding chairs, gangs two and four, $2.95; 400 luxurious heavily padded fully reupholstered back, reupholstered boxspring cushion chairs, metal lined, rebuilt, $6.95; 370 American heavy panel back, boxspring chairs, rebuilt, reupholstered, $5.25. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

STRONG 65 AMPERE LAMPHOUSES, REbuilt, $485; Automaticket 2 unit late model ticket registers, rebuilt, $210; genuine Simplex rear shutter mechanisms, shockproof gears, rebuilt like new, $340; Powers, $114.50. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS FOR PREMIUMS. LARGE VOLume suppliers of popular titles 2 cents each. FRANK WELKER, 172 So. Portland Ave., Brooklyn, N. Y.

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERAL TOY CO., 40 E. 23rd St., N. Y.

THEATRES

THEATRES WANTED TO BUY OR LEASE. REplies held in strictest confidence. BOX 2163, MOTION PICTURE HERALD.

SECOND RUN NEIGHBORHOOD THEATRE seats 750, newly decorated interior. Good management could gross $1,000 per week. Asking price $45,000. WILLIAM EVANS, 106 Main St., Brockton, Mass.

THEATRE WANTED: EASTERN MISSOURI OR Southern Illinois. Up to 700 seats. Send full particulars in first letter. BOX 2167, MOTION PICTURE HERALD.

NEW EQUIPMENT

SPACE HEATERS FOR GARAGES, OUTBUILDings, etc. Cost Government $300, special $89.50; Hearing Aid Headphones, worth $6, special 98c; tickets, misprints, 19c roll; Cue markers with 4 scribers, framelight, $9.95; Film Cabinets, $3.95 section; Typhoon 48" exhaust fan, $59.50; Griswold Splicers, shelfworn, $17.95; GE Tungar Bulbs, 6 amp. $2.95; Panic Bolts, $22.50; ¼ hp. Motors, $29.95; 8" x 10" Changeable Letter Signs, $1.95; Cetron 868 photocells, $1.95. Catalog free. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

NEW DEVRY PORTABLE SOUNDHEAD ASsemblies with optics, $29.50; Carbon Handmikes, 59c; semi-permanent Phonograph Needles, 39c; new 12" Dynamic Speakers, $10.95; PA Systems, microphone, amplifiers, tubes, speaker, 10W, $44.75; 20W $74.95; 30W $94.95. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

BLOWERS! BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower. 5,000 cfm $76; 7,500 cfm $90; 10,000 cfm $140; 20,000 cfm $175; 30,000 cfm $265. Prices include belts and pulleys. ZIPAIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

STUDIO EQUIPMENT

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 35-16mm Eyemo, Arriflex, Akeley, Cinephon, Cine special cameras always in stock. Disc and tape recorders, Moviolas, Editors, Griswold Splicers, Tripods, Booms, Bardwell-McAllister lights. Special—Pair Holmes "Educator" projectors, complete like new $950, worth $1750. Write for catalog R4. THE CAMERA MART, 70 West 45th St., New York.

WALL BELL & HOWELL TYPE 35MM camera with pilotpin movement, $1,495; Eastman Densitometer, $152.50; WE Sound Moviola, $735; New Moviola D, $279.50; Famous Cinephon 35mm Camera, 4 lenses, magazines, complete $1,795; Arriflex, 4 lenses, magazines, motor, $1,095; wall single system Studio Camera, 5 lenses, 2 magazines, motor, tripod, cases, all for $2,990; rebuilt Bell & Howell D 5-way 35mm Printer, $2,750; 5000W Studio Spots, $89.50; Bardwell Floodlights, $57.50. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

SERVICES

PHOTOGRAPHIC BLOWUPS: WRITE FOR America's lowest prices. PHOTOCRAFT DISPLAY COMPANY, 3545 Broadway, Kansas City, Mo.

WANTED TO BUY

WANT ROADSHOW FILM AND ACCESSORIES. Give details. BOX 2172, MOTION PICTURE HERALD.

BOOKS

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SCHOOLS

LEARN MODERN SHOWMANSHIP. TIMEtested training in modern theatre management, and effective theatre advertising-Box-Office salesmanship. The Institute's training has successfully solved many men's problems of advancing to better theatre positions. Big opportunities for trained theatre men. Free catalog. Established 20 years. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

Dickinson, MPA Executive, Dies

Arthur S. Dickinson, 59, for 20 years director of the Motion Picture Association's conservation department, died Saturday in Santa Monica, Cal., after a long illness.

Mr. Dickinson had retired last July, ending a career that began in 1912 in the state rights field. He was connected with a number of motion picture companies in the following 15 years.

In 1927 he joined the Motion Picture Producers and Distributors of America, forerunner of the MPA, where he handled technical matters for the industry, including contact with the Society of Motion Picture Engineers, National Film Carriers, Inc., and the National Fire Protection Association, of which he was a member. He devised a plan for film exchange fire inspections which established safety records for all major companies in the handling of films.

Born in Chattanooga, Tenn., in 1888, Mr. Dickinson studied engineering at the Georgia School of Technology. He was a member of the Picture Pioneers, former financial vice-president of the SMPE, and a member of its board of governors.

He is survived by his wife, the former Blanche Lynch; two daughters, and a brother.

Dudley Digges, Noted Stage And Film Actor, Dies

Dudley Digges, 68, who played more than 3,500 times for the New York Theatre Guild and who has appeared in more than 50 features, died in New York October 24 of a stroke. Born in Dublin and a member of the original Abbey Players, Mr. Digges made his New York state debut in 1919. His last Broadway appearance was last season in "The Ice Man Cometh." Motion pictures in which he has appeared include "The Voice of Bugle Ann," "The General Died at Dawn" and "Valiant Is the Word for Carrie." He is survived by a sister and two brothers, all of Ireland. Services were held Tuesday in New York.

Lewis M. Garman

Lewis M. Garman, 75, former exhibitor of Lincoln, Neb., and Cedar Rapids, Iowa, died of a heart attack in Cedar Rapids October 18. Mr. Garman served as representative of the Hosettler Brothers circuit in Lincoln until 1927. Later he operated several Iowa theatres.

John LaReaux

John LaReaux, 69, district manager of Century Circuit's Huntington, L. I., theatres, died at the Huntington Hospital October 23.

Walter L. Nolan

Walter Leo Nolan, 56, manager formerly associated with Loew's RKO, Century and Consolidated circuits, died in New York October 27 after a long illness.

THEATRE SALES



ABOUT THE PITCH

—An Editorial

PICTURE TOUR IN YANKEELAND

—Photographic Report

CANDY KEEPS CANADIANS HAPPY WHILE THEY WAIT

—From Montreal

THE VENDER VANE

—Tidings of the theatre Refreshment Trade



Patrons of the Paramount Theatre, Oakland, Calif., enjoy Coke at this stand.

HOW EXHIBITORS MAKE EXTRA PROFITS SELLING COCA-COLA

ARE YOU looking for some way to increase the net revenue from your theatre?

More and more exhibitors are making important extra profits by providing Coca-Cola for their patrons. Patrons welcome the opportunity to enjoy *the pause that refreshes* before and after the show. The more patrons a theatre has the greater its profits. Moreover, the service attracts additional customers to the theatre.

You need only a stand or counter and a cooler to cash in on the sale of ice-cold Coke. Or automatic vending units can do all the selling for you. Equipment now available makes it possible for almost any theatre—large or small—to make good money from the sale of Coca-Cola.

Why don't you learn more about this tested way to extra profits? Write National Sales Department, The Coca-Cola Company, 515 Madison Ave., New York 22, N. Y., or get in touch with your Coca-Cola bottler.



Ask for it either way . . . both trade-marks mean the same thing.

About "The Pitch"

WHEN Joe and Josie turn in under the marquee and past the box office they are out for an evening's entertainment. It is service to give it to them.

Part of that service is the bill on the screen. Part of it is in the surroundings of elegance and comfort. Most likely your theatre has lusher carpets, more comfortable chairs, better ventilation, than their homes, and more politely competent attendants than the cross roads taverns at the edge of town.

The juke box with music, sometimes pictures, and the television set, represent efforts of the tavern, the soda-and-confectionery parlor and the ambidextrous drugstore to take over part of your business by supplementing their attention to appetites with entertainment.

It is therefore an order of service when your theatre sets out to serve the incidental tastes and thirsts and whims of your patrons who come to see pictures as the principal component of their evening out.

You are then the principal host. It is appropriate, and distinctly a service to make available the snack and the sip that goes to fill in the occasion for Joe and Josie.

When they enter the theatre you take over. If they leave to go somewhere else afterward, it is because there is something they didn't get.

You will be beyond the reach of competitive criticism among the merchandisers of your community, when you make and keep this purveying of candy, soft drinks, popcorn and what-have-you a part of the program within the theatre, an incident of the evening.

That will take care of the external relation, the way the retailers up and down the street think about you—and that's something to think about when you are part of a community.

But also, on the inside, it is to be noticed that the smart operators of theatre sales are careful not to push their merchandising too much in the way of the customers coming in to see the pictures. Theatre Sales counters and vending machines may be reasonably conspicuous, but never really in the way. Experience tends to show that conspicuously aggressive selling inside the theatre, to those who have already been sold on the show, sort o' gets in their hair. The approach seems to be to, apparently at least, only anticipate, slightly, their wishes—to have it easy to find if they want it. You do not want to get in their hair, but you do want to get into their pockets.

Plainly enough, the customer who has come to see the show should never be put on the defensive. If he doesn't want to buy let him walk by.

The motion picture became a great industry after Adolph Zukor set out to make it "a whole evening's entertainment." Now it takes more than a double bill to do that, today, and tonight.

When the customers go out ready to go home you have served—and been paid for it—thrills, fun, snacks and sips. That's service.

—THE EDITOR



***IT'S A BIG AFTERNOON** at the Vuono family's Palace theatre, Stamford, Conn.—big at the candy counter as well as the box office. In fact, Frank Vuono, who manages, says that, of his monthly net profit, some eight per cent is from sales of candy.*

Little Corinne Matteis, behind the counter, is one of the theatre staff, and is dressed in the theatre color, brown.

The stand itself is placed where it is noticed most—on the right, in an inner lobby, as patrons pass the ticket-taker. Patrons ascending to the balcony also pass the stand.

Frank Vuono says candy is such a necessity with his customers—and the more children the better the sales—that he is considering a bigger counter, a circular one, to put where it also will hit the customer square in the eyes.

Picture Tour in Yankeeland

LURED BY THE AUTUMN sunshine and the beckoning highways of Southern New England, our staff photographer and special correspondent for *Theatre Sales* took off last week for a look at the refreshment merchandising that takes place after the box office customers have turned in under the marquee for their sojourn of entertainment from the screen and the genial hosts of showmanship. The excursion cut a cross section through varied communities, industrial, suburban, rural, big town and small towns and cross roads.

The locations explored brought contact with varying policies and devices of approach to the *theatre sales* markets, the spending boys and girls out in their relaxed goodtime hours, a time when a nickel or a dime or a quarter, here and there for this and that, on the impulse of the moment, is nothing to make them pause to count up—but which in total adds so much to the exhibitors' figures when he casts up the take on the week's operation.

[Photos by Floyd Stone, Staff Photographer]

***WHEN** Sam and Morris Bailey built the Westville, in the Connecticut hamlet of that name, they decided to put the candy counter right where the customers pass approaching the ticket taker. Saving space, the attendant serves from the front—and one in five buy candy, too. The line-up outside shows youthful attendance, and they want sweets.*

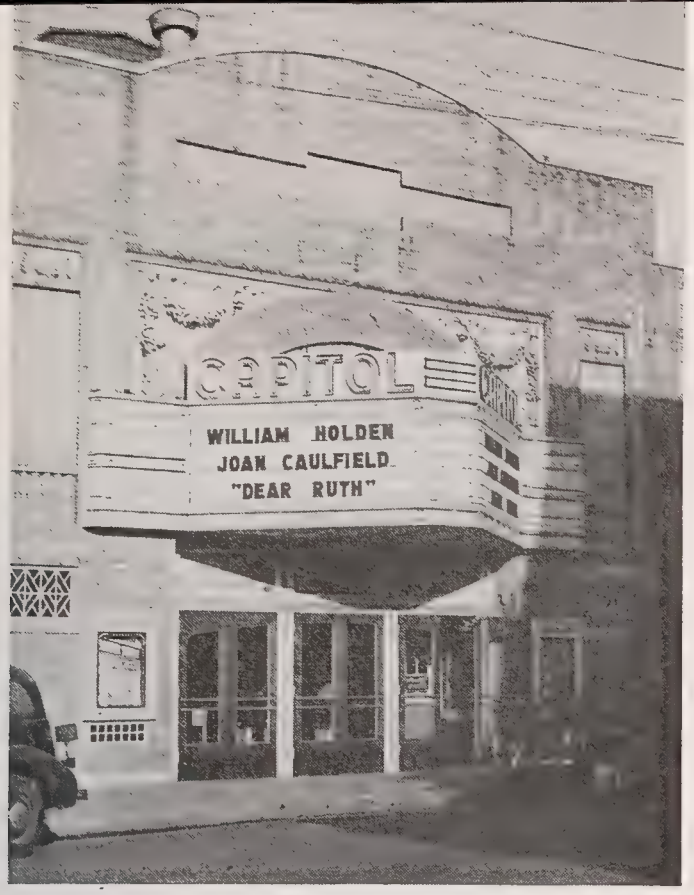
***"WE** don't have to plug candy here," says John P. Hassett, manager of the Mullins & Pinanski circuit's Empress in South Norwalk, busy industrial town on the Connecticut coast. "It sells itself—just put it in the right place and put on the lights so they can see it." There's plenty of work and plenty of payrolls in the region.*







***THE** Westville setup, convenient for a small operation, can be attended by any usher.*



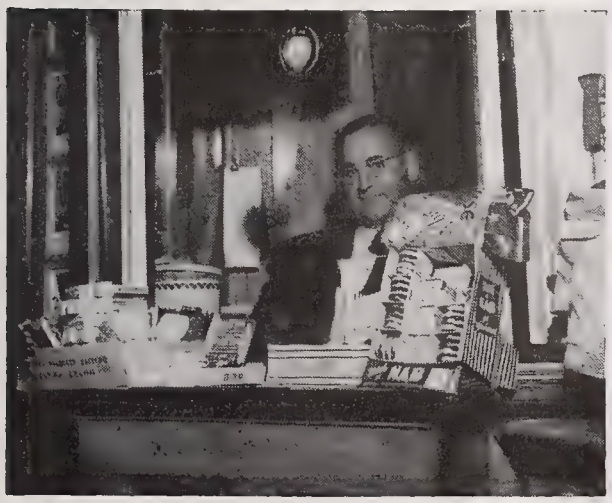


THE FOLKS ALL AROUND Milford up in the pictured hills of Yankeeland, prospering Connecticut folks, and a lot of escaped New Yorkers, like the intimate comfortable Capitol. It has a lounge room finished crisply in knotty pine and equipped with a soda fountain and an inviting candy bar—above at the right. Just at the moment it is awaiting some readjustments with respect to the flow of theatre traffic. It takes a lot of planning and concern with many the tiny detail when one is dealing with the all but unconsciously impelled movement of the customers when they are in the casual mood of the amusement hour. The merchandising process is a sort of fishing the traffic stream, and the placement of the lure in the current has to be artfully done—that is why they have the lobby shop too—shown at the right. Charles Kellerman, the manager, is mildly satisfied with the observation that the candy business is "fair," and calculates that it tends to average out with sales of about five cents worth per box office patron.









THE RIALTO at Stamford, Conn., where John Cantaras—pictured just below—faces the customers with picture bill and confectionery and a smile. "The folks here just automatically expect candy along with the pictures," he says.

WARNER THEATRE at Bridgeport, the big machine and factory town with worker spenders. The busy candy counter is a concession, and its success is a reason why Warners may establish their own department.

CANDY KEEPS CANADIANS HAPPY WAITING SEATS

by CHARLES J. LAZARUS
in Montreal

THE candy counters in Canadian theatre lobbies, which have mushroomed tremendously since the end of the war, besides servicing patrons with edibles, are playing the valuable role of keeping the customer happy while he waits for a seat in the crowded theatre.

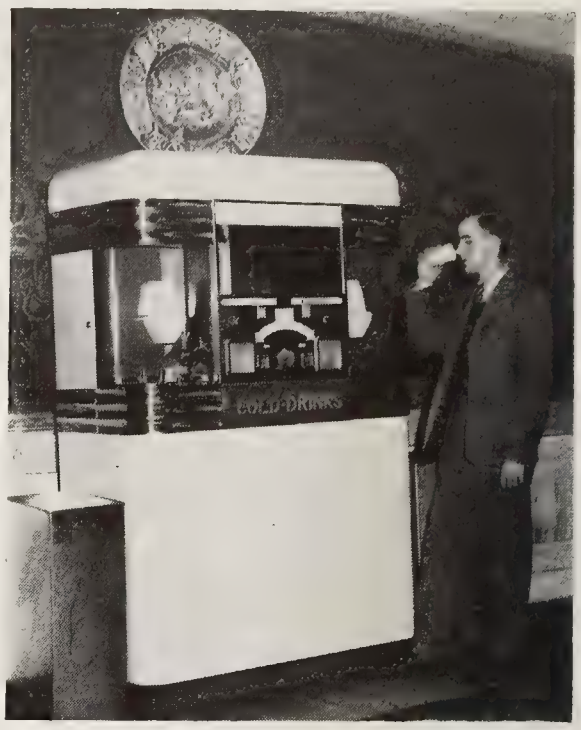
It goes without saying, of course, that the primary purpose of installing these refreshment corners was monetary, but theatre operators have realized that a crabby customer can soon cease to be a customer. They have attempted to make these confectionery stands as attractive as possible, stressed to the attendants the importance of politeness, and in effect invited the standee to develop a thirst or a sweet tooth until the picture ends and seats are available.

Consolidated Theatres, Montreal subsidiary of Famous Players Canadian Corporation, largest circuit in Canada, has led the way in establishing these counters. Since Consolidated operates the big first run houses along the main stem, they have the opportunity of placing these counters in advantageous positions in the spacious lobbies. At the Loew's, for example, the candy bar is at the top of the stairs directly at the point where the customers enter, and just at the top of the balustrade where the patron must stop before descending the steps into the auditorium.

This arrangement is practically duplicated in other Consolidated Theatres houses, and whereas, in the early days of candy selling the automatic candy machine was placed near the box office in the outside lobby, with little attention paid to it, under the present arrangement, the stopping at the candy bar has become an integral part of "going to the movies."

The bars are surrounded by comfortable chairs and settees as well as check room and rest room facilities, which makes it much easier for the patron to accept the fact that a seat is not immediately available.

Another idea which has made a tremendous hit is the automatic soft drink machine, strategically placed near the candy bar, a subtle invitation that your thirst, brought on by the candy, can be quenched easily. The drinks—usually two—are served in paper cups which fall into place automatically to receive the beverage which also stops flowing automatically when the cup is full. Refrigeration works admirably and with drinks reasonably priced there is a continuous demand. It is a very practical idea since there is no personnel required.



A drink, right, and near the candy bar —with reason.

Photo by ABC News Pictures

Candies and pop corn, the biggest sellers, are in reasonably good supply in Canada after a period of great shortage during and immediately after the war. In the case of chocolate bars, the prices soared, then went down when buyer resistance developed to paying 8 cents for what was normally a 5 cent bar. With the government lifting subsidies on cocoa beans and cocoa butter, manufacturers decided to maintain the weight of the bar and raise the price to 8 cents. However, when the 8 cent bar started to gather dust, the manufacturers cut the size, cut the price, and the bars again started to sell. There is also a good supply of "sugar goods" —hard candy, gum drops—to keep bnsiness rolling should chocolate again become short.

The maintenance problem of keeping stocks in good condition has been met easily, especially with the turnover proving as heavy as it has. Officials in charge of the bars send regular bulletins to personnel with instructions on this problem.

An idea of how the candy bar has caught on in Canada can be gleaned from the following Famous Players figures:

Number of theatres selling:

Candy and nuts	80
Popcorn	60
Ice Cream	12
Soft drinks	11

There is today a total of 96 candy bars in

(*Continued on page 54, column 2*)

Candy bar Loew's, Montreal, below, strategically located at the head of the stairs.



an Oscar to the *Manley* popcorn machine...

the all time HIGH PROFIT PRODUCER!





Judges, who know, enthusiastically award the big, sparkling-bright Manley Popcorn Machine their votes as the "Best Producer of Popcorn Profits." Popcorn is as universal in its appeal as the movies themselves! That's why thousands of men who know show business are increasing their profits to the tune of *another dime out of every entertainment dollar* with a Manley Popcorn Machine.

Locate it in the direct line of traffic, and you'll make money, BIG MONEY with a Manley Popcorn Machine and its supporting staff of Manley Popcorn, Seasoning, Salt, Bags and Cartons. Serve the public fresh, hot and delicious popcorn in the famous Manley candy-striped bags and cartons and you'll serve yourself to a financial future that far surpasses your fondest dreams.

Stop doubting! Start doing! Mail the coupon below and get the whole story. Learn the true meaning of "You'll make more money with Manley."

learn the 3 [M]'s of Profitable Popcorn Merchandising



Manley [M] ACHINES

The most important "M"—the Manley Popcorn Machine combines sparkling beauty and eye appeal with mechanical perfection, trouble-free operation and large capacity. Many exclusive features. Designed to make the handling of crowds easy...*you'll make more money with Manley.*



Manley [M] ERCHANDISE

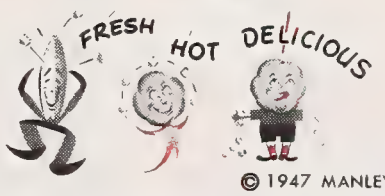
It takes the best merchandise to win the largest profits. Manley Popcorn is quality controlled—grown to meet high company standards. Pop it in Manley Popcorn Seasoning and use only Manley's Popcorn Salt. Serve in Manley Carton or Bag and *you'll make more money with Manley.*



Manley [M] ETHODS

Manley has compiled a booklet explaining how to operate a successful popcorn business and included many proven, sales-building practices accumulated during twenty-five years of acknowledged leadership. Ask for free copy. Use the handy coupon and *make more money with Manley.*

THERE IS NO SUBSTITUTE FOR POPCORN THAT IS...



© 1947 MANLEY, INC.

Manley, Inc.
BURCH MFG. CO.

GENERAL OFFICES:
1920 Wyandotte Street, Kansas City 8, Missouri

"THE BIGGEST NAME IN POPCORN!"

SALES and SERVICE OFFICES

Albion, Mich.	Dallas, Texas	Memphis, Tenn.	Omaha, Nebr.	Seattle, Wash.
Atlanta, Ga.	Denver, Colo.	Mexico City, Mex.	Roanoke, Va.	Syracuse, N. Y.
Boston, Mass.	Detroit, Mich.	Minneapolis, Minn.	St. Louis, Mo.	Toronto, Ontario
Charlotte, N. C.	Indianapolis, Ind.	New Orleans, La.	San Diego, Calif.	Vancouver, B. C.
Chicago, Ill.	Los Angeles, Calif.	New York City, N. Y.	San Francisco, Calif.	Washington, D. C.
Cleveland, Ohio		Oklahoma City, Okla.		

MANLEY'S

MANLEY, INC. Dept. MPH 11-1
1920 Wyandotte Street
Kansas City 8, Missouri

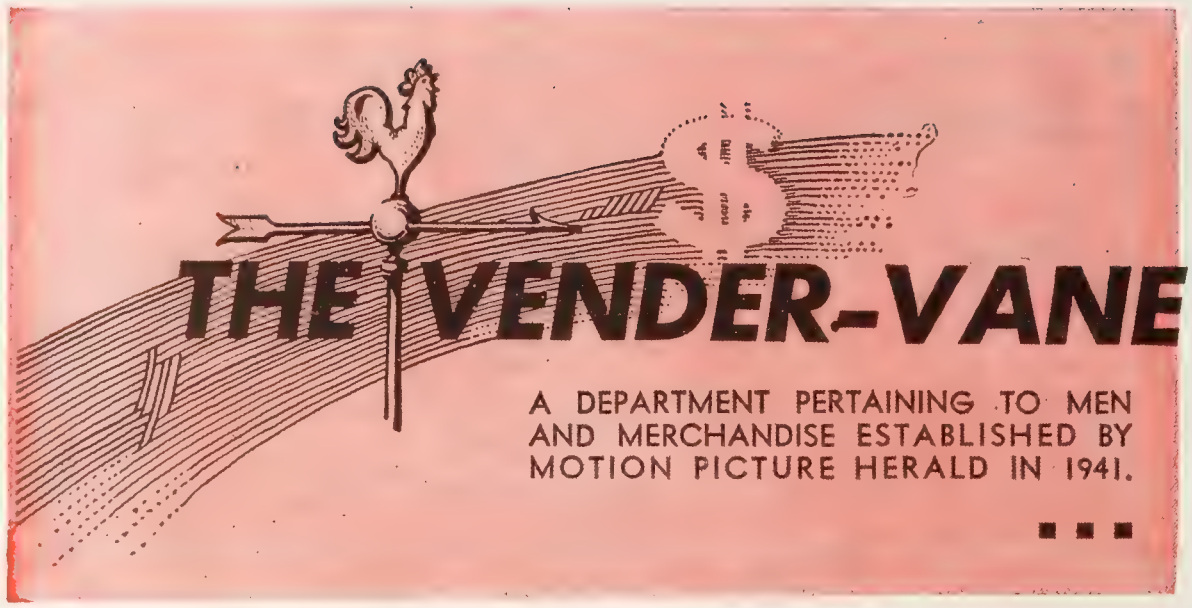
Without obligation please send me a copy of your booklet "How to Make Big Profits From Popcorn."

YOUR NAME _____

BUSINESS NAME _____

ADDRESS _____

CITY _____ ZONE ____ STATE _____



10 Cents Per Patron From Refreshment

MOST theatres with candy merchandising facilities sell an average of one bar per admission ticket; those with candy and popcorn are grossing from six to nine cents per ticket; and those with drinks as well as other merchandise are grossing from ten to fourteen cents per patron. Gross profits range from 30 per cent to 90 per cent of sales, depending on the item. At the recent Kansas-Missouri Theatre Association convention, one member admitted to a popcorn business of $1,800 per month and still another vowed to go back home and "reorganize" his popcorn and concession business on hearing what some of the other boys were doing.

PLACEMENT of counters, machines and dispensers is known to be important—it can mean the difference between a good and a poor sale. The newest candy display cases are roomy, brilliantly lighted and efficient; the late model popcorn machines and the candy and bottle and cup drink vending machines are sanitary, attractive and practically fool proof. The candy cases are distributed not only by manufacturers but also by several well known candy houses. As to popcorn, Manley's "Fresh-Hot" neon flasher sign for the top of Manley popcorn machines is reported to have accounted for 25-50 per cent increases in popcorn sales when it was placed in use.

SOME circuits are plugging cigarettes on the same basis as candy, soft drinks, and other sales items, and many are already constructing or planning construction of soda fountains.

AMERICAN VENDORS, INC., of Los Angeles again have available a 62 bottle—62 different flavors if you wish—vendor which handles any 6- to 12-ounce bottle, vends a dry bottle and has a total capacity of five cases. It is fairly reasonable, too.

THERE IS a new multi-fruit vending machine—Kold Krisp Apple Service, Inc., Van Nuys, California—that will deliver a cold apple, orange or pear.

TRY
THESE PROVEN SELLERS IN YOUR THEATRES

5¢ Boston Baked Beans

5¢ Chocolate Confetti

10¢ Jordan Maid Almonds

10¢ Chocolate Almonds

Write For Samples and Prices

FERRARA CANDY CO. Not Inc.
2200-10 W. Taylor St., Chicago 12, Ill.

WANTS A NON-CORN SECTION FOR PATRONS

To the Editor of Theatre Sales:

Can we not, through your motion picture publication, get across the idea of a section of the theatres throughout the nation being reserved for non-popcorn eaters. Say the extreme right side, or the few rows in the rear, or the extreme left side. Whatever location in the theatre is picked, let it be universally understood that that section is not to be invaded by the corn eaters.

We in no way wish to convey the idea that patrons should forego this eating of popcorn if they want to eat it, but we do contend that it should be done in a way that it does not interfere with the pleasure of the non-eaters—as, after all, the non-eaters are doing nothing to interfere with the pleasures of the eaters.

We also realize that, in a town of ten thousand, corn is good for around five thousand clean profit, and no operator is going to deny himself that sort of dough.

—R. W. STRONG, Heating and Air-Conditioning Division, Homer Furnace & Foundry Corp., Coldwater, Mich.

CANDY IN CANADA

(*Continued from page 52*)

the theatres of Famous Players Canadian and subsidiaries.

Reports coming into main offices of Famous Players claim that installation of the candy bars on a decorative as well as practical basis, has resulted in increased business all the way. As a matter of fact, some house managers even report that the candy bars in the lobbies of smaller town theatres have acted as a draw in themselves, with the youngsters especially providing much of the business.

Since much of the candy and popcorn business comes from the junior set, the situation in the rest of Canada is different from that in Quebec, which forbids admission of children under 16, even if accompanied by adults. So if confectionery business in Quebec province is hot even when the youngsters aren't admitted, in the rest of Canada it's sizzling.

The bars in key cities like Toronto, Winnipeg, Regina, Calgary and Vancouver are similarly styled to those in Montreal lobbies. Jask Proudlove, for example, reports that his bar at the Capitol theatre in Regina can take the prize for decorativeness and practibility. The counter is paneled in blond wood, with red leatherette, and backgrounded by plenty of mirrors, always a good lobby feature.

Play Up Attractive Displays

Display of merchandise on the counter is featured as an important angle of this new theatre phase, and Famous Players encourage the sending in of pictures of attractive displays to the home office. These pictures are used in the company publication, *What's News?*

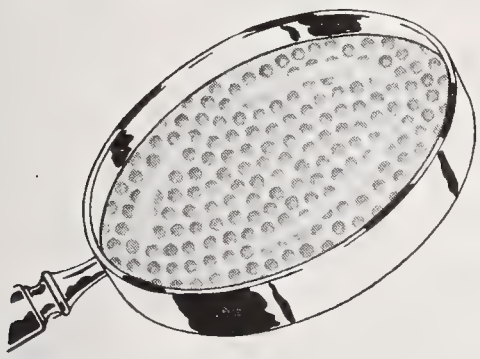
Winnipeg theatres, in the outlying districts, can't specialize to any great extent in the promotion of confectionery selling since many of the houses don't open until 6 P.M., thus cutting off much of the afternoon shoppers' trade.

The automatic drink selling machines, the first of which was installed at the Loew's in Montreal, is proving tremendously popular right across Canada. Sales for the Loew's in Montreal have totalled as high as 100,000 per month, which gives an indication of its popularity. The machines are serviced by Polar Bear Beverage.

NOW! WHIZ IS EVEN BETTER, WITH ITS REVOLUTIONARY NEW



Ordinary **MARSHMALLOW**



WHIZMALLOW

Magnified view shows how Beich's exclusive process makes uniform, micron-sized bubbles that help *Whiz*mallow hold moisture—make texture super-smooth!

Has *Sealed-in Freshness* that lasts and lasts!

****Whiz*mallow, found only in *WHIZ*, is not to be confused with any other confectionery product. A new patented process developed in the Beich Research Laboratories gives this new center *amazing, long-lasting freshness!* Such a radical improvement over old-style centers deserves a new and distinctive name—*Whiz*mallow.**

Remember, *WHIZ* is double wrapped! That means even *longer* life for the lasting freshness which this remarkable new center gives to *WHIZ*.

Matching these outstanding selling features, *WHIZ* advertising continues to catch the attention of millions of radio listeners daily. Take advantage of this outstanding combination of top quality and national advertising, to help you sell *more candy!* Make sure of *fresh,* fast-moving merchandise, by featuring *WHIZ*—"Best Nickel Candy There Iz-z-z."

PAUL F. BEICH CO. • BLOOMINGTON, ILL.

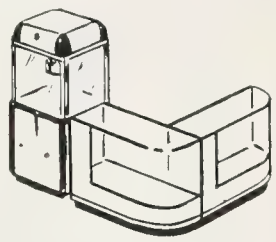
MAKERS OF WHIZ AND PECAN PETE

Unit Stand Has Flexibility

The problem of adapting refreshment counters to theatre lobbies so that the candies, soft drinks and popcorn can be effectively displayed and easily accessible to incoming and outgoing patrons has moved toward easier solution with the development of multiple-unit stands.

These units, a development of the sectional bookcase and other modern furniture devices, have been designed for flexibility so that a theatre manager may adapt the component parts to fit any chosen area of his theatre lobby. The same series of units may serve, in turn, a rotunda or hallway-type of lobby.

As an example, Manley, Inc., manufacturers of Manley popcorn machines, announced in Kansas City, Mo., this month their new Manley Adapti-Bilt Unit stands, built specifically to harmonize with their new popcorn machines.



The unit is built in three sections: the popcorn machine itself, and two smaller units, about half as high as the popper, but just as wide, which can be used for other merchandise.

The design of these three sections makes it possible for the unit to be combined in a variety of positions—the two smaller sections flanking the Manley popper, built in an "L" formation, with the popper in a corner position, and in other combinations.

The background display is hooded and provides indirect illumination from the top. The outstanding color of the counter section is red, harmonizing with the red on the Manley corn machine.



A large white tropical flower painted on the back gives a luminous effect and the unit itself is lined with small sparkling mirrored sections.

The flexibility of the unit assures the manager that it can be placed in the exact spot where it will draw the most attention and provide the most profits. It can be placed on the two sides of a corner, stretched along a wall, or set up in the middle of a lobby.

The Manley Adapti-Bilt Units are completely separate from the Manley popcorn machine.

Illustrated in the photograph above is one combination in which the units and the popper may be placed. The small drawing at the left illustrates yet another position. Candies, soft drinks and other confections may be attractively displayed, providing an additional attention-getter to the sounds and aroma of the popper.

READERS SERVICE from THEATRE SALES

The readers of this department have a special franchise right on special service and information on subjects pertaining to machines, methods and merchandise in this field. We seek to supply requests for facts about products, whether they are mentioned in these pages or not, and about sources from which they can be obtained. We cannot, obviously, go into questions of price, save in general terms, nor can we venture into the realm of legal issues. We endeavour, however, to render an adequate answer to every inquiry. Here is a form to make it handy.

THEATRE SALES DEPARTMENT
MOTION PICTURE HERALD
ROCKEFELLER CENTER, NEW YORK

I would appreciate full information about .....

.....

.....

.....

(Name) _____

(Theatre) _____

(City) _____



PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
COMPANY CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Escape Me Never

Warners—Triangular Romance

A satin smooth and solidly satisfying example of motion picture entertainment in all its phases of production, this second screen version of Margaret Kennedy's fine novel and later play offers Errol Flynn and Ida Lupino in peak performance as its co-stars. It outsparkles the earlier filmization of Miss Kennedy's novel, made in England and distributed by United Artists here, as the Kohinoor diamond would a dime store jewel.

Although its tale of ecstatic and tragic love is a timeless one, and although the story's action has been laid at the turn of this century, it is to be wondered why the producers delayed so long in taking it out of their storage vaults, since it was filmed in 1945. However, it glows as warmly and poignantly as if it came out of the cutting rooms last month. Warners has given it an unsparing and reverent production, as they did with the author's most famous novel, "The Constant Nymph" in 1943.

Flynn should flutter female hearts faster than ever in his role of Sebastian, a beloved ne'er-do-well, who philanders over Europe, only finally to get inextricably tangled in the skeins of his own brother's love life. Smooth and charming, he plays the part to the hilt.

With the role of Gemma, one that demands she be an impish hoyden, a jealous virago and a stricken mother, tragic as a Duse, at the various turns of the story's development, Miss Lupino displays superb versatility of talent and ties with Flynn for acting honors. The Gemma here is a continuation of the same characterization of one of the pixillated family out of the earlier book, "The Constant Nymph."

A story of tempestuous love, it hits the heavens of happiness at one point in the plot, and plummets to despair at another. Its theme of a woman who, even though she knows the worst in a man, desires to marry him, is highly exploitable.

The main support cast was wisely chosen. Gig Young is a believable Caryl, dull but sincere and faithful in characterization. Eleanor Parker gives a restrained but authentic performance of Fenella, daughter of nobility torn between two loves. Others picked as to talent in the cast include Reginald Denny, Isobel Elsom, Albert Basserman and Ludwig Stossel.

Masquerading as a schoolgirl with some other schoolgirls on a study tour, Gemma, foraging for food for her baby and vagabond boy friend, Sebastian, gains entry to a rich man's castle in Venice. Invading the owner's apartment, suspected to be a thief, she brassily confesses her duplicity, giving hunger as the cause. When she tells him that she has a baby, and is living with the musician son of the famous composer, Sanger, they are horrified. Her description fits Caryl Sanger, fiancee of their daughter, Fenella. Fenella, shocked and piqued, leaves Venice with her parents for a mountain resort in the Austrian Tyrol, without even a farewell to her supposedly faithless fiancee.

Learning that Caryl is the brother of Sebastian, with whom she lives, she, Sebastian, the baby and Caryl start afoot for the mountains to find Fenella and explain the mixup. Sebastian is first to meet Fenella. He immediately goes into his flirtation routine and she is fascinated with him. Gemma appears and tells Fenella of the misunderstanding. She reunites the girl with Caryl.

Sebastian, Gemma and the baby go to London, where Sebastian hopes to have produced a ballet he has written. While there he and Gemma marry, but he continues clandestinely to see Fenella, who has followed him to London. On one of his trysts Gemma's baby dies. Grief-stricken, and heartbroken by Sebastian's infidelity, she leaves their squalid apartment, disappears. Sebastian, now disillusioned with Fenella, seeks her in vain. On the night his ballet is successfully produced, he sees her entering the theatre, tells of his contrition.

The fine production values of every phase of the dramatic story, which ranges from Venice to the Austrian Tyrol, and then to London, justifies Henry Blanke's long-standing rank as one of the studio's topflight producers. Former English stage director, Peter Godfrey, could offer no better proof of his directorial skill than his handling of this one.

Seen at Warners' studio projection room. Reviewer's Rating: Excellent.—WILLIAM J. MCGRATH.

Release date, November 22, 1947. Running time, 104 min. PCA No. 12333. General audience classification.

Sebastian ..... Errol Flynn
Gemma ..... Ida Lupino
Fenella ..... Eleanor Parker
Caryl ..... Gig Young
Mr. McLean ..... Reginald Denny
Mrs. McLean ..... Isobel Elsom
Albert Basserman, Ludwig Stossel, Helen Thimig, Frank Puglia

So Well Remembered

RKO Radio—English Drama

As the first RKO Radio—J. Arthur Rank joint production, "So Well Remembered" has emerged from the pages of James Hilton's best selling novel as a dramatic, deeply moving and excellent film of an English mill town and a town councilman who attempts to rid it of its slums despite the interference of a selfish wife seeking only riches and the social standing of a London lady.

Produced at the Denham Studios in London, it is a picture designed to appeal to both British and American audiences since the cast has been selected from both sides of the ocean. There is John Mills as the young city official who, during the film's 27-year span, rises to become mayor, and Martha Scott, who marries him early in his promising career in her quest for fortune and position. Then there is Patricia Roc as the adopted daughter of Trevor Howard, the town's hard-working and hard-drinking doctor. And, finally, there is Richard Carlson as Miss Scott's son by a second marriage.

Following closely the original novel, producer Adrian Scott and director Edward Dmytryk have skillfully captured the mood of the book, which is primarily a somber story without moments of lightness.

Opening with scenes of the V-E celebration in the English mill town of Browdley, the film flashes back to the early career of George Boswell (John Mills) and his fight to better the living conditions of the town's people. He marries the daughter of an unscrupulous mill owner who is responsible for the people's plight. Despite her nearly successful attempts to get him a seat in Parliament, he realizes that he is no longer fighting for the people but rather is seeking only personal security and position for the family. After their only child dies in an epidemic, they part. Years later they meet again in Browdley. He is the mayor still fighting for his ideals and she has returned a wealthy widow, who again takes over the operation of the mills and finds her only comfort in her son, who she selfishly tries to keep from the woman he loves.

In a climactic scene Boswell convinces the boy of the evil ways of his mother; has him marry the foster daughter of the town's doctor, then reveals to the mother her true character, which is built upon hate, selfishness and egotism.

The combined Anglo-American cast have pooled their talents in a picture as smooth as a polished diamond.

Previewed in a New York projection room. Reviewer's Rating: Excellent.—GEORGE H. SPIRES.

Release date, November 12, 1947. Running time, 114 min. PCA No. 12126. General audience classification.

George Boswell ..... John Mills
Olivia ..... Martha Scott
Julie ..... Patricia Roc
Dr. Whiteside ..... Trevor Howard
Charles ..... Richard Carlson
Reginald Tate, Beatrice Varley, Frederick Leister, Ivor Barnard, Julius D'Albie, Juliet Mills, Roddy Hughes, John Turnbull

The Upturned Glass

Universal - International — Mason at His Best

In the past few years, James Mason, one of Britain's leading film stars, has built quite a following among American audiences—especially among women-folk. And from all indications his popularity will continue to rise when "The

Upturned Glass," his last picture before leaving England for the United States, is released in this country next month. He is again the same mean, moody, masculine Mason that has made feminine hearts palpitate with his treat-'em-rough style.

As a prominent but paranoiac brain surgeon, Mr. Mason's somber performance overshadows even the fine characterizations of Rosamund John and Pamela Kellino.

Additionally, the story and main character fit Mr. Mason like a well-made suit. As the lonely specialist finding comfort only in his work and in music as a result of a marital separation, he meets and falls in love with Rosamund John, whose husband is a world-traveling archeologist. After she commits suicide Mason finds that she was driven to it by a scheming, jealous sister-in-law, played by Miss Kellino. Seeking revenge, Mason wins the love of Miss Kellino, then throws her to her death from a window.

Skillfully woven through is the mounting mental struggle taking place in Mason's mind when his paranoia complex passes through the various stages of development while planning and committing the perfect crime. However, unforeseen events cause the murder to be a muddled, amateurish crime, with all clues pointing to him as the murderer, thus bringing about his suicide.

The transition from medical genius to paranoiac is likened by a fellow doctor to the cup of life which, in Mason's case, is a delicately carved but fragile glass which shatters at the first disturbance.

Co-produced by Mr. Mason and Sydney Box, the somber tone of the picture is further emphasized by directorial touches of Lawrence Huntington; by high and low keyed lighting effects, and by the musical background, played by the London Symphony Orchestra.

Since it is a story of complicated romances; of two suicides and a murder, it is of adult audience character. John P. Monoghan wrote the original story and, with Miss Kellino, prepared the screenplay.

Previewed in the Universal projection room in New York. Reviewer's Rating: Very good. —G. H. S.

Release date, November, 1947. Running time, 87 min. PCA No. 12385. Adult audience classification.
Dr. Michael Joyce ..... James Mason
Emma Wright ..... Rosamund John
Kate Howard ..... Pamela Kellino
Ann Stephens, Moreland Graham, Brefni O'Rorke, Henry Oscar, Jane Hylton, Sheila Huntington, Susan Shaw, Peter Cotes, Nuna Davey, John Monaghan, Maurice Denham, Janet Burnell

In Self Defense

Monogram—Killers Can Quit

You look at a lot of gangster pictures between attractions as clearly conceived and intelligently executed as this one. Given a brace of marquee names, and 30 more minutes of running time, it could command top attention in any season. Without them, it is a treat for the faithful followers of melodramatic fiction, and a smart 66 minutes of pastime for anybody.

Don Castle, who looks and acts enough like Clark Gable to fool anybody who comes in at midpicture, plays a jobless Navy dischargee who hires out to a racketeer to kill a newspaper publisher for $10,000. He ships as electrician on the publisher's yacht and several times is on the point of slaying him when interruptions force postponement. The publisher's daughter makes passes at him, but he turns her down. The publisher's secretary falls in love with him, and he with her. The publisher's wife, carrying on with a swindler after the publisher's money, gives him further reason for disliking his assignment, and finally the publisher crosses him up by appointing him his bodyguard.

He even saves the publisher's life once, witnesses being present, and finally finds himself unable to pull the trigger on the gentleman, who observes the failure and forgives. Ultimately he meets up, ashore, with his racketeer employer's minions, who try to do him in, but get done in instead. And it's all a good deal more plausible and reasoned and entertaining than all that sounds.

It's a Jack Wrather Production, with James C. Jordan as associate producer, and with Jack Bernhard directing effectively from a tight script by Richard Wormser and Francis Rosenwald based on a *Good Housekeeping* serial by Leon Ware.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 66 min. PCA No. 12611. General audience classification.
Willie Hunter ..... Don Castle
Judy Gage ..... Audrey Long
Samuel S. Hinds, Peggy Knudsen, Gloria Holden, John Miljan, Walter Sande, Stanley Andrews, Cy Kendall, Gene Garrick, George Ramsey, Mike Kilian, Julian Rivero

Road to the Big House

Screen Guild—Criminology Study

Inspected here and found fallacious is the theory held by many, at least momentarily in moments of financial stress, that a person who steals and hides away enough money can well afford to go to jail for 10 years and live happily ever afterward on the fortune he'll have when he gets out. That's what the principal character in this well-thought-out story undertakes to do, and the treatment of the story is quite admirable, with only some hastiness here and there, and some slighting of story opportunities flawing the proceedings. The exploitation value of the attraction is in the central proposition—which suggests a plethora of catch-lines—and it is of a kind to appeal to addicts of unadorned melodrama.

John Shelton, in the lead role, portrays a bank clerk who, under taunts of a more affluent admirer of his wife, steals $200,000 and hides it away, submitting to arrest, conviction and incarceration although offered various deals conditioned upon his return of the money. In prison his fellow-convicts employ every variety of pressure to make him reveal the whereabouts of the hidden funds. His wife brings him further offers of deals based on its return. A gangster with stooges inside the prison engineers a jail break with a view to getting him into his hands, but police apprehend and return him.

Released, 15 years after the theft, he goes to a cemetery where he has hidden the money in a grave he had bought as a final resting place, and here his wife meets him to announce that poverty has forced her to sell the grave, and that she has discovered the money there and returned it to the bank. They begin life over again, penniless.

Producer-director Walter Colmes and associate producer Selvyn Levinson, using a script by Aubrey Wisberg, kept emphasis steadily upon story value throughout.

Previewed in the projection room. Reviewer's Rating: Fair.—W. R. W.

Release date, December 13, 1947. Running time, 72 min. PCA No. 12651. General audience classification.
Eddie ..... John Shelton
Agnes ..... Ann Doran
Guinn William, Dick Bailey, Joe Allen, Jr., Rory Mollinson, Eddy Fields, Walden Boyle, Keith Richards, Jack Conrad, Charles Jordan, C. Montague Shaw, John Doucette, Mickey Simpson

Bulldog Drummond Strikes Back

Columbia—Mystery and Murder

The suave London sleuth, Bulldog Drummond, again played by Ron Randell, this time turns his hand to finding the rightful heir to an inheritance; becomes involved in a murder, then pits his wits against those of the killer and comes up with a solution to the crime.

Like previous films in this series, it is built upon the element of suspense as Drummond and the audience are made suspicious of several characters. With Gloria Henry and Anabel Shaw each claiming to be the sole heiress to the fortune Drummond becomes interested in the case. During his investigation he finds the body of a Scotland Yard agent and one of the girls is suspected of the killing. After the usual number of adventures and employing his usual shrewd deduction Drummond exposes the guilty party and proves the other girl is the rightful heir.

Supporting Randell is Pat O'Moore, while Terry Kilburn lends his talents as the detective's protege, the eager cub reporter. The screenplay, based upon the Sapper novel, was written by Edna and Edward Anhalt. Frank McDonald directed for producers Louis B. Appleton, Jr., and Bernard Small.

Reviewed at the Fox theatre in Brooklyn. Reviewer's Rating: Average.—G. H. S.

Release date, September 4, 1947. Running time, 65 min. PCA No. 12479. General audience classification.
Bulldog Drummond ..... Ron Randell
Ellen Curtis ..... Gloria Henry
Algy Longworth ..... Pat O'Moore
Ellen Curtis II ..... Anabel Shaw
Terry Kilburn, Holmes Herbert, Wilton Graff, Matthew Boulton, Barry Bernard, Carl Harbord

Linda Be Good

Eagle Lion—Comedy of Burlesque

In "Linda Be Good" Eagle Lion has the basis for an entertaining comedy of marital complications since it concerns an enterprising wife who, unknown to her ambitious husband, enters burlesque to gather material for a book. However, it emerges as a conglomeration of situations which overreach for sprightliness.

Heading the cast are Elyse Knox as the authoress; John Hubbard, her husband, seeking an executive position, and Marie Wilson as a beautiful but dumb burlesque queen. When her husband attends a convention Miss Knox joins a burlesque wheel in another city and eventually meets her husband's employer. Complications arise when the husband sees her in the chorus but it all ends happily when the boss is blackmailed into giving Hubbard the executive position and Miss Knox's book becomes a best-seller.

There are several entertaining phases. First there is the well-known burlesque comedian Professor Lamberti who takes the bows for his xylophone playing while the audience applauds the queens going through their act in the background. Then there are several songs sung by Sir Galahad, the calypso singing night club entertainer.

Since the picture is concerned with burlesque, including hints of the dances performed therein, the picture is only for adult audiences. Produced by Matty Kemp, Frank McDonald has directed from a screenplay by Leslie Vale and George Halasz. The original story was written by Dick Irving Hyland and Howard Harris.

Previewed in a New York projection room. Reviewer's Rating: Fair.—G. H. S.

Release date, November 8, 1947. Running time, 67 min. PCA No. 12628. Adult audience classification.
Linda Prentiss ..... Elyse Knox
Roger Prentiss ..... John Hubbard
Margie LaVitte ..... Marie Wilson
Gordon Richards, Jack Norton, Ralph Sanford, Joyce Compton, Frank Scannell, Sir Lancelot, Professor Lamberti, Lenny Bremen, Gerald Oliver Smith, Claire Carlton, Alan Nixon

On the Old Spanish Trail

Republic—Musical Western

This Trucolor Western production starring Roy Rogers puts the accent on the music rather than on outdoor adventure and action. There is a well rounded cast who capably perform their parts, including Tito Guizar, Jane Frazee, Andy Devine, Estelita Rodriguez plus Bob Nolan and the Sons of the Pioneers.

The picture has many qualities which should make it enjoyable screen entertainment. A pleasing musical score consists of "I'll Never Love Again," "Guadalajara," "My Adobe Hacienda," "On the Old Spanish Trail," "Una Furtiva Lagrima," "Here Is My Helpin' Hand" and "Bolero."

Bob Nolan and the Sons of the Pioneers are the owners of a tent show that is in financial difficulties and Rogers offers to help raise the necessary money. The manager of the show is a member of a gang of robbers. But the gypsy, played by Tito Guizar, is suspected of the hold-ups. Guizar is good as the dashing, romantic gypsy who sings several songs with Estelita

Rodriquez, who also dances. Jane Frazee plays opposite Rogers and Andy Devine is amusing as the sheriff. Rogers realizes the gypsy is innocent and captures the bandits and the reward money pays the tent show's debt.

Edward J. White produced and William Witney directed from Gerald Geraghty's original story. Sloan Nibley wrote the screenplay.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, October 15, 1947. Running time, 75 min. PCA No. 12493. General audience classification.
Roy Rogers.....Roy Rogers
Ricco .....Tito Guizar
Jane Frazee, Andy Devine, Estelita Rodriguez, Charles McGraw, Fred Graham, Steve Darrell, Marshall Reed, Wheaton Chambers, Bob Nolan and the Sons of the Pioneers

Killer McCoy

MGM—Mickey the Champ

In "Killer McCoy" MGM appears to have a solid hit, a picture that is as clean-cut and fast moving as an exhibitor anywhere could wish. For the marquee there are a number of star names and as for entertainment value this film offers everything from the poor but proud family to the excitement of the boxing ring and the barking gun.

It probably would only be half as good without Mickey Rooney. He is at his very best, giving a straightforward, excellent performance that holds the audience and that stays in the mind long after the happy ending. Mickey plays the role of a young and up-coming boxer, a "pug," as he calls himself. Supporting him is James Dunn, whose portrayal as the weak and drink-loving father is hard to surpass.

Director Roy Rowland has made the most in exploiting the dramatic possibilities inherent in any boxing story. Mickey's bouts are as exciting as a real fight and the preview audience was tense. Sam Zimbalist was the producer and Frederick Hazlitt Brennan wrote the excellent screenplay which tempers stark drama with delightful instances of humorous dialogue.

The story starts with Mickey and Dunn, an old-time vaudeville actor, doing a short song-and-dance number for a church "smoker." The two are signed by Mickey Knox, a middleweight champion, after Mickey knocks out a boy in an exhibition bout. Dunn spends most of his time in bars, using their money and not sending any to his wife, Gloria Holden, who dies while they are on tour. Mickey is forced to fight his friend Knox and tragedy strikes when he knocks him out and kills him. Dunn becomes Mickey's manager, but gets into trouble with a professional gambler, Brian Donlevy, and sells him his boy's contract.

Mickey makes a deal with Donlevy to keep his terrific right a secret and to use it only to finish off a fight. They both make money until Dunn, drunk, tells a gambler whom Donlevy has lured into placing a bet against Mickey, that Brian really is Mickey's manager. Meanwhile Mickey has met Donlevy's daughter, Ann Blyth, and they've fallen in love. The gambler wants to stop the boy from seeing his daughter. Donlevy's "customer" kidnaps Ann and Dunn to force Mickey to throw his pre-championship fight. Mickey permits himself to be beaten to save the two, but Ann escapes as Dunn is shot. The girl appears at the ring and Mickey wins the fight in a terrific comeback.

Previewed at Loew's Sheridan in New York. Audience reaction couldn't have been any better. Reviewer's Rating: Excellent.—Fred Hift.

Release date, December, 1947. Running time, 104 min. PCA No. 12648. General audience classification.
Tommy McCoy .....Mickey Rooney
Jim Caighn .....Brian Donlevy
Sheila Carrson .....Ann Blyth
James Dunn, Tom Tully, Sam Levene, Walter Sande, Mickey Knox, James Bell, Gloria Holden, Eve March, June Story

(Review reprinted from last week's Herald)

REISSUE REVIEWS

ANTHONY ADVERSE

(Warner Brothers)

This production of the best seller was first released in 1936. When the Herald reviewed it May 23 of that year, it said: "Essentially, 'Anthony Adverse' is an intense emotional drama. It is laid down honestly and in such straightforward spirit that it is beyond argument that the picture will arouse the curiosity, hold the interest and satisfy all who see it." This romantic drama was directed by Mervyn Leroy and stars Fredric March, Olivia de Havilland, Edmund Gwenn, and Claude Rains. The feature will be reissued in December, 1947.

JEZEBEL

(Warner Brothers)

This picture, starring Bette Davis and Henry Fonda, was first released in 1938. Reviewing the picture in the Herald on March 12 of that year, William Weaver wrote: "Displayed in appropriate proximity to the names of Bette Davis, Henry Fonda, George Brent, Donald Crisp and Fay Bainter and as many more of the cast as space will allow, this title will put the population on notice that a most extraordinary motion picture is to be seen within after the usual wicket formalities. . . . The story is not pleasant, it is powerful, in the way unpleasant stories often are, and it contrives to achieve a broad, deep sweep without containing word or deed unsuitable for any sector of the age scale." William Wyler directed. The picture is to be reissued in December, 1947.

ADVANCE SYNOPSES

LOVE FROM A STRANGER
(Eagle Lion)

PRODUCER: James Geller. DIRECTOR: Richard Whorf. PLAYERS: John Hodiak, Sylvia Sidney, Ann Richards, Isobel Elsom, Ernest Cossart, John Howard, Anita Bolster.

PSYCHOLOGICAL MELODRAMA: A young woman wins a sweepstake prize and instead of marrying her fiance, decides to travel before settling down. A stranger arrives to rent her flat and she falls in love with him. They marry and leave for a secluded rural cottage. After a series of mysterious events, she finds proof that her husband is an escaped convict and killer. As he is about to strangle her, help arrives and the murderer is crushed beneath the hooves of a team of horses.

THE OLD GRAY MAYOR
(Monogram)

PRODUCER - DIRECTOR: Will Jason. PLAYERS: Freddie Stewart, June Preisser, Frankie Darro, Warren Mills, Noel Neill, Donald MacBride, Martha Davis, Dick Paxton, Monte Collins, George Offerman Jr., Gene Krupa Orchestra, Cappy Barra Harmonica Boys.

DRAMA WITH MUSIC: Growth of juvenile crime in a town starts a movement for the building of a Youth Center. The leaders of the project consult with the town's mayor about purchase of an old warehouse from the city, which they plan to rebuild as the Center. The mayor, however, has planned to buy it secretly for himself. His chicanery is revealed and he is forced to give the warehouse to the committee for the Youth Center.

INTRIGUE
(United Artists)

PRODUCER: Samuel Bischoff. DIRECTOR: Edwin Marin. PLAYERS: George Raft, June Havoc, Helena Carter, Marin Miller, Dan Seymour, Tom Tully.

ADVENTURE. After the war, Brad Dunham, veteran American flyer in the Chinese theatre, turns to flying black market goods into Shanghai and is under suspicion of smuggling narcotics into the country. Dissatisfied with his cut of the money received, Brad hijacks a truckload of black market food he was to have flown into China. In payment for returning the truck, he is taken into partnership by Tamara, the woman heading the black market ring. A friend of Brad's turns up in China as a newspaperman, with the assignment of uncovering the black marketeers. Although he is murdered in the attempt, he does point the finger at Brad. In the end, however, Brad is cleared of everything and he is free to pursue his romantic interests to a logical conclusion.

RETURN OF THE LASH
(Eagle Lion)

PRODUCER: Jerry Thomas. DIRECTOR: Ray Taylor. PLAYERS: Al "Lash" LaRue, Al "Fuzzy" St. John, Mary Maynard, Brad Slaven, George Chesebro.

WESTERN. "Fuzzy" St. John summons his old pal, "Lash" LaRue, to help him clean up a town that is being run by a gangster and his henchmen. Together they uncover enough evidence to convict the gang of robbery and murder. Leaving the town in good hands, they set out for further adventures.

THE FABULOUS TEXAN
(Republic)

PRODUCER: Edmund Grainger. DIRECTOR: Edward Ludwig. PLAYERS: William Elliott, John Carroll, Catherine McLeod, Andy Devine, Albert Dekker, Ruth Donnelly, Jim Davis, Russell Simpson, George Beban Jr., James Brown, John Miles, Robert Coleman, Tommy Kelly.

ADVENTURE DRAMA. Following the Civil War, Texas is under carpetbagger rule. The famous Texas Rangers have been replaced by so-called State Police, a ruthless band led by a venal, shrewd, power-mad crook. Wes Barker defies the State Police and becomes an outlaw, gathering around him a band of genuine Texas patriots with a sprinkling of actual bad men among them. Wes's best friend is eventually made U. S. Marshal and tries to help Wes. The latter has, however, turned to bank robbery and finally dies in a gun battle with the leader of the State Police who is also killed.

SHORT SUBJECTS

END OF AN EMPIRE? (20th Century-Fox)

March of Time (Vol. 14-3)

A problem of world importance concerning Holland and its colonies in the Far East is told in the current March of Time. Holland, a small European country, ruled by a monarchy, is having difficulty in ruling her Asiastic colonies. The film shows that the Dutch at home are making gigantic efforts to erase the effects of war, but without the wealth of the Dutch East Indies their task will be made even more difficult. A vivid picture is painted of the happenings in the Dutch East Indies and the conflict that is arising between the Dutch rule and the newly formed government of the Republic of Indonesia. The seriousness of the situation in the Far East is shown in ths thought-provoking film, which is presented in an interesting and concise manner.

Release date, October 31, 1947 18 *minutes*

HECTIC HONEYMOON (Columbia)

All-Star Comedy (9432)

Sterling Holloway is featured in this one as a woman's hosiery salesman. He marries one of the office secretaries only to discover that their boss has just decided that anyone in his employ who gets married will be fired. After that, Holloway has his troubles with his bride and his boss.

Release date, September 18, 1947 17 *minutes*

MICKEY'S DELAYED DATE (RKO)

Walt Disney Cartoon (74,107)

This is the story of how Mickey is delayed getting dressed for a date with Minnie. First

(Continued on next page)

RELEASE CHART
By Companies

This Chart lists feature product tradeshown or released since August 1, 1947. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
837	Last of the Redmen	Aug.,'47
9072	Arizona (R)	Aug. 1,'47
9079	The Daring Young Man (R)	Aug. 1,'47
9076	Doctor Takes a Wife (R)	Aug. 1,'47
9073	Golden Boy (R)	Aug. 1,'47
9074	Good Girls Go to Paris (R)	Aug. 1,'47
9075	More Than a Secretary (R)	Aug. 1,'47
9080	Shut My Big Mouth (R)	Aug. 1,'47
9071	Texas (R)	Aug. 1,'47
813	The Son of Rusty	Aug. 7,'47
9077	Let Us Live (R)	Aug. 9,'47
8072	Mr. Smith Goes to Washington (R)	Aug. 9,'47
870	Riders of the Lone Star	Aug. 14,'47
851	Smoky River Serenade	Aug. 21,'47
821	Bulldog Drummond Strikes Back	Sept. 4,'47
827	When a Girl's Beautiful	Sept. 25,'47
905	Key Witness	Oct. 9,'47
961	Buckaroo from Powder River	Oct. 14,'47
911	Blondie in the Dough	Oct. 16,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 31,'47
981	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 12,'47
917	The Lone Wolf in London	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47

EAGLE LION

107	Red Stallion	Aug. 16,'47
712	Gas House Kids in Hollywood	Aug. 23,'47
709	Philo Vance's Secret Mission	Aug. 30,'47
710	Railroaded	Sept. 25,'47
106	Caravan (Brit.)	Sept. 30,'47
802	Green for Danger (Brit.)	Oct. 4,'47
801	Out of the Blue	Oct. 11,'47
755	Return of the Lash	Oct. 11,'47
756	Gun Law	Oct. 18,'47
803	Bury Me Dead	Oct. 18,'47
851	Black Hills	Oct. 25,'47
530	Cheyenne Takes Over	Oct. 25,'47
807	Return of Rin Tin Tin	Nov. 1,'47
735	Man in the Iron Mask (R)	Nov. 8,'47
740	Gentleman After Dark (R)	Nov. 8,'47
....	Linda Be Good	Nov. 8,'47
805	Whispering City (Brit.)	Nov. 15,'47
806	Love from a Stranger	Nov. 15,'47
807	Blonde Savage	Nov. 22,'47
....	The Man From Texas	Nov. 29,'47

MGM

Prod. No.	Title	Tradeshow or Release Date
728	The Hucksters	Aug.,'47
729	Romance of Rosy Ridge	Aug.,'47
801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
806	The Women (R)	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
....	Green Dolphin Street	(T)Nov. 5,'47
809	Good News	Dec.,'47
810	Killer McCoy	Dec.,'47
....	Cass Timberlane	Jan.,'48
....	If Winter Comes	Jan.,'48
....	The Birds and the Bees	Feb.,'48
....	High Wall	Feb.,'48

MONOGRAM

2	Black Gold (Allied Artists)	Aug. 16,'47
623	Robin Hood of Monterey	Sept. 6,'47
622	News Hounds	Sept. 13,'47
673	Flashing Guns	Sept. 20,'47
685	Ridin' Down the Trail	Oct. 4,'47
4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
678	Prairie Express	Oct. 25,'47
4703	Louisiana	Nov. 1,'47
624	King of the Bandits	Nov. 8,'47
4704	Jiggs and Maggie in Society	Nov. 15,'47
625	Bowery Buckaroos	Nov. 22,'47
3	The Gangster (Allied Artists)	Nov. 22,'47
626	The Chinese Ring	Nov. 29,'47
674	Gun Talk	Dec. 6,'47
627	The Old Gray Mayor	Dec. 13,'47
4706	Betrayed (R)	Dec. 20,'47

PARAMOUNT

4617	Desert Fury	Aug. 15,'47
4625	Jungle Flight	Aug. 22,'47
4618	Variety Girl	Aug. 29,'47
4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47
....	Unconquered	(T)Nov. 7,'47
....	The Road to Rio	(T)Nov. 10,'47

REPUBLIC

Prod. No.	Title	Tradeshow or Release Date
618	Wyoming	Aug. 1,'47
667	Marshal of Cripple Creek	Aug. 15,'47
620	The Pretender	Aug. 16,'47
651	Along the Oregon Trail	Aug. 30,'47
629	Exposed	Sept. 8,'47
621	Driftwood	Sept. 15,'47
751	The Wild Frontier	Oct. 1,'47
648	On the Old Spanish Trail	Oct. 15,'47
624	The Fabulous Texan	Nov. 9,'47
652	Under Colorado Skies	Nov. 15,'47
628	The Flame	Nov. 24,'47
701	Slippy McGee	Dec. 1,'47
644	The Gay Ranchero	Dec. 15,'47

RKO-RADIO

SPECIALS

861	The Long Night	Aug. 6,'47
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47
....	The Fugitive	Nov. 3,'47
....	Man About Town	

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BLOCK 1

805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47

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BLOCK 2

....	Night Song	Nov. 10,'47
....	Dick Tracy Meets Gruesome	Nov. 12,'47
....	So Well Remembered	Nov. 12,'47
....	Wild Horse Mesa	Nov. 13,'47

SCREEN-GUILD

4702	Killer Dill	Aug. 2,'47
S-1	Racketeers (R)	Sept. 13,'47
S-2	Call It Murder (R)	Sept. 13,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
4707	Where the North Begins	Nov. 15,'47
X-3	Miracle in Harlem	Nov. 29,'47
4706	Road to the Big House	Dec. 13,'47
4708	Trail of the Mounties	Dec. 20,'47
4705	The Prairie	Dec. 27,'47

SELZNICK REL. ORG.

....	Intermezzo (R)	Oct.,'47

20TH CENTURY-FOX

SPECIAL

733	Forever Amber	Oct. 22,'47

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723	I Wonder Who's Kissing Her Now	Aug.,'47
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance (Wurtzel)	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water (R)	Sept.,'47
729	The Foxes of Harrow	Oct. 1,'47
740	The Mark of Zorro (R)	Oct. 10,'47
741	Drums Along the Mohawk (R)	Oct. 10,'47
732	The Invisible Wall (Wurtzel)	Oct. 15,'47
730	Nightmare Alley	Oct. 18,'47

UNITED ARTISTS

SPECIAL

....	The Roosevelt Story	Nov.,'47

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....	Carnegie Hall	Aug. 8,'47
....	Hal Roach Comedy Carnival	Aug. 29,'47
....	Lured	Sept.,'47
....	Heaven Only Knows	Sept.,'47
....	Christmas Eve	Oct.,'47
....	Mad Wednesday	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
....	Body and Soul	Nov.,'47
....	Intrigue	Dec.,'47

UNIVERSAL

620	Brute Force	Aug.,'47
623	Slave Girl	Aug.,'47
624	Frieda (Brit.)	Sept.,'47
621	Something in the Wind	Sept.,'47
622	Singapore	Sept.,'47
625	Ride the Pink Horse	Oct.,'47
....	Wistful Widow of Wagon Gap	Oct.,'47
....	The Exile	Nov.,'47
....	The Upturned Glass	Nov.,'47

WARNER BROTHERS

626	Marked Woman (R)	Aug. 9,'47
627	Dust Be My Destiny (R)	Aug. 9,'47
625	Cry Wolf	Aug. 16,'47
701	Deep Valley	Sept. 1,'47
702	Life With Father (Spcl.)	Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
706	The Unsuspected	Oct. 11,'47
707	That Hagen Girl	Nov. 1,'47
708	Escape Me Never	Nov. 22,'47
....	Anthony Adverse (R)	Dec.,'47
....	Jezebel (R)	Dec.,'47
....	My Wild Irish Rose	Dec. 27,'47

he can't find his clothes. When he does find them and gets dressed, the wind blows his hat away. He falls into an ash can. He forgets the tickets for the party to which he's going to take Minnie. But Pluto comes to the rescue and all's well. In Technicolor.

Release date, October 3, 1947 *7 minutes*

TONY PASTOR AND HIS ORCHESTRA (Universal)

Name Band Musical (2312)

Tony Pastor, his trombone, his orchestra, the Nilsson Twins, the Clooney Sisters and Mildred Law all appear in this Name Band Musical. The picture opens with "Hawaiian War Chant" and includes "Spell of the Moon," "My Sister's a Little Bit Crazy," "Movie Tonight," "Girl Singer," and "Paradiddle Joe," all complete with songs and dances.

Release date, August 27, 1947 *15 minutes*

MY PAL (RKO)

Two-Reel Drama (83,201)

Ted Donaldson, Sharyn Moffett and "Flame, the wonder dog," are featured in this drama of a boy's love for his dog. When thieves steal a valuable shepherd dog from some kennels, a puppy follows the thieves and gets lost. It is found by Ted. When Ted's uncle tells him to get rid of the dog, he runs away from home, taking the dog with him. They meet Sharyn, and Ted's dog saves Sharyn's dog from a dangerous predicament.

Release date, October 31, 1947 *22 minutes*

THE AMAZING MR. NORDILL (MGM)

Passing Parade (K-873)

Mr. Nordill was one of the cleverest counterfeiters who ever baffled U. S. Treasury officials. But, as this short shows, he was finally trapped by his own cleverness. The short stars Leon Ames.

Release date, August 30, 1947 *10 minutes*

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3910.

Adventure Island (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 30, p. 46; September 6, p. 51; October 11, p. 52.

The Angel and the Badman (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 8, p. 56; May 10, p. 62; October 18, p. 44.

Bachelor and the Boby Soxer (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—119.4%
Round Table Exploitation—August 9, p. 55; August 23, p. 40; September 6, p. 50; October 11, p. 53.

Carnival in Costa Rica (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—May 3, p. 57; July 12, p. 51; October 25, p. 42.

Crossfire (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—117.7%
Round Table Exploitation—September 13, pp. 50, 52; October 11, p. 53.

Cynthia (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 16, p. 48; September 6, p. 52; September 27, p. 45; October 18, p. 42.

Dear Ruth (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 31, p. 50; August 16, p. 50; August 30, pp. 46, 50; October 11, p. 54.

Deep Valley (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—100.0%

Desert Fury (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—107.0%
Round Table Exploitation—September 13, p. 50.

The Devil on Wheels (EL)
Audience Classification—General
Round Table Exploitation—June 28, p. 46; August 16, p. 49; October 25, p. 42.

Down to Earth (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—May 24, p. 62; September 13, p. 48; September 20, p. 47; October 4, pp. 56, 59; October 11, p. 56; October 18, p. 40; October 25, p. 43.

Duel in the Sun (Selznick)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—144.6%
Round Table Exploitation—April 26, p. 53; May 10, p. 60; May 17, p. 56; May 24, p. 64; May 31, p. 52; June 14, pp. 46, 48; June 21, p. 44; July 5, p. 44; July 12, p. 50; July 19, p. 53; July 26, p. 60; August 2, p. 51; September 20, p. 48; October 18, p. 41.

The Egg and I (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—114.9%
Round Table Exploitation—May 3, p. 55; May 24, p. 58; June 7, pp. 49, 52; June 21, p. 47; July 5, p. 47; July 12, pp. 48, 51; July 19, p. 55; July 26, p. 60; August 2, p. 48; September 27, p. 44; October 11, pp. 52, 54; October 25, p. 43.

The Farmer's Daughter (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—105.4%
Round Table Exploitation—April 12, p. 51; May 24, pp. 58, 59; June 14, p. 46; June 21, p. 44; July 5, p. 47; July 19, p. 54; August 16, p. 46; September 13, p. 52; October 11, p. 54.

Forever Amber (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class C
Round Table Exploitation—October 18, p. 44.

Fun and Fancy Free (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—October 25, p. 44.

Heaven Only Knows (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 27, p.45; October 18, p. 44.

Hollywood Barn Dance (SG)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—October 11, p. 53.

Ivy (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—99.4%
Round Table Exploitation—August 2, p. 48; October 25, p. 43.

Keeper of the Bees (Col.)
Legion of Decency Rating—Class B
Round Table Exploitation—October 11, p. 56.

Kiss of Death (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—October 18, p. 44; October 25, p. 43.

Life With Father (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—167.0%
Round Table Exploitation—August 30, p. 49; September 20, p. 44; October 11, p. 54; October 18, p. 44.

LEGION of DECENCY Ratings

Class A-1	Unobjectional
Class A-2	Unobjectionable for adults
Class B	Objectional in Part
Class C	Condemned

The Long Night (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 30, pp. 47, 49; September 20, p. 48; September 27, p. 47; October 18, p. 42.

Lured (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—October 4, pp. 59, 60; October 11, p. 52.

Miracle on 34th Street (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—94.3%
Round Table Exploitation—June 28, p. 45; July 5, p. 44; July 26, p. 60; August 2, p. 50; August 9, p. 54; August 23, pp. 38, 40; September 6, p. 52; September 13, p. 51; October 4, p. 60; October 25, p. 44.

Mother Wore Tights (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—117.4%
Round Table Exploitation—September 20, p. 46; October 4, p. 56; October 11, p. 53.

Ramrod (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, p. 59; May 31, p. 48; October 18, p. 40.

Secret Life of Walter Mitty (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 6, p. 51; October 4, p. 56; October 18, p. 44.

Red Stallion (EL)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 6, p. 50; September 27, p. 48; October 18, p. 40.

Unconquered (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—October 25, p. 40.

The Unfinished Dance (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 13, p. 50; October 4, p. 56; October 11, pp. 52, 54, 56; October 25, p. 44.

The Unsuspected (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—October 18, p. 41.

Welcome Stranger (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—118.6%
Round Table Exploitation—August 9, p. 53; August 16, p. 46; October 25, p. 44.

Wild Harvest (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—September 27, p. 48; October 25, p. 43.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3896-3897, issue of October 25, 1947.

Feature product listed by Company on page 3908, issue of November 1, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3795
Adventure Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (British)	EL	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Angel and the Badman, The	Rep.	608	John Wayne-Gail Russell	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3909
Anthony Adverse (Reissue)	WB	....	Fredric March-Olivia de Havilland	Dec.,'47	138m	Nov. 1,'47	3907	....	....
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arizona (Reissue)	Col.	9072	Jean Arthur-William Holden	Aug. 1,'47	122m	Aug. 30,'47	3806	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	...	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (Reissue)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	...
Bedelia (British)	EL	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	112m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	78m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	69m	Apr. 5,'47	3562	3422	....
Betrayed (Reissue) (formerly When Strangers Marry)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 20,'47	66m	June 3,'33	....	....	....
Big Fix, The	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Feb.,'48	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	.. ..	....	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nove. 22,'47	62m	Oct. 11,'47	3874	....	....
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	....	.....	....	3830	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3819
Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	EL	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	EL	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	....	.....	....	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	66m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3877
Call It Murder (Reissue) (formerly Midnight)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Mar. 17,'34	....	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3909
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Jan.,'48	....	.....	....	3759	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 25,'47	....	.....	....	3876	....
Chinese Ring, The (formerly The Red Hornet)	Mono.	626	Roland Winters-Louise Currie	Nov. 29,'47	....	.....	....	3850	....
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	.....	....	....	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (Reissue)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	.....	....	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	....	.....	....	....	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3909
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3877
Curley	UA	....	Larry Olsen-Frances Rafferty	Not Set	....	.....	....	3875	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3909
DAISY Kenyon	20th-Fox	....	Joan Crawford-Dana Andrews	Not Set	....	.....	....	3876	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Daring Young Man, The (Reissue)	Col.	9079	Joe E. Brown-Marguerite Chapman	Aug. 1,'47	70m	Sept. 13,'47	3830	....	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Design for Death	RKO	....	Documentary	Not Set	....	.....	....	....	....
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	EL	701	Noreen Nash-Darryl Hickman	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3909
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	62m	Mar. 1,'47	3501	3410	3877
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	....	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Dillinger (Reissue)	Mono.	4402	Lawrence Tierney-Edmund Lowe	July 5,'47	70m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Doctor Takes a Wife (R.)	Col.	9076	Loretta Young-Ray Milland	Aug. 1,'47	89m	Sept. 13,'47	3830	....	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3909
Dracula (Reissue)	Univ.	....	Bela Lugosi-Helen Chandler	June,'47	75m	Jan. 3,'31	....	....	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	73m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	....	.....	....	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3909
Dust Be My Destiny (Reissue)	WB	627	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3909
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	....
Exile, The	Univ.	....	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	....
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	88m	Mar. 1,'47	3502	3475	3851
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Fabulous Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	....	.....	....	3907	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3909
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Flame, The	Rep.	628	John Carroll Vera Ralston	Nov. 24,'47	....	.....	....	....	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3909
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	....	3830	....
Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frankenstein (Reissue)	Univ.	....	Colin Clive-Mae Clark	June,'47	70m	Nov. 14,'31	....	....	....
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	....	Henry Fonda-Dolores Del Rio	Nov. 3,'47	....	.....	....	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	3909
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gay Ranchero	Rep.	644	Roy Rogers-Jane Frazee	Dec. 15,'47	....	.....	....	....	....
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Mar. 21,'42	561	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	....	.....	....	3818	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	...
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Golden Boy (Reissue)	Col.	9073	Barbara Stanwyck-Adolphe Menjou	Aug. 1,'47	101m	Aug. 30,'47	3806	....	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
† Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	222m	Dec. 16,'39	....	....	....
Good Girls Go to Paris (R.)	Col.	9074	Melvyn Douglas-Joan Blondell	Aug. 1,'47	78m	Sept. 13,'47	3830	....	....
Good News (color)	MGM	809	June Allyson-Peter Lawford	Dec.,'47	....	.....	....	3850	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	3851
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3851
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3851
Gun Law	EL	756	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 18,'47	....	.....	....	....	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 6,'47	58m	.....	....	....	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	40m	Aug. 30,'47	3806	3866	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	....	....	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3909
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	....
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	....	Robert Taylor-Audrey Totter	Feb.,'48	....	.....	....	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	65m	June 7,'47	3665	3655	3909
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
If Winter Comes	MGM	....	Walter Pidgeon-Deborah Kerr	Jan.,'48	....	.....	....	....	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	...	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
In Self Defense	Mono.	....	Don Castle-Audrey Long	Not Set	66m	Nov. 1,'47	3906	....	....
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	....	....
International Lady (Reissue)	EL	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....		....
Intrigue	UA	.....	George Raft-June Havoc	Dec.,'47	....	.....	....	3907	....
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	78m	Mar. 15,'47	3527	....	....
It Had to Be You	Col.	....	Ginger Rogers-Cornel Wilde	Not Set	98m	Oct. 25,47	3893	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3877
It's a Joke, Son (Reissue)	EL	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3851

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JEZEBEL (Reissue)	WB	....	Bette Davis-Henry Fonda	Dec.,'47	103m	Nov. 1,'47	3907	....	....
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Nov. 15,'47	....	.....	....	3895	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	68m	.....	....	3679	3909
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	...
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	810	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	.....	....	3809	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	...
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
Kit Carson (Reissue)	EL	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3747
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3747
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	....	.....	....	3895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	67m	.....	....	3787	....
Last of the Mohicans (R.)	EL	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	.....	....	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	.....	....	3539	....
Law of the Lash	EL	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Let Us Live (Reissue)	Col.	9077	Maureen O'Sullivan-Henry Fonda	Aug. 9,'47	69m	Aug. 30,'47	3806	....	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Lighthouse	EL	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Linda, Be Good	EL	....	Elyse Knox-Marie Wilson	Nov. 8,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	92m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	....	.....	....	3895	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	71m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Honeymoon	EL	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Not Set	89m	Oct. 25,'47	3894	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	.	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	.....	....	3907	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3877
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	89m	Feb. 1,'47	3445	3076	3783
Mad Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5,'47	3713	....	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	...
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	101m	May 3,'47	3610	..	...
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	...	....
Man About Town (French)	RKO	....	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Nov. 29,'47	....	.....	....	3895	...
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	May 10,'47	3621		3819
Man in the Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	July 1,'39	....	....	....
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19,'47	3734	...	....
Marked Woman (Reissue)	WB	626	Bette Davis-Humphrey Bogart	Aug. 9,'47	81m	Aug. 2,'47	3758	....	
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyron Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	70m	Feb. 22,'47	3486	3090	...
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Nov. 29,'47	71m	.....	....	....	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3909
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	82m	Jan. 4,'47	3398	..	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
Mr. Smith Goes to Washington (Reissue)	Col.	8072	Jean Arthur-James-Stewart	Aug. 9,'47	127m	Aug. 30,'47	3806	....	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
More Than a Secretary (Reissue)	Col.	9075	Jean Arthur-George Brent	Aug. 1,'47	80m	Aug. 30,'47	3806	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3909
Mutiny in the Big House (R.)	Mono.	3803	Charles Bickford-Barton MacLane	July 5,'47	83m	Oct. 14,'39	....	....	....

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My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Dec. 27,'47	....	.....	....	3599	....
NEW Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3877
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	....
Night Song (Block 2) (formerly Memory of Love)	RKO	....	Dana Andrews-Merle Oberon	Nov. 10,'47	....	.....	....	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	....
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
Old Gray Mayor, The	Mono.	627	June Preisser-Freddie Stewart	Dec. 13,'47	....	.....	....	3907	....
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	84m	May 3,'47	3610	....	....
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	....
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Out of the Past	RKO	....	Robert Mitchum-Jane Greer	Not Set	....	.....	....	3875	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	.....	....	3689	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	....	.....	....	3865	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Dec. 27,'47	72m	.....	....	....	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	....	.....	....	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	.....	....	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3851
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	73m	Sept. 21,'40	....	....	....
RACKETEERS (Reissue) (formerly The People's Enemy)	SG	S-1	Preston Foster-Melvyn Douglas	Sept. 13,'47	58m	May 4,'35	....	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	58m	Feb. 22,'47	3487	3348	....
Railroaded	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3909
Range Beyond the Blue	EL	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	100m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3909
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	....	.....	....	3907	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	.....	....	3527	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	....
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	.....	....	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	.....	....	3850	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	61m	Feb. 8,'47	3459	3287	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to the Big House, The (formerly The Dark Road)	SG	4706	John Shelton-Ann Doran	Dec. 13,'47	72m	Nov. 1,'47	3906	3876	....
Road to Rio	Para.	....	Bing Crosby-Bob Hope	(T) Nov. 10,'47	....	.....	....	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....

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SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	123m	Feb. 15,'47	3473	3238	3851
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3909
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	69m	Aug. 2,'47	3758	...	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3851
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	89m	Aug. 16,'47	3782	....	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	60m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Shut My Big Mouth (Reissue)	Col.	9080	Joe E. Brown-Adele Mara	Aug. 1,'47	71m	Oct. 4,'47	3861	....	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3819
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Dec. 1,'47	....	.....	....	....	....
† Smash-up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	....	.....	....	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	....	.....	....	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3703
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.)	EL	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British) (Block 2)	RKO	....	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3819
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	....	.....	....	3830	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Not Set	81m	Oct. 25,'47	3894	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3851
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas (Reissue)	Col.	9071	William Holden-Claire Trevor	Aug. 1,'47	94m	Sept. 13,'47	3830	....	....
Texas Trail (Reissue)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	.....	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3819
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	....
Three on a Ticket	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	..

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Thunderbolt (color)	Mono.	666	Documentary	July 26,'47	44m	.....	....	....	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	....	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	.....	....	3895	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
UNCONQUERED (color)	Para.	...	Gary Cooper-Paulette Goddard	(T) Nov. 7,'47	146m	Sept. 27,'47	3849	3809	3909
Under Colorado Skies	Rep.	652	Monte Hale-Adrian Booth	Nov. 15,'47	....	.....	....	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
Unexpected Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3909
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Untamd Fury	EL	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
Upturned Glass, The	Univ.	....	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	68m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
† Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	..	.....	...	3831	....
WAKE Up and Dream	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wallflower	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3909
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R)	Univ.	7792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Nov. 15,'47	41m	.....	....	....	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country	EL	744	Eddie Dean-Roscoe Ates	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	3909
Wild Horse Mesa (Block 2)	RKO	....	Tim Holt-Nan Leslie	Nov. 13,'47	....	.....	....	....	....
Wild West (color)	EL	706	Eddie Dean-Roscoe Ates	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	....	Bud Abott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3877
Women, The (R.)	MGM	806	Norma Shearer-Joan Crawford	Oct.,'47	135m	Sept. 13,'47	3830	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	73m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 3908

Down at Brookhaven in Mississippi, Mr. L. E. Downing has the Haven, a friendly little three hundred seat house. "Jack", as they call him in the hometown, does the buying, the booking, the management, the public relations and the civic jobs that fall to showmen. He also does the office work and is his own secretary. An account of that size naturally does not get a lot of service, and he has quite enough to do to keep him busy. He does however get service from *Motion Picture Herald*. He drew up his typewriter the other day to say:

No exhibitor should sell your Herald short for if he will study your Product Digest section, and save the copies, keep them bound and listed in order received, any exhibitor, by reading this section, then watching the returns at his box office, will soon find it a most helpful barometer to guide his buying and booking.

TRAILERS TOP 'EM!



TRAILERS
PULL MORE PATRONS
THAN ANY OTHER
ADVERTISING MEDIUM!

325
300
275
250
225
200
175
150
125
100
75
50
25
0

NEWSPAPERS
RADIO
BILLBOARDS
BUS CARDS
TRAILERS
MAGAZINES
FRIENDS

SURVEY AT MIAMI & LINCOLN THEATRES
ON "SOMETHING IN THE WIND"
AUGUST 28th & 29th, 1947

ON-THE-SPOT-SURVEY

from Sonny Shepherd, General Manager of Wometco's New, DeLuxe, Ultra-Modern Miami Theatre, reveals that MORE patrons attended showing of Universal-International's "Something In The Wind", because of TRAILERS . . . than because of any other advertising medium. *Patrons* of Miami and Lincoln Theatres *proved* The PRIZE BABY's box-office *pull* by indicating that TRAILERS *sell more seats!*

IN YOUR THEATRE

The PRIZE BABY gives you the same TOP results that are proved by Sonny Shepherd's survey! LOOK at the advertising media, TOPPED by TRAILERS! Compare the COST! Trailers are BEST! Trailers COST LESS! Trailers do the JOB! *Number One* advertising medium in Every Theatre! The PRIZE BABY of the Industry!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

FILE COPY
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ON PICTURE
OCIATION OF AMERICA,
WEST 44TH ST.,
W YORK,
.. Y.

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Fugitive

Love from a Stranger

Song of My Heart

Driftwood

Roses Are Red

The Return of Rin Tin Tin

(In News Section)

Cass Timberlane

AFTERMATH OF THE WASHINGTON INQUIRY

—by Martin Quigley

GRAPH OF BOX OFFICE BUSINESS KEEPS CLIMBING U. S. FIGURES SHOW

Canadian Attendance and Gross Set New Record

BRITISH PRODUCT TOTALS 88 FEATURES IN 9 MONTHS

Rank Budgets $37,000,000 For 44 Films in Year

VOL. 169, NO. 6; NOVEMBER 8, 1947

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1947 by Quigley Publishing Company.*

MEET A NEW M-G-M STAR!



Read every word of these reviews. Put them up in your lobby for the folks to see!

SOLID HIT!

"Solid hit . . . a picture that is as clean-cut and fast-moving as an exhibitor anywhere could wish . . . Mickey Rooney is at his very best . . . previewed at Sheridan, New York, audience reaction couldn't have been any better . . . excellent." —MOTION PICTURE HERALD

GREAT!

"Great entertainment . . . the kind of picture our industry needs . . . 'Killer McCoy' will have the boxoffice gals gasping for breath from the arduous ticket-punching . . . Mickey Rooney's best performance!" —FILM BULLETIN

DOUGH!

"With shrewd timing and smart showmanship on the part of M-G-M we have here, for the first time, Mickey Rooney playing a mature role and doing splendid straight dramatic acting in a picture bristling with action . . . dough for any spot . . . Brian Donlevy turns in superb acting chore . . . with Ann Blyth looking her prettiest . . ." —MOTION PICTURE DAILY

ACTION!

"Fast action melodrama to introduce Mickey Rooney to adult roles . . . should give a good account of itself at the boxoffice." —VARIETY

NEW FANS!

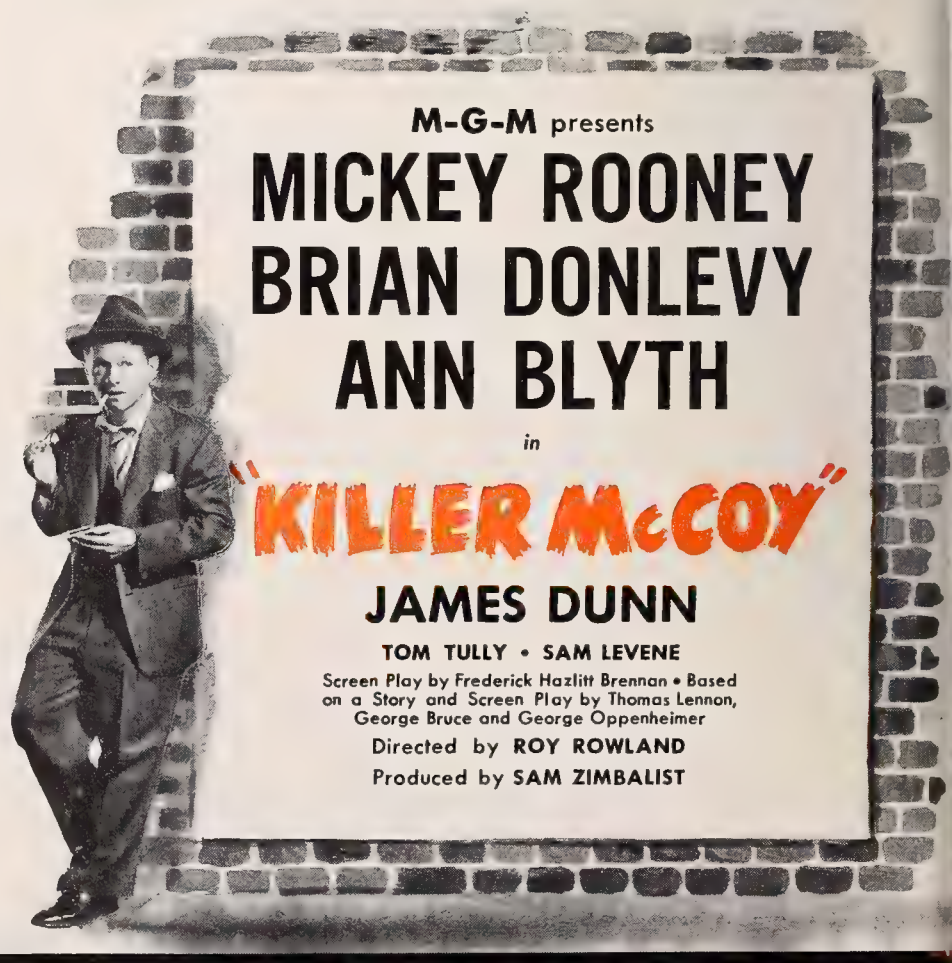
"Rooney will garner new fans . . . should prove a strong dramatic draw . . . a well chosen dramatic vehicle . . . a striking departure for Rooney . . ." —FILM DAILY

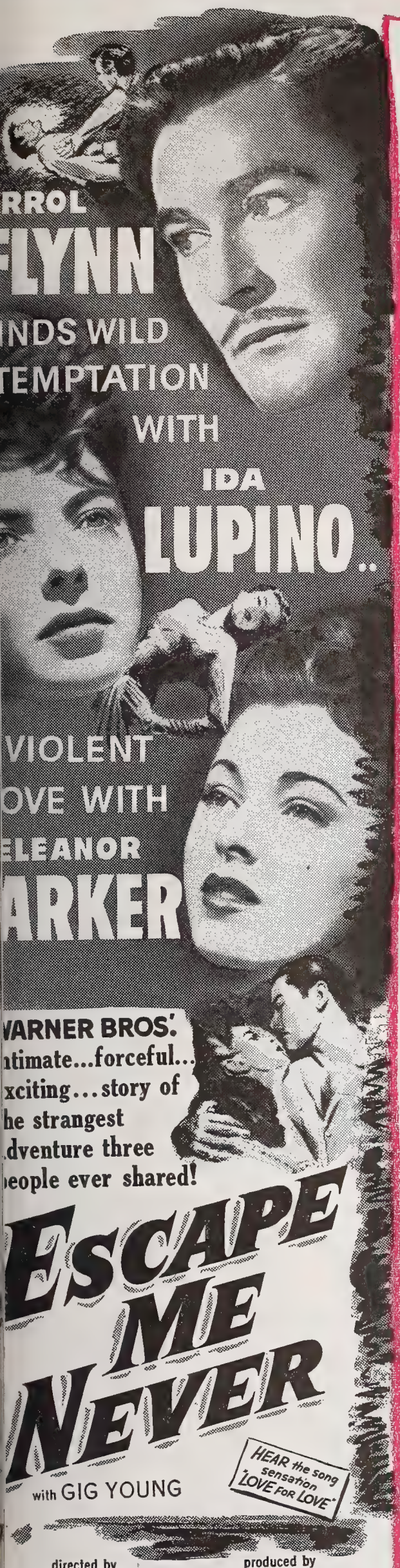
POWERHOUSE!

"Solid, for the better money . . . definitely a surprise entry . . . one powerhouse of entertainment . . . Rooney turns in a sock performance . . . should keep the box-offices plenty busy . . ." —THE EXHIBITOR

SLEEPER!

"The vast majority of moviegoers will have an enthusiastic time rooting for Mickey Rooney . . . could be a sleeper." —SHOWMEN'S TRADE REVIEW





FOLLOWS "THAT HAGEN GIRL"---

----"DARK PASSAGE"------

"THE UNSUSPECTED"---To be

followed by "MY WILD IRISH ROSE"

color by Technicolor

---- and
all
the
time---

all
over
the
land

"LIFE WITH FATHER"

color by Technicolor

From
Warner Bros.

JACK L. WARNER, *Executive Producer*

WARNER BROS.'
BIG MUSICAL
PARADE OF COLOR,
COMEDY AND
DANCIN' COLLEENS!!



DENNIS MORGA

MY WILD I

IT'S Mc nificent!! 16 songs

TECHNICOLO

A Giant Musical Cast! — and
ARLENE DAHL · ANDREA KING · ALAN HALE · GEORGE TOBIAS · GEORGE O'BRIEN · B

"MY WILD IRISH ROSE"

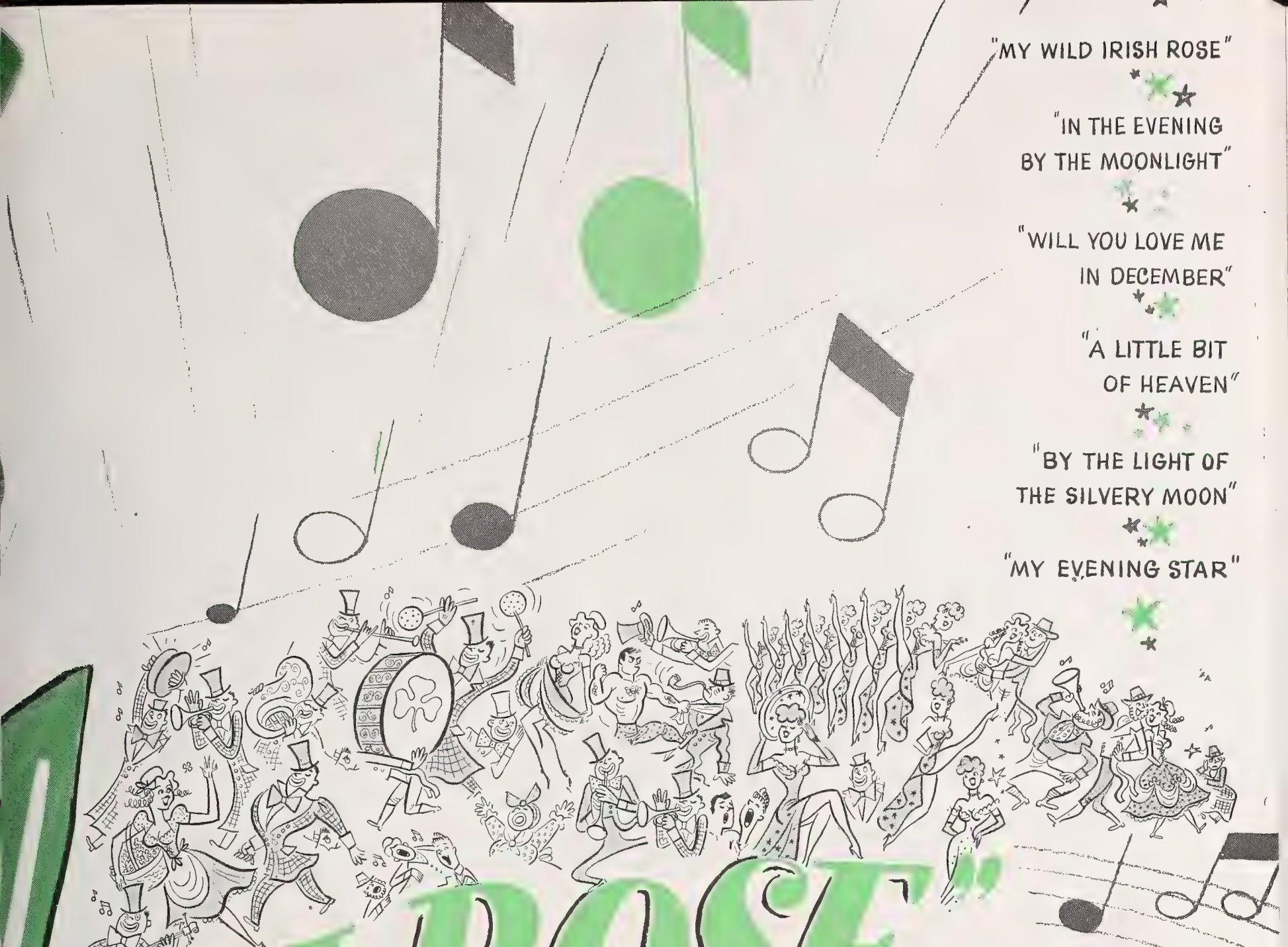
"IN THE EVENING
BY THE MOONLIGHT"

"WILL YOU LOVE ME
IN DECEMBER"

"A LITTLE BIT
OF HEAVEN"

"BY THE LIGHT OF
THE SILVERY MOON"

"MY EVENING STAR"



ISH ROSE

"MY NELLIE'S BLUE EYES"

"MOTHER MACHREE"

"DEAR OLD DONEGAL"

"WEE ROSE OF KILLARNEY"

"IF IM DREAMING,
LET ME DREAM"

"LET THE REST OF
THE WORLD GO BY"



directed by DAVID BUTLER

produced by WILLIAM JACOBS

UE • SARA ALLGOOD

Screen Play by Peter Milne • Based upon a Book by Rita Olcott • Musical Numbers Created and Directed by LeRoy Prinz • Musical Numbers Orchestrated and Conducted by Ray Heindorf

VARIETY

"BY FAR THE GREATEST AMOUNT OF MONEY RACKED UP BY ONE PICTURE FIRST WEEK SINCE VARIETY HAS BEEN TABULATING GROSSES!"

FOREVER AMBER

COLOR BY TECHNICOLOR

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 169, No. 6 — November 8, 1947

AFTERMATH of the WASHINGTON INQUIRY

By Martin Quigley

THE conclusion last week of what may be only the first phase of public hearings by the Congressional Committee on Un-American Activities leaves the public relations status of the organized industry in a condition of considerable disrepair.

Because of public interest in the subject matter and the attraction-value of Hollywood names the hearings resulted in an avalanche of newspaper and other publicity, most of which was quite the reverse of what the motion picture needs in its relations with its customers.

Very little of a desirable character fell by chance to the industry. Still less was created for it. The hearings, of course, offered no field-day of useful opportunity for the industry but had a clear and positive course of policy—with an avoidance of byplay—been followed there is good reason for believing that the net result would have been decidedly on the better side.

THE Committee hearings inevitably raised two principal questions—each separate and distinct. The one which confronted the organized industry with a clear and sharp responsibility concerns the question whether or not the theatrical motion picture, offered to the public, was allowed to become flavored with propaganda hostile to the United States and its institutions. Pursuit of the answer to that question in face of the present state of international political and allied matters obviously was a proper undertaking on the part of the Congressional committee.

The other question has to do with whether or not there are persons of Communistic complexion employed in Hollywood, who they are and what they do. That a committee of Congress, bearing a mandate to investigate Un-American activities should be interested in this question ought not be a matter of bewilderment to any intelligent and informed person.

The Committee members, like a lot of other persons inside and outside the industry who sound off on motion pictures, obviously were not sufficiently familiar with the content of motion pictures to know whether there were grounds for a suspicion that Un-American propaganda had wormed its way upon the screen. In preliminary investigations in Hollywood and elsewhere the Committee appears to have been supplied with a wealth of misinformation. In the absence of first-hand information or reliable guidance they jumped to the conclusion that a list of pictures could be compiled which would prove that the responsible executives of the industry had been off watch.

But the Committee has found—or must inevitably find—that no such list can be compiled for the simple and decisive reason that the responsible executives of the industry have not been off watch. It is true that a few subjects made during the terrible days of the war, when even our Government was doing handsprings to favor and encourage our Communistic ally, look strange if not ridiculous from the vantage point of the year 1947. But to make these pictures at this time the subject of serious investigation and study is absurd on its face.

It might also have dawned upon the Committee that motion pictures are not produced and then kept as secret documents. In fact, there is not a single case on record in which a producer was not quite willing to have his picture inspected by the largest possible number of persons and in pursuit of that purpose he frequently has gone to considerable effort and expense.

Hence the Committee, from the start, might well have assured itself without undue exertion or resourcefulness that had the theatres become cesspools of Un-American propaganda the several thousand American business men who conduct these theatres, and their customers, would have long since been heard from.

OF course, extremists of the Left or the Right, and occasionally even Moderates, find things in motion pictures which they don't like and which they imagine serve political and social viewpoints with which they disagree. This is inevitable in the medium and the actual record, under any reasonable test, falls so far short of a judgment of Communistic coloration that no sensible person should be found concerning himself about it.

When the Committee discovered that there is employed in Hollywood a considerable number of persons who by every practicable and reasonable test are Communistic or bedfellows of the same, it discovered only what every informed person has long since known. To have such persons publicly identified for what they are, by appropriate proof, is a logical function of the Committee with which no one should quarrel. The Committee chose to proceed in this matter in a manner calculated to create an impression that the employing firms had either been hiding the accused persons or that their Communistic leanings were unknown.

THE employing firms had not, of course, been hiding the accused persons and in most instances their Communistic inclinations were not only known but well-known. But just what an employer is expected to do in the circumstance the Committee, if it has any ideas, has signally failed to make known. Obviously, if an employee is known to have or is suspected of having Communistic leanings, the employer is under responsibility to make sure that the employee does not use the product to advance his political purposes. The record proves that this precaution has been exercised. Whatever else there is to be done remains, first, for Congress to say and, next, for the law enforcement agencies to do. The American system at no point provides for individuals or business firms to make laws or to enforce them.

All of this seems to us to be the plain commonsense of this whole difficult situation. And, further, it seems to us that it

[*Continued on following page*]

THIS WEEK IN THE NEWS

AFTERMATH

[*Continued from preceding page*]

is unfortunate this simple, straight-line position was not more sharply adhered to and more emphatically gotten across to the Committee and to the public. Instead, however, many extraneous and confusing avenues were pursued from time to time—with little consistency in any of these several procedures.

THE Committee was repeatedly called upon to disclose the catalogue of suspect pictures which it had more or less vaguely referred to. That was all to the good. In fact this matter was of such paramount importance that everything else was beside the point. Perhaps Congress made a mistake in creating this committee and assigning to it a particular mandate; namely, to find out about Un-American activities, if any. But the organized industry only served to place itself in a defensive and suspect position by raising in the midst of the inquiry a cry against the committee and the star-chamber proceedings which have long been characteristic of Congressional committee inquiries.

And of even worse practical effect on the public relations of the industry was the fact that the industry's quarrel with the Committee over procedures, the raising of the question of freedom of expression and individual rights served to confuse the industry in the public mind with a strange assortment of persons who are seeking to operate as enemy agents in the comfortable sanctuary of Hollywood. These perverted persons have long been a recognized menace in Hollywood. If this Congressional committee or any other agency can help Hollywood get rid of them such action should be encouraged.

That some persons in Hollywood have been off-watch, if not indulgent, in dealing with these individuals is an obvious fact. Aside from any legal responsibility, executives who have kept individuals employed in writing, directing and producing motion pictures with knowledge of their hostility to the United States and allegiance to a foreign tyranny will not easily be able to answer the question that is now in the minds of millions of the American people. Certainly no answer will be even an excuse unless the executives plead that they did not know that the motion picture screen is the weapon most coveted for the arsenal of the Communist propagandist.

Let it not be forgotten that in the United States there is a rising temper, in the government and among the people, against Communism and the tyranny that is promoting it throughout the world. The motion picture would not now be enjoying the cherished position it holds with the whole public if it were suspect of Communistic taint. But that public will not be pleased to know this one fact alone: That there are so many people in Hollywood who refuse to stand up and be counted on America's side.

THE ordeal at Washington has not been profitable or pleasant. The industry's public relations have suffered a set-back but this can be repaired. Eventually the committee must produce a list of suspect pictures or acknowledge that its suspicions have not been substantiated. In either case the outcome will be the same and the industry as such will be cleared on the one vital consideration involved. In the meantime the industry should seek no partnership—and allow itself to be pressed into no partnership—with persons and purposes that make for bad company.

Shelved

Washington Bureau

A TWO-REEL film on "The Life of Harry Truman" lies a-mouldering in the archives of the State Department's International Motion Picture Division. It seems that Latin-American countries deluged the Coordinator of Inter-American Affairs, soon after Mr. Truman took office, for background on the new president, and CIAA contracted for the film. When the film was finished some months later, the IMPD had succeeded the CIAA, didn't think the film had enough background, and filed it away in its morgue. And since the requests have stopped coming in for the documentary subject, that, apparently, is where it will stay.

Hearst for Censorship

THE HEARST PAPERS this week spoke editorially on page one for Government censorship of motion pictures. In Monday's edition of the New York *Journal-American* appeared an expression with this heading: "The Federal Government Must Censor Motion Pictures." After a discussion of the House Un-American Committee's Hollywood inquiry, the piece recommended that the powers that be "deal drastically and immediately with the situation by enacting and enforcing an adequate Federal film censorship law." Although the editorial was unsigned it was held by some observers to have characteristics of the style of William Randolph Hearst, a well known writer. A desk man for the *Journal-American* insisted that "we write our own editorials."

The same Monday issue presented the first of an announced series of three articles by Rupert Hughes, uncle of Howard Hughes, producer of "The Outlaw," Hollywood writer and erstwhile major contributor to Hearst magazines, under the title of "How Hollywood Got the Scarlet Fever."

PCA Cost Up

Hollywood Bureau

AN INCREASE in fees for Production Code Administration consideration was announced last weekend by Joseph I. Breen, PCA administrator. The charge to get a picture budgeted at $500,000 or more considered by the PCA has been increased from $825 to $1,150, and there are proportionate increases all along the line. Increased operating costs were cited as the reasons for the PCA increase.

Philadelphia Boycott

CATHOLICS in the Philadelphia Archdiocese beginning at noon Wednesday were forbidden to attend for one year the Erlanger and Fox theatres in Philadelphia, which are playing pictures condemned by the National Legion of Decency.

Monday Dennis Cardinal Dougherty wrote identical letters to the theatre managers threatening the boycott if, within 48 hours, the Erlanger did not stop exhibiting "The Outlaw" and the Fox did not stop exhibiting "Forever Amber."

By midweek neither United Artists, distributor of "The Outlaw," nor Twentieth Century-Fox, producer of "Amber," had any comment on the boycott.

The boycott applies to all productions playing at either theatre during the year, applies to all Twentieth Century-Fox productions "in no matter what theatres they may be shown," and, in addition, will apply on the same basis to "any other theatres that dare to exhibit these indecent films."

In his letter the Cardinal reminded the managers that he speaks for 1,000,000 Catholics in the 10 counties comprising the Philadelphia Archdiocese. He did not comment on the features themselves, merely quoting the verdict of the Legion of Decency.

MOTION PICTURE HERALD

for November 8, 1947

BOX OFFICE graph climbs, U. S. tax figures show Page 12

BRITISH and MPA discuss tax plan for 50-50 split Page 13

CANADIAN attendance and grosses set record during 1946 Page 13

ON THE MARCH—Red Kann in comment on industry affairs Page 16

THUD of Western hoofs is still music at the box office Page 17

BRITISH produce 88 films in first nine months of 1947 Page 21

MGM reported pushing 16mm plans throughout Australia Page 24

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 30

SERVICE DEPARTMENTS

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Short Product at First Runs Page 35

What the Picture Did for Me Page 37

IN PRODUCT DIGEST SECTION

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Short Subjects Page 3918

Advance Synopses Page 3919

Short Subjects Chart Page 3920

The Release Chart Page 3922

Heigh-ho!

DEBONAIR and devil-may-care Mr. Howard Hughes, showman from "Hell's Angels" to "The Outlaw," and both showman and expert in aviation, took his much-discussed and debated 200-ton plywood plane out to sea and into the air last Sunday in a surprise flight—timed neatly in prelude to the resumption of Congressional committee hearings about its war-time production—including the expense accounts of Johnny Meyers.

Mr. Hughes, inspired genius of design, likes everything over-size, including his planes. His amazing aircraft, with eight thundering engines, was air borne for a mile or so, with Mr. Hughes in person at the controls. It is said to have cost the Government $18,000,000 and an additional $7,000,000 from the sporting designer.

He made a "pitch" for Washington to consider. At midweek came the parry that the plane might be declared "surplus" and offered for sale. Maybe Johnny will buy it for a party.

Consent Decree?

JAMES F. BYRNES, counsel for the Motion Picture Association, has been trying to arrange a consent decree in the U. S. vs. Paramount et al anti-trust suit, according to the closely guarded conversations of New York industry lawyers. Mr. Byrnes and other lawyers representing the major companies held discussions in Washington recently with Justice Department officials, but since both sides were much too far apart on how to run the industry no meeting of minds could be arranged and the negotiations have been dropped. All present indications are that there will be no consent decree.

Argument on the anti-trust suit appeal will be heard by the Supreme Court during the week of January 12, according to schedules drawn up by court attendants. The Schine and Griffith anti-trust suits are scheduled for argument during the week of December 15.

Oscar Changes

Hollywood Bureau

RULES for the presentation of the annual awards of the Academy of Motion Picture Arts and Sciences have been changed. Last weekend, the Academy president, Jean Hersholt announced that the calendar year as the period on which awards are based has been discarded. The new rule makes all pictures publicly exhibited in Los Angeles up to March 31 eligible for Oscars. The annual awards ceremonies, up to now a mid-winter event, will be held June 20 with the Hollywood bowl used for the first time to accommodate the industry, press and public. An Academy spokesman said the reasons for the changes include increased membership.

PEOPLE

LOWELL V. CALVERT, formerly associated with Selznick International and Frank Capra Productions, has been named general sales manager and eastern representative in New York for Robert Riskin Productions, which releases through RKO Radio.

O. C. JOHNSTON, assistant chief of engineering of the Westrex Corporation, foreign motion picture equipment subsidiary of the Western Electric Company, returned to New York last week after a four-month business trip to the major cities of Latin America.

CARL B. ANDREWS, owner and operator of the Lyric theatre at Bishopville, S. C., has been elected vice-president of the Bishopville Merchants' Association.

ALLAN USHER, Chicago district manager for Paramount, resigned Monday after 24 years with the company. He has announced no future plans.

SAMUEL GOLDWYN has been picked by *Forbes Magazine* as one of the 50 foremost business leaders today. He and the other 49, including a Ford and a Rockefeller, were guests at a banquet Wednesday night in New York.

A. JULIAN BRYLAWSKI was presented a 1947 Cadillac last week in Washington for his "long and meritorious service" as president of the Washington Motion Picture Theatre Owners for the past 25 years.

Y. FRANK FREEMAN, vice-president of Paramount, arrived in New York Tuesday from Hollywood for conferences with the home office executives.

ALFRED CROWN, foreign sales manager for Goldwyn Productions, left New York for a business trip to London this week.

HARRY LAMONT, president of Lamont Theatres in Albany, N. Y., was elected delegate to the Theatre Owners Association convention which was to be held in Chicago Friday. LEONARD ROSENTHAL, co-counsel and adviser on buying for Upstate Theatres, was also to attend as an observer.

PAUL A. WALKER, a member of the Federal Communications Commission in Washington, D. C., was designated by President Truman Monday as acting chairman.

WALTER MARCUS has resigned as assistant to DON VELDE, National Screen Service accessories department head in New York. Mr. Marcus plans a month's vacation before announcing future plans.

ROY BASSETT, formerly with Monogram, has joined Republic's Los Angeles sales staff.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address "Quigpubco, New York," Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, 624 South Michigan Avenue; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. I.; Toronto, W. M. Gladish, 242 Millwood Road; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Amsterdam, Philip de Schaap, 82 Jekerstraat; Berlin, Hubertus zu Loewenstein; Madrid, Pedro Gonzales, Nunzez de Arce 11; Jaffa, Ibrahim Zein, Bustros St., P.O. Box 4; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Budapest, Alexander Fodor, Nurnberg utca 49; Zurich, Carlo Fedier, c/o Cine Suisse, Kappelergasse 13; Prague, Joseph B. Kanturek, Lobkovicovo nam 18; Sydney, Frank O'Connell, Box 2608—G.P.O. Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Ernesto Sanchez Ortiz, P.O. Box 1043; Montevideo, Paul Bodo, Calle Francisco Bauza 3662; Sao Paulo, Brazil, I. A. Ekerman, Rua Guaianazes 159; Santiago, Chile, Maria Romero, Revista "Ecran," Bellavista 069; Caracas, Venezuela, Mrs. Frank M. Caldwell, Apartado 1706. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:



FINAL SCREENING, before director Tim Whelan's return from Great Britain to the United States. The picture was his "This Was A Woman", made by Marcel Hellman, and the hosts in London were executives of Twentieth Century-Fox, which will distribute. In the picture are, standing, Mischa Spoliansky, composer; Mr. Hellman; Kenneth Hargreaves, Twentieth Century-Fox British secretary; Mrs. William J. Kupper and Mr. Kupper, British managing director. Seated are Margaret Johnson, star; Mr. Whelan and Barbara White, star.



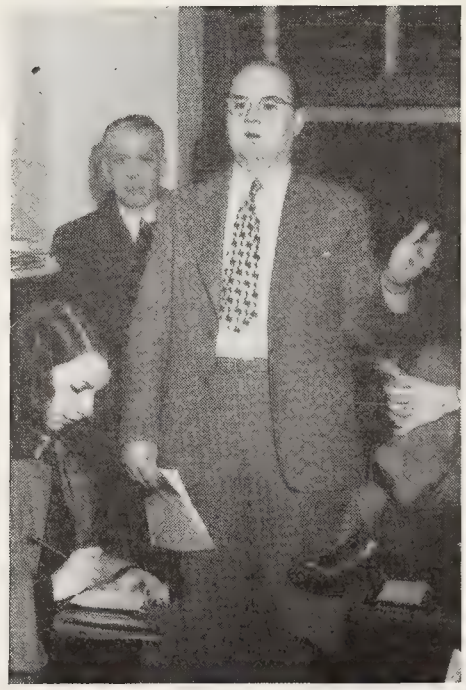
By the Herald

HOST AND GUEST. G. S. Eyssell, managing director of the Radio City Music Hall, escorts Greer Garson at a reception in her honor last week in the theatre's studio apartment.





SUPPORTING the Friendship Food Train, which left Los Angeles Friday. Seated, Harry M. Warner, chairman of the national executive organization aiding the tour. Standing, Louis K. Sidney, Y. Frank Freeman, Marco Wolfe, Les Peterson, Dick Dickson, Jackson Lighter and Al Melniker.



By the Herald

MICHAEL NORTH, star of Warners' "The Unsuspected", poses in Boston with Mullin and Pinanski, circuit managers. Left to right are Abner Pinanski, the Paramount; Harry Goldberg, Olympia; Hugo Ugolini, Scollay; Harry Kalus, Modern; Arthur Morton, Fenway; Robert Sternberg, district manager, seated; Kay McDermott, his secretary; Mr. North; Jack Saef, publicity, behind Mr. North, and Max Nayer, Metropolitan.

ROY BREWER, left, IATSE Hollywood representative, as he met the press in New York headquarters, last week, after testifying at the Washington investigation. Mr. Brewer said the IATSE would ask shortly a 15 per cent cost-of-living increase.
See page 36.



IN NEW YORK, Mikhail Rasumny, right, who plays a top role in Allied Artists' "Song of My Heart", visits with vice-president Edward Morey. The picture is on the way.



THIS IS A REPLICA of the "Green Dolphin" clipper as seen in MGM's picture of the same name. It is more than 39 feet long, has a main-mast 28 feet high, 900 square feet of sail and 8,000 feet of rope. It is actually one-sixth the size of the original. It is on tour of Loew's theatres in advance of the openings, under supervision of William Ferguson, MGM exploitation manager.



IN BERLIN, left, on location for RKO Radio's "Berlin Express". The ruined Reichstag is in background. Stars Paul Lukas and Merle Oberon at the right.



JOSEPH P. MAXFIELD, sound transmission research authority, has become associated with the Altec Lansing Corporation, as consulting engineer.

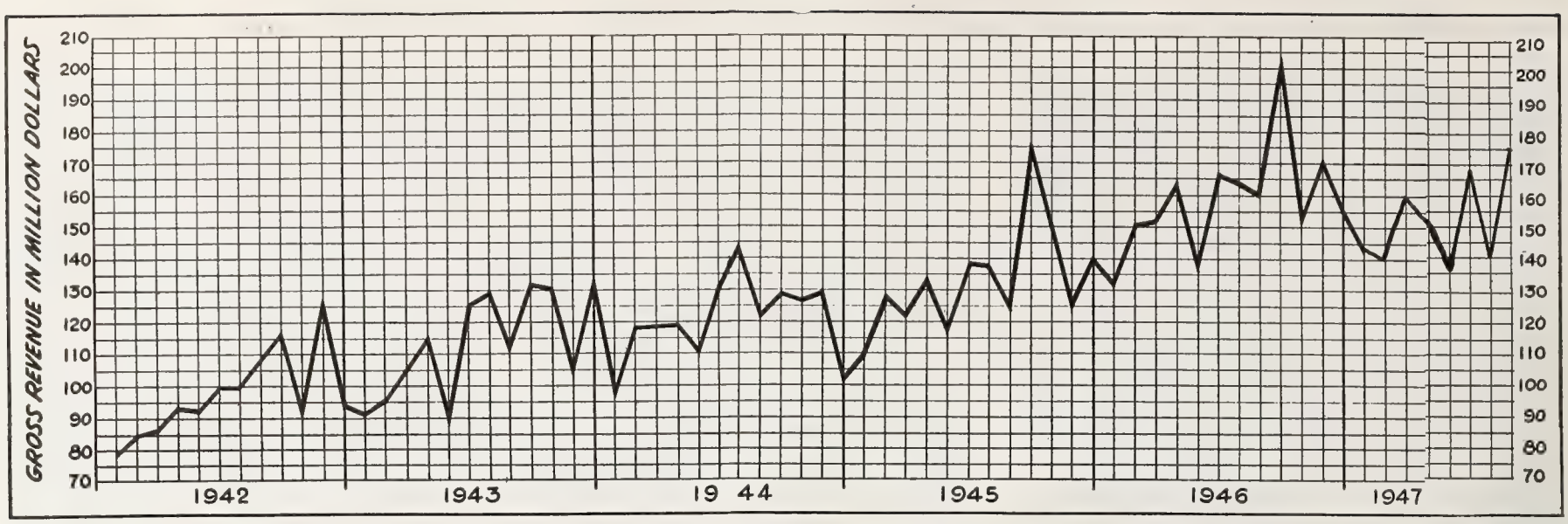


By the Herald

BRIG. GEN. ROBERT S. McCLURE, director of the Army's Civil Affairs section, eastern district. Gen. McClure said in New York last week the Army would spend $600,000 on films for occupied areas. See page 20.



THE SONG AND DANCE at Esther Williams' cocktail reception last week in New York. Left to right, Herb Crooker, MGM publicity director; Miss Williams, the MGM star, and Ernest Emerling, Loew's advertising and publicity director, go through their paces.



Herald Graph

BOX OFFICE GRAPH CLIMBS, U. S. TAX FIGURES SHOW

THE FINANCIAL statistics of the United States Treasury Department give the lie to the prophets of pessimism.

In that slide-rule prognostication, the note of cheer is substantiated by the rule-of-thumb, business-wise opinion of circuit executives, reports on film company inventories, and a nationwide public opinion research survey on the consumer's outlook.

The industry picture in the domestic market, these sources hold, is bright indeed. The prosperous days of the war years have not gone, and there is no reason to suppose they will fade in the foreseeable future. So say the experts and the statisticians.

Better Than Boom Years During 1944 and 1945

According to these sources theatre grosses are better than they were in the boom years of 1944 and 1945 and may well better the record of 1946; Hollywood has a record breaking inventory of well over $300,000,000 of completed films awaiting release or in work; there are well founded indications that the public will change its recreation habits but little, and the domestic outlook for the next year is good.

That the box office grosses remain steady despite the continuing talk of recession is shown by the upward swing in the total of amusement tax revenue for the first eight months of each year collected by the Bureau of Internal Revenue, and the theatre grosses based on the tax reports, in the following:

YEAR	TOTAL TAX	THEATRE GROSS
1944	*$191,306,898	$971,675,000
1945	252,313,489	1,003,688,100
1946	295,011,483	1,229,690,700
1947	290,724,696	1,211,352,900

*On April 1, 1944, the Federal tax on all amusements was increased from approximately 10 to 20 per cent.

Although the 1947 tax and gross figures show a slight decline from the previous year there are indications that the total figures for the 12 months ending December 31, 1947, may well pass the record set in 1946, since the Bureau of Internal Revenue is still to collect taxes for September business and the following months. September business in the past years (as shown in the accompanying graph) have shown steep climbs and there are reasons to believe that the September reports for this year will show equal increases which may well bring this year's figures above last year.

According to circuit executives in New York—the men who keep their fingers on the nation's attendance pulse—business is as good as it ever has been and they express optimism for the future.

Leonard H. Goldenson, president of Paramount Theatres Service Corporation, said last week that grosses at theatres of Paramount partners, affiliates and subsidiaries were holding up firmly and autumn business was running within 10 per cent of last year. About the future of theatre attendance he said he was not pessimistic.

Malcolm Kingsberg, RKO Theatres president, said grosses at the company's theatres were close to last year and he feels they will either retain their present level or will improve slightly. "If anything," he said, "the future looks good."

Patrons Returning to Local Theatres: Richey

"For the most part all theatre grosses are standing up firmly," said Henderson M. Richey, MGM's director of exhibitor relations. However, he pointed out, we are now coming into an era when the customers are going more and more to the neighborhood theatres. He predicted "that as long as the industry continues to put out pictures the public wants they will pay to see them."

That the industry has the product to supply the demand of the exhibitors and the public is indicated in a study of the film inventories of seven major companies. These properties are valued at more than $300,000,000, compared with a similar backlog inventory of 1941, valued at only $120,000,000.

A company-by-company breakdown of film inventories shows that Columbia has properties in work or completed valued at $20,000,000; Loew's, $83,000,000; Paramount, $47,000,000; RKO Radio, $35,000,000; Twentieth Century-Fox, $52,000,000; Universal, $21,000,000, and Warner Brothers, $48,000,000.

Survey Finds Public to Continue Amusement Spending

But the key to the economic prosperity of the industry is the customers' economic outlook. In a survey conducted by *Fortune* magazine and published in the current issue, Elmo Roper asked a representative group of Americans: "Would you say that you are spending more money on all kinds of amusements and entertainment than you did six months ago, less, or about the same?" Of those polled 16 per cent said more; 55 per cent said the same, and 26 per cent found they were spending less. Three per cent ventured no opinion.

Mr. Roper's second question concerning recreation was: "Six months from now do you think you will be spending more or less money on all kinds of amusements and entertainment than you do now?" Ten per cent of the people said they would be spending more; 54 per cent figured they would be spending about the same, and 23 per cent said they would be spending less. Thirteen per cent had no opinion.

As a further indication of economic stability the U. S. Department of Commerce reported recently that film industry dividends for the first nine months of the year were running $6,500,000 ahead of the same period last year, which at that time, broke all previous records. In the first nine months of 1947 the dividends reached the all-time high of $37,962,000, compared with $31,432,000 last year.

AMERICANS SUBMIT 50-50 PLAN TO BRITISH ON TAX

Government Seen Favoring Fuller Plan for Half and Half Remittance

by PETER BURNUP
in London

A plan whereby Britain would remit to America 50 per cent of America's film earnings on condition that the remaining 50 per cent be permanently invested here in investments approved by the British Government was submitted to the Treasury Tuesday by Fayette W. Allport, European representative of the Motion Picture Association.

The plan, a substitute for Britain's current confiscatory 75 per cent film tax, was evolved last Thursday in Washington at a meeting of Eric A. Johnston, president of the MPA, and W. R. Fuller and B. T. Davis, general secretary and president, respectively, of England's Cinematograph Exhibitors Association.

Tax Plan Meets Favorable Reception in Britain

Governmental spokesmen have indicated the plan has had a "by no means unfavorable" reception. The Treasury's and the Board of Trade's reception of the plan is considered to be cordial.

Several well-informed sources declare that Hugh Dalton, Chancellor of the Exchequer, will mention the proposal in his budget speech before Commons next Wednesday.

Certainly, it is expected here, a final settlement of the tax difficulties will be reached by Christmas.

This formal presentation of the plan followed Monday's House of Commons approval of the 75 per cent tax—a formal proceeding in accordance with constitutional requirements. This approval was given after a three-hour debate.

During the debate, Sir Waldron Smithers intervened, referred to a MOTION PICTURE HERALD headline and story, and pointedly asked: "Will they tell me if it's proposed to appoint a man called (Filippo del) Giudice as film commissar of Britain and if so what are his qualifications and what is his nationality and country of origin?"

Denies Government Aim to Nationalize British Films

Sir Waldron's question was interrupted by derisive sniggers from members of the House.

His question was answered after the debate when J. W. Belcher, Parliamentary Secretary of the Board of Trade, assured Sir Waldron that "Government has no such evil designs as nationalizing the film industry."

The House also Monday cancelled the penny-a-foot film import duty for "single copy" in effect before the ad valorem tax was imposed.

In New York Monday, following on Thursday's meeting with the CEA leaders, Mr. Johnston announced that he had been assured by the British Labour Party that the Government was ready to participate in discussions on the 75 per cent tax and he announced then that Mr. Allport had been instructed to begin in London "preliminary negotiations."

Mr. Johnston and Donald M. Nelson, president of the Society of Independent Motion Picture Producers, are willing and ready to go to London if needed.

ATTENDANCE, RECEIPTS SET RECORD IN CANADA IN 1946

by W. M. GLADISH
in Toronto

Motion picture theatre attendance and receipts attained record levels in Canada during the calendar year 1946, according to a survey of the Dominion Government released October 30. In a nutshell, the statistics show that 227,425,905 patrons at the 1,477 theatres paid $74,817,762 for film entertainment in the 12 months, compared with a total patronage of 215,573,267 and a grand expenditure of $69,485,732 in 1945.

These figures include amusement taxes which, in 1946, totaled $15,024,547, leaving net revenue for the theatres at $59,793,215. Amusement taxes in 1945 amounted to $14,055,021 so that net grosses in that year to exhibitors totaled $55,430,711, the previous record.

Ontario, with its 420 theatres, led the parade with net receipts of $25,684,210, and the 96,996,280 patrons also paid $5,129,890 in the amusement tax to the Federal Exchequer, this Province having no theatre-admission tax of its own.

The 250 theatres of the Province of Quebec grossed $12,732,391 in 1946, while the two amusement taxes, Dominion and Provincial, brought an additional expenditure of $4,372,021 for the 47,133,384 patrons. This meant that more than one-third of the year's ticket sale also had to be paid by film fans in the Province.

The third largest aggregate gross was registered by the 149 theatres in British Columbia at $6,491,141, and their patronage total was 24,634,523, the additional amusement taxes being $1,595,210. The fourth Province was Alberta, where the 156 theatres were shown to have enjoyed a net gross of $3,626,140 from 13,317,734 patrons, the added taxes being $994,933. The 137 theatres of Manitoba had net receipts of $3,433,687, and the 14,152,362 patrons contributed a further $803,158 in taxes.

Other provinces were listed as follows: Nova Scotia, 71 theatres, $2,953,633 receipts and $902,977 taxes; Saskatchewan, 240 theatres, $2,889,343 in receipts and $803,158 taxes; New Brunswick, 44 theatres, $1,758,866 receipts and $526,784 in taxes, and Prince Edward Island, 10 theatres, $223,804 receipts, and $68,011 taxes.

The government report was issued after the annual meeting of the Motion Picture Theatres Association of Ontario at Toronto when a strong resolution was adopted calling on Finance Minister D. C. Abbott to abolish the Federal 20 per cent war excise tax on grosses. In presenting the motion, Morris Stein, who is eastern division manager of Famous Players Canadian Corp., stressed that the levy was imposed as a war emergency measure and the time had arrived when it should be dropped. The cry has been taken up by theatre associations in other Provinces and a combined move is being made to obtain the removal of the impost as an obsolete, oppressive and discriminatory tax.

LOOPHOLE

London Bureau

The Treasury has issued an order plugging a loophole in the original ad valorem duties on films. The way the order once stood a single copy of a feature could be imported and not be subject to the 75 per cent tax, merely the old linear duty rate. Now the watchful Treasury has boarded up that hole, although single films in foreign languages may still be imported at the penny-a-foot rate.

Seek U. S. Theatre Permit

Local organizations and civic groups in Fowler, Cal., are cooperating in efforts to obtain government approval for the construction of a new theatre by Frank Panero of Panero theatres. Plans for a new house in this locale are drawn up, and the local Chamber of Commerce is helping Mr. Panero to garner community support.

NOW AN INTERNAT

A great film taken to the heart of the world . . . making history and friends for the industry in country after country.

UNITED STATES: "The first big, good movie of the post-war era." *Life*. "Sensational box office." *Variety*. Still breaking box office records all over the country. ENGLAND: Now in 35th record London week. Making film history. "Greatest tribute yet received by a film was paid to 'Best Years' when Queen Mary and cabinet ministers heading the most distinguished audience ever assembled braved the year's worst blizzard to attend London premiere." "Hailed by critics as the finest film in many years." *London Film*. FRANCE: Record-breaking 5 week run at Gaumont and Rex Theatres. "The public's ovation at two of the largest theatres in Paris justifies everything said about the film." *Votre Cinema*. ARGENTINA: Longest run in country's history—17 weeks at the Luxor (Buenos Aires). "A superior production . . . totally and enthusiastically recommended." *Antenna*. SOUTH AFRICA: Equalling all long-run records in the Dominion. 5 weeks in Johannesburg and 4 in Durban at the Metro Theatres. "In a class of its own." *Daily Mail*. "One of the finest films I've seen in my life." *Sunday Times*. MEXICO: Longest run in recent years—record 7 weeks at the Alameda (Mexico City). "One of the finest films ever . . . certainly the best of the year." *Cinema Reporter*.

UNITED STATES....

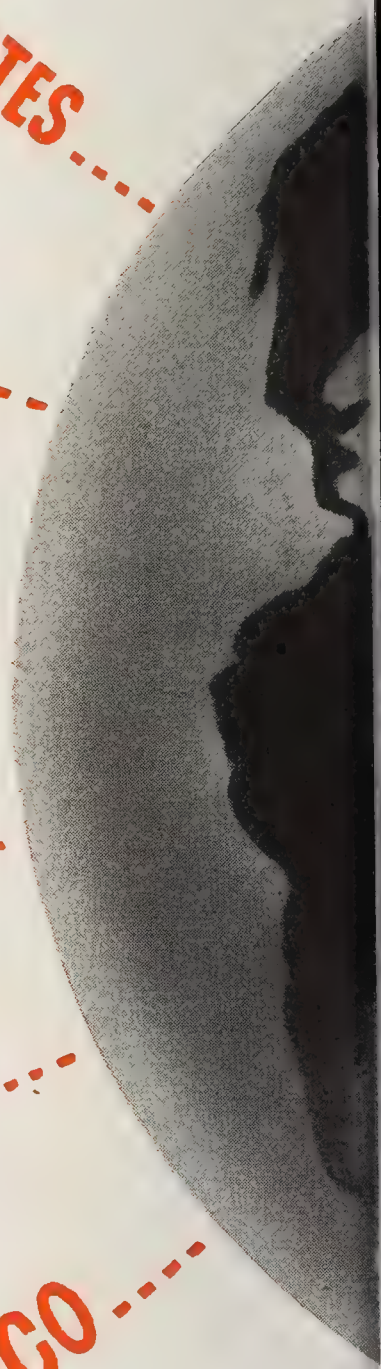
ENGLAND....

FRANCE....

ARGENTINA....

SOUTH AFRICA....

MEXICO....



ONAL INSTITUTION!



"The Best Years of Our Lives"

THE MOST HONORED PICTURE IN HISTORY!

Released by RKO Radio Pictures, Inc.

ON THE MARCH

by RED KANN

IF it is un-American and consequently subversive for a lowly citizen to remark he was glad to clear out of the capital city of his country, J. Parnell Thomas and his committee can make the most of it.

It was a welcome relief to shake the atmosphere of a trial unfolding under the guise of an investigation, and to leave behind the Kleig lights which provided enough illumination for newsreel men and photographers but not enough to get at the whole truth.

The observer who sought to be dispassionate found the road difficult. Under procedures well established for Congressional hearings, witnesses were entirely in the hands of the chairman of the Un-American Activities Committee. Those friendly to the committee had a field day, unchecked. Those believed to have been on the side of the committee had less than a field day when their testimony took a turn not entirely to the investigators' expectation. The unfriendly witnesses—those 19 writers and writer-producers who were charged with being Communists or Communist sympathizers—never got very far.

The result was that the predominant testimony was heavily weighted in the direction of the committee's declared purpose, which was to dig into the issue of subversive influences in Hollywood. This question, however, raises another, which is whether or not this committee had not reached its conclusion before the hearings were launched. If this is speculation, then speculation came to a very abrupt halt on several occasions during the course of the probe when Thomas removed the doubt and promised new disclosures of more startling things to come.

LOOKING back on a dismal scene, it is interesting to note that any number of witnesses readily acknowledged the presence of Communists in Hollywood. Eric Johnston saw no occasion to deny it. Nor did Paul V. McNutt. Emmet Lavery, very calm and collected, never doubted the Screen Writers Guild of which he is a three-time president, had some. But all of them, including pro-committee witnesses such as Bob Montgomery, Ronald Reagan, and George Murphy, were far less concerned about the ability or the opportunity of such Communists to spread their propaganda than was the committee.

The Washington investigation, moreover, was patently unfair in that Thomas and his committeemen encouraged smears through failure to probe deeply enough. Probing deeply enough meant a balance in witnesses representing both sides. There were all varieties of facts to demonstrate this.

Roy Brewer, representing IATSE in Hollywood, told his version of labor strife at the studios. Herbert K. Sorrell, arrayed against him, sought a subpoena giving him a chance to be heard. He never got it.

Sam Wood involved the Screen Directors Guild in a Communist flanking movement. The SDG wired a denial, but no spokesman for the guild ever reached the stand.

Mrs. Lela Rogers, concentrating on "None But the Lonely Heart" as Red propaganda, tarred Clifford Odets, who directed it. Under subpoena, Odets, nevertheless, was not called.

Lewis Milestone, whose name was interlaced with others alleged to be Communists or sympathizers, never was offered an opportunity to have his say.

Walt Disney testified he was certain an employe named Hilperman, not mentioned thereafter or heard from for that matter, was a Communist because he had no religion and once worked for the Moscow Art Theatre. An atheist might well be a Communist, but this is not necessarily so.

Chief Investigator Stripling implied James Byrnes turned lukewarm on his special affiliation with the Motion Picture Association upon learning Edward T. Cheyfitz, an assistant to Johnston, admittedly was a one-time Communist. "Cheyfitz is in Washington. Why don't you call him?" Johnston challenged. The committee never did, which was peculiar, since its Investigator Mandel is a former party member, and one of the committee's prize witnesses was Howard Rushmore, ex-Communist, and now a byline reporter on the New York *Journal-American* which, incidentally, editorialized for Federal censorship of motion pictures earlier this week as an aftermath of the hearings.

THE ridiculous and the highly inconclusive played their part, too.

Rupert Hughes swung widely at the Screen Writers Guild and at the same time declared a Communist was identifiable by his "smell," again suggesting an inevitable link. Defining politics by reliance on the olefactory sense was ingenious anyway.

Adolphe Menjou was satisfied a Communist was anyone who went to hear Paul Robeson sing. There was no way of telling if he meant this to include phonograph records. In any event, we're holding on to ours.

Principally, however, these hearings registered a dull thud on refusal of the committee to pick up the oft-hurled challenge of Johnston and McNutt to name the "suspect" films. It was a plea as much as a challenge which fell on persistently unyielding ears.

The public may hold mixed opinions, or convictions, where those whose names made headlines are concerned. But common sense will tell it where to find the answer to the larger, and main, issue. It is in the product—the end result—itself. This is the best of all answers to Thomas and his inquisitors.

Hope Fades for Modification of Admission Tax

Nine members of a 10-man Advisory Committee to the House Ways and Means Committee recommended Tuesday the elimination of "inequities in particular excise taxes pointed out" in the recent tax hearings, but failed to state whether or not admissions taxes would be affected. The omission indicated there was little hope for repeal or modification of the tax by the next session of Congress.

Roswell Magill, head of the advisory group, said in Washington that specific excises had not been considered since "the Ways and Means Committee staff has that work well in hand."

Urge Continued Taxes

The advisory group found that "excise taxes should continue to form an important part of the Federal revenue system and a case can certainly be made for strengthening the excise tax structure so that in less prosperous times than these the Federal Government will still have adequate sources of revenue."

More definite action on taxes, both for and against, was taken in many sections of the country last week.

Despite a strong exhibitor campaign and public support, the St. Paul City Council last Wednesday passed a bill to tax theatre admissions and sporting events five per cent. The ordinance is expected to become effective December 1, and revenue of about $300,000 annually is expected from it.

In Nashville last Thursday, four Tennessee theatre companies filed suit in Chancery Court seeking to remove the state sales tax from rental fees paid to distributing companies. The suit, seeking a declaratory judgment against Sam K. Carson, State Commissioner of Finance and Taxation, was brought by Malco, of Memphis; the Crescent Amusement Company of Nashville, and the Grand Amusement Company, Inc., and Independent Theatres, Inc., of Chattanooga.

Federal Plus State Levy

Tennessee admissions are subject to the regular Federal tax of 20 per cent and a state tax of three per cent.

Decatur and Springfield are the next two Illinois cities to consider a tax on admissions. Watching closely the success of the Bloomington tax, which was imposed two weeks ago, officials of these cities are considering similar levies.

Collections from the luxury tax in Atlantic City, N. J., from June 15 to September 30, totaled $864,484, Allen Wiesenthal, luxury tax administrator, has announced.

In Philadelphia, the City Treasurer reported that receipts from the city amusement tax for the nine months ending September 30 were $3,239,238, as compared with $1,951,447 for the same period in 1946.

Thud of Hoofs Still Music at The Box Office



A TYPICAL Western scene, from Republic's "The Wild Frontier."

FILM CYCLES may come and go and new story trends may temporarily capture the public's attention but the Horse Opera gallops on and on. Ever since William S. Porter wrote and directed "The Great Train Robbery" for the Edison studios in the wilds of New Jersey 44 years ago the Western picture has been the ham and eggs of the industry and has provided millions of fans with endless hours of entertainment.

This season approximately 100 films; or one out of every four to come out of Hollywood, will have a Western theme. Some of them will be the de luxe high budget romantic dramas such as RKO's "Return of the Bad Man," starring Randolph Scott; MGM's "Annie Get Your Gun," the Broadway musical and fictionalized biography of the West's famed Annie Oakley; Eagle Lion's "Northwest Stampede," starring James Craig; Warners' "Bad Men of Missouri" and Paramount's "Unconquered," produced and directed by Cecil B. DeMille.

Most from Six Companies

But the majority will come from six of the producing and distributing companies, which will have 11 Western series totaling 79 films—and all using as a basis the story Mr. Porter wrote in 1903.

This season Columbia will have four Gene Autry Westerns, three of them in color, four Outdoor Action Musicals and 10 Durango Kid films. Eagle Lion has scheduled eight Eddie Dean films. Monogram will have three series, including eight starring Jimmy Wakely, three with the Cisco Kid, and eight with Johnny Mack Brown. From Republic will come six Roy Rogers musicals, a series of eight starring Allan "Rocky" Lane, and six with Monte Hale. RKO will have one series of eight films starring Tim Holt, and United Artists will have six "Hopalong Cassidy" Westerns starring William Boyd.

Produced at costs ranging from $50,000 to $250,000, each of these Westerns has a potential market of between 7,000 and 8,000 playdates in this country, from which the producers may well realize a profit of from 50 to 100 per cent.

Down through the 44 years of their history the success of the Western picture has been built upon the elements of action and suspense, of hard-riding, justice seeking heroes, and on hints of romance.

The script of "The Great Train Robbery" incorporated a train holdup, a pursuit, a dance hall sequence and an escape. Since that time producers of Westerns have changed this plot but little. Occasionally they substitute cattle rustlers, land swindlers or crooked poliicians for the train robbers but other than that they hold to the proved formula.

No Heavy Romance

Since Westerns are primarily escapist, easy to understand and full of the great outdoors, their fans will not tolerate heavy romance. They want their knights in shining spurs to keep their minds on the business at hand—like tracking down the villains.

No producer knows this better than Republic, which, in its production of "San Fernando Valley" in 1944, permitted Roy Rogers to kiss the leading lady. Letters by the thousands poured into the studio from outraged fans protesting that their hero should succumb to the opposite sex while the outlaws of the picture ran around loose.

Despite the policy of sticking closely to Mr. Porter's original plot, the coming of sound offered a possibility which Western producers thought was worth a try. This was the introduction of singing cowboys and musical Westerns. In 1934 Republic introduced the singing, guitar strumming Gene Autry to the public in the picture "In Old Santa Fe." It was an experiment and no one was sure how the Western fans would greet this innovation. The public not only accepted the picture but clamored for more.

Since time is money and money is the all important element in the production of a series Western most of the pictures are produced close to home. Not far from Hollywood there are two excellent locations which have become the stamping ground for the outdoor action films—Owen's Valley, a four-hour drive from Hollywood, and the town of Chatsworth, less than 20 miles from the film capital. Between these locations producers have a choice of long flat prairie land, rock studded and rugged terrain, timberlands, hill country and snow capped mountains to provide a setting to fit any script and any situation.

Usually there can be found two or three different companies shooting as many different Western pictures on these locations and more than one tranquil scene of one company has been ruined because a posse from another production has ridden hell-for-leather in front of their cameras.

Requiring on an average from six to 15 days to shoot, production costs are kept to a minimum by using a skilled director who can shoot off the cuff without referring to a script. Costs are further reduced by ignoring costly retakes whenever possible and by utilizing nature's scenery.

Costuming Important

Producers of Westerns have another important way of keeping production costs down and that is the costuming of the star, which is the same in each film of a series. For publication the producers claim that a star's costume identifies him with the public. More confidentially they admit that if the star wears the same clothes in all of his pictures the scenes from older pictures can be easily cut into current productions, thus saving a substantial sum when the final costs are tabulated.

Because the Western has always been a sure-fire money maker at the box office veteran producer Harry Sherman plans to bring them right into the home. He intends to produce and release one 16mm Western feature a month with name players through a nationwide setup of 40 merchandising organizations and to be rented for home showings on a library card system at from $2.50 to $5 a night. Mr. Sherman feels that these films will not cut into local theatre business but, rather, will further whet the appetites of the Western fans.

• John Ford Believes That "The Fugitive" Is The Finest Picture He Ever Directed.

(Opening Boston Nov. 11 . . . Baltimore Nov. 12.)



JOHN FORD and MERIAN C. COOPER

present

ARGOSY PICTURES'

THE FUGITIVE

co-starring

HENRY FONDA

DOLORES DEL RIO

PEDRO ARMENDARIZ

with J. CARROL NAISH • LEO CARRILLO • WARD BOND
ROBERT ARMSTRONG • JOHN QUALEN

Screenplay by DUDLEY NICHOLS

Directed by **JOHN FORD**

Released by RKO Radio Pictures, Inc.

Associate Producer EMILIO FERNANDEZ *Cinematography* GABRIEL FIGUEROA

YOUR BOXOFFICE REMEMBERS these John Ford-Directed Hits!

*THE INFORMER • THE HURRICANE • STAGECOACH
*THE GRAPES OF WRATH • THE LONG VOYAGE HOME
*HOW GREEN WAS MY VALLEY • THEY WERE EXPENDABLE

**Academy Award Winner*

LATE REVIEW

Cass Timberlane

MGM—Leo the Lion Spawns a Lion

The House of Leo the Lion presents here a picture as outstanding among its kind as the king of beasts—and its kind includes all the kinds of entertainment films there are. This is Sinclair Lewis's novel of contemporary American life and its living, conveyed with consummate directness, simplicity and the common touch by producer Arthur Hornblow, Jr., director George Sidney, and scenarist Donald Ogden Stewart, and with Spencer Tracy, Lana Turner and Zachary Scott heading the cast full of marquee personalities whose shadows are made longer by their superb portrayals of characters totally within the experience and comprehension of everybody. It is without question one of the two or three best pictures of 1947, and quite possibly the top one.

Novelist Lewis' hero is a small town judge, who is played by Tracy with a skill and veracity that steady holder of Top Ten rank in MOTION PICTURE HERALD's annual Money-Making Stars poll of exhibitors well may regard as his best work. The Lewis heroine is played by Miss Turner in a manner to clinch permanently the fact first emphasized in "Green Dolphin Street" that she is an actress of first calibre. The Lewis heavy, as enacted by Scott, is no paper-thin villain, but a wholly plausible and quite widely prevalent type of smart young man. Performances backgrounding these are as natural as the daily doings of the people who live in your block.

The story deals maturely with such matters as marriage, divorce, temptation, fidelity, death, and the dispensing of justice, overdramatizing none of them. By the time the characters are brought to the point of dealing with fundamental matters they have been so clearly and firmly outlined in preliminary incident that they seem to be real people, and by then such frankness as is displayed in presenting incipient childbirth does not jar or shock. Although interest and treatment are steadily adult, it is family entertainment for all but the most juvenile.

Tracy, a judge and widower widely admired in the community, and linked by friendships with the country club set, falls in love with Miss Turner, a nice girl from the wrong side of the tracks and several years his junior, who returns his affection. When they marry, his socialite friends accept her as his wife, but she senses their concealed disapproval. Scott, a brilliant young attorney and friend of the judge, pays ardent but superficially friendly court to the judge's wife, but leaves for New York after the judge asks him bluntly what his attentions mean.

Following the death of a baby born to them, the judge and his wife go to New York, with intention to stay, but break when the judge, realizing he is running away from a court case involving his friends, insists on returning home. Scott, finding the wife determined to stay on with him, reveals his tawdry purposes, and she is injured in a car wreck. Taken home by her husband, who offers her a divorce if she wants it, she explains to him the emotions which have prompted her actions and they return to their small town life.

The picture is solid entertainment, solid box office merchandise.

Previewed at the Fox Wilshire theatre, Beverly Hills, where a mixed audience signified approval by sustained applause. Reviewer's Rating: Superior.—WILLIAM R. WEAVER.

Release date, not set. Running time, 120 min. PCA No. 12700. General audience classification.
Cass Timberlane .....Spencer Tracy
Virginia Marshland .....Lana Turner
Bradd Criley .....Zachary Scott
Tom Drake, Mary Astor, Albert Dekker, Margaret Lindsay, Rose Hobart, John Litel, Mona Barrie, Josephine Hutchinson, Selena Royle, Frank Wilcox, Richard Gaines, John Alexander, Cameron Mitchell, Howard Freeman, Jessie Grayson, Griff Barnett, Pat Clark

Famous Players To Study Taxes

by CHARLES J. LAZARUS
in Montreal

Concerned with the possible effect of future taxation on motion picture theatres, hidden and surface, Famous Players Canadian Corporation, largest circuit in Canada, has organized a special committee to study existing and possible new levies. Recently appointed, the committee is expected to work directly with other bodies of a similar nature throughout the Dominion.

Although theatres in the big cities are still showing healthy profits despite the stiff bite through taxes, exhibitors in smaller cities have been worried for some time now as to the possibility of new levies.

The Manitoba Motion Picture Exhibitors Association recently protested to Finance Minister Abbott against the continuance of the 20 per cent Federal amusement tax imposed during the war. In Quebec, the combined Federal and provincial tax reaches as high as 33 per cent on the admission. The Manitoba exhibitors claimed that with rising costs, the effect was felt keenly in the rural areas. Mr. Abbott's reply was that the matter was investigated fully before the last Federal budget was presented in March and that it was decided to let the matter stand.

In Ontario, plans for a proposed provincial levy were dropped recently, following protests of the labor unions. In Quebec, the Quebec Allied Theatrical Industries asked for relief, claiming that the taxes were the highest in Canada: two provincial levies above the Federal tax.

One of the main arguments given by the exhibitors in their attempt to get some alleviation is that theatre admissions have been raised only slightly in recent times compared to the increase in operating costs.

During the war, the provinces agreed to vacate certain taxation fields in order to give Ottawa more money with which to run the war. Although amusement taxation is not actually one of the disputed fields, settlement of other taxation disputes will likely decide exactly how much the entertainment industry will be counted on to help the country during this reconversion period.

Army to Release 52 Documentary Shorts in Reich

The Army is planning to spend $600,000 for the production of 52 documentaries for showing in the occupied areas, Brigadier General Robert S. McClure, head of the civil affairs division, eastern district, said in New York last week.

He also disclosed that while the number of American pictures set for distribution in Germany and Austria for next year would remain at 52, German production in the American zone, which this year turned out only about five or six films, would go up to a possible 25 annually within the next five years. The British zone will turn out about half that total.

From Three Sources

The documentary shorts will come from three sources and will be made to permit occupation authorities to maintain the prescribed "one feature, a documentary and a newsreel" diet for the civilian theatres under their command. Last year the Army itself produced only three documentaries and took the rest from shorts previously made by American companies for the domestic market.

The new documentaries will be of the kind that shows the people in the occupied areas the American way of life and will include such topics as "Life in the U.S." and "The American Woman." About 25 of the shorts will be made on contract by independent producers on the coast. Others will be shot by the Army in Germany and Japan and others still will be taken from the supply of available 16mm educational films. The pictures will be turned out in both 35mm and 16mm to permit the use of narrow gauge equipment of which the Army has ordered quantities for the American zone of Germany.

Want Color Films

"What we need most in Germany and Austria are color films," General McClure said. "To this day we have not shown a single Technicolor print there. The Germans like our product if it is good, but they would like to see films like 'Gone with the Wind' or the Disney films." The General stressed that he was anxious to have the independent producers distribute in the occupied areas and said that they could distribute through the Motion Picture Export Association "without being members—just by paying a small service fee."

The transfer from military to civilian operation in Germany and Austria ought to take place "any day now" he said, adding that about 100,000,000 blocked marks had by now accumulated to the credit of the American companies. German-produced films are available to anyone who wants them, the General said.

BRITISH PRODUCE 88 FILMS IN NINE MONTHS OF 1947

Consider 40 Top Bracket; Rank and Korda Lead in Product, Export Plans

by PETER BURNUP
in London

Board of Trade statistics disclose a slight but significant rise in the number of British feature films registered with the Board of Trade for the first nine months of 1947: 88 so far this year against 69 in 1946's first nine months.

Although the increase in part is attributed to a spate of cheaper offerings from promoters rushing hurriedly to advantage the likelihood of film shortages following on the American export embargo, critical viewing of the year's British output suggests that, of the 88 features, about 40 rate top-bracket and a prospect of export suitability.

American Release Is Planned for Seven

Plans are in being for American screening for these seven, contributed by various Rank Group members:

"Captain Boycott" (Launder and Gilliat), an imaginative recounting of Ireland's turbulence of the "80's," with Stewart Granger, Kathleen Ryan and Robert Donat.

"Fame Is the Spur" (Boulting Brothers), adaptation of Howard Spring's international best seller, revealing 60 crowded years of a political careerist, with Michael Redgrave.

"Uncle Silas" (Two Cities), an endeavor to revivify "Caligari" horrors in Mittel Europa mode, with Katina Paxinou and Jean Simmons.

"Holiday Camp" (Gainsborough), an extravaganza of life at those communal institutions where quantities of Britain's populace seek their mass-produced enjoyment.

"Jassy" (Gainsborough), Margaret Lockwood as a second-sighted Gypsy, in Technicolor.

"Master of Bankdam" (Dryhurst-Forde), spacious three-generationed saga of Yorkshire's woollen trade.

"October Man" (Two Cities), psychiatric "whodunit," with a John Mills performance heading the cast.

In varying states of readiness are two other Rank productions, David Lean's "Oliver Twist" and Sir Laurence Olivier's "Hamlet."

Promise Marks Korda Production Plans

Spectacular promise reinforced by shrewd planning marks the resurgence in the British field of Sir Alexander Korda's London Film company and its distribution affiliate, British Lion. (Korda's own films will be distributed in the U. S. by Twentieth Century-Fox.)



Sir Laurence Olivier, producing, directing and starring in "Hamlet," a Two Cities film for the J. Arthur Rank Organization, with Felix Aylmer, as Polonius.

Six Korda subjects are either ready for showing or well on the way.

"Man About the House"—it exploits a new young man, Kieron Moore—and "Mine Own Executioner," directed by Anthony Kimmins, lead the field.

In the cutting stage is "An Ideal Husband," the Oscar Wilde play. Shooting now are "Bonnie Prince Charlie," with David Niven; "Anna Karenina," with Vivien Leigh and Kieron Moore, and "Lost Illusions," with Sir Ralph Richardson and Michele Morgan.

Lined up for early work is the film transcript of Terence Rattigan's stage play, "The Winslow Boy," currently on the Broadway stage in New York.

Passing through a readjusting phase are the exporting schemes of the Rank Organization, hitherto looked upon as the practical monopolists of overseas motion picture trading. The Organization is engaged currently on a seemingly enormous production scheme.

Ready for British release are four pictures; in the cutting and editing stage, 10; in production, 11; in active preparation, seven.

20 Rank Pictures Are Currently in Release

Going the rounds of exhibition from Mr. Rank's General Films Distributors are around 20 other Rank-made films. That takes no account of what Mr. Rank calls his "curtain-raisers," inexpensively made pictures designed to fill the second-feature demand. There are three of those now ready.

And here comes in the phenomenal Sydney Box, controller of Mr. Rank's Gainsborough output.

This year he will turn in no fewer than 14 pictures with an average production cost of £110,000 ($440,000). Even a mediocre production with the immense Rank circuit resources is warranted to make a comfortable profit at that rate. And Mr. Box makes very few mediocre ones.

Associated British Lags In Its Export Program

Through force of circumstance entirely beyond its control, Associated British Pictures appears to lag behind in the export drive. But that is due solely to unanticipated delay in the reconditioning of the quite considerable Elstree studio and its affiliated Warner Brothers plant at Teddington.

Jack L. Warner announced many months ago an ambitious cooperation production design in which the Warner Hollywood organization and ABPC would be joint partners. Those plans will still be implemented as soon as the film plants are ready.

MGM has acquired at Elstree a studio generally claimed to be Europe's best. Although it has so far not started its own production activity there, it plans to star Deborah Kerr in "Good Queen Bess." Other Americans have utilized the plant, however. RKO set a high standard in its first production in collaboration with the Rank people. Twentieth-Fox has quietly turned out a useful line of product of its own. United Artists' David Coplan has promoted two films and has others lined up.

RANK PLANS 44 FILMS IN NEXT 12 MONTHS

London Bureau

J. Arthur Rank announced last weekend the biggest production program in the history of the British film industry. He will spend £9,250,000 ($37,000,000) during the next 12 months on 44 major features. He has 13 in production now, as against 8 a year ago. He plans, within the next year, to produce 13 at Denham, 9 at Pinewood, 14 at Gainsborough, 8 at Ealing and 6 B-bracket pictures at Highbury. He has 23 children's pictures in production now and 40 educational films. Quality would not be sacrificed, he said.

This is an Announcement

TO EVERY EXHIBITOR



The motion picture version of

GENTLEMAN'S AGREEMENT

has been completed!

This is the Laura L. Hobson story that first startled 20,000,000 readers in Cosmopolitan Magazine.

This is the novel that, for months, has been high among the best-sellers of the nation.

This is the motion picture created by the combined talents of:

MOSS HART, who did the screenplay.

ELIA KAZAN, who directed.

DARRYL F. ZANUCK, who chose this for his personal production.

GREGORY PECK, who plays Phil—

DOROTHY McGUIRE, who plays Kathy—

JOHN GARFIELD, who plays Dave.

20th CENTURY-FOX, at whose studios it was produced.

This is the announcement of the World Premiere

at the

MAYFAIR THEATRE, N.Y.

AND

APOLLO THEATRE, CHICAGO

Tuesday, November 11th

MGM PUSHES 16mm IN AUSTRALIA

by FRANK O'CONNELL
in Sydney

Seymour Mayer, general sales manager of Loew's International 16mm division, has made a survey of the 16mm field here and reported that his company will increase its 16mm program here and also will produce some short subjects for 16mm distribution.

Up until the present, 16mm has been practically confined to New South Wales, but prints are now going to all MGM branches here. According to Mr. Mayer, there are now 50 16mm situations here, all attracting new audiences. By the end of the 1947-48 season, there will be 200 situations, he said, and by the end of the 1948-49 season, 500.

MGM is at the present the only company in the 16mm field here. Columbia, however, is reported ready to send 16mm prints here and Warner Brothers, which has the 16mm field to itself in New Zealand, may soon start distribution here.

New Zealand's first 16mm circuit is underway now with headquarters at Napier.

▽

Tasmania has passed its uniform censorship legislation. The new act places film censorship in the heads of the Commonwealth Film Censor with the proviso that the State police the legislation. The new act includes control of children's matinees and all film advertising.

During the debate on the bill it was charged that picture interests did not realize their obligations to the public and were playing down to the lowest standards for the sake of profit.

▽

Queensland's Films Commission has had a large volume of business in its 16 months operation. Formed in May, 1946, the Commission has handled 210 applications for new theaters. Seventy have been granted, 18 refused, negotiations almost completed for another 13. The other 109 were held in abeyance; 83 of these involved erecting new buildings or alerting existing halls.

▽

Although the box office has been on the downgrade during the last week or so, "Best Years of Our Lives" has drawn packed houses since its opening a month ago. Another good performer was "Crossfire," which stayed for three weeks at the Emipre. "The Farmer's Daughter" stayed for six weeks at the Mayfair.

SOUTH AFRICA

by R. N. BARRETT
in Johannesburg

In proportion to its population, the Union of South Africa is now second only to the U. S. in the use of 16mm films for educational purposes. More than 1,000 schools, universities and other institutions use the 16mm projectors.

Natal University College has gone so far as to use 16mm films to instruct classes in film and dramatic criticism.

This large scale use of 16mm film is a comparatively new venture. It was given tremendous impetus by the war, when thousands of 16mm projectors provided entertainment and instruction for the troops.

ECUADOR

by H. ROMERO
in Quito

Quito's two theatre circuits will open new theatres soon. The Cadena circuit will open the Pichincha, a 1,200-seat theatre, next December. The Mantilla will open the Central, a 1,000-seat house, in January.

▽

Since January 1 only three pictures—"Humoresque," "Best Years of Our Lives" and "Nora Prentiss"—have been classified as first class shows by the Junta Censora. Such a rating means a discount of 25 per cent in the municipal tax.

TURKEY

by PHEDON NAZLOGLU
in Istanbul

American films retain their lead here with preference given to serious and large scale films, such as those based on historical novels or those which are biographies of famous people. This country, too, it fond of musical films and the best liked American actors are Errol Flynn, Gary Cooper, Alan Ladd, George Brent, Bette Davis, Ingrid Bergman, Betty Grable, and Joan Fontaine.

Where once French pictures led in popularity—to the exclusion of almost everything else unless dubbed in French—now English and Italian films are gaining in popularity.

Home production has increased during this past year.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Many local business men expect a curb to be put on sending money out of Mexico. The basis of this concern is that conditions that other countries are experiencing are increasing in Mexico and the necessity for conserving money at home is becoming more urgent. This was indicated by the Government's action of last July 11 when many articles were not allowed to be imported and many others were restricted.

Some film men believe that the anticipated money export curb is not far off and opine that it will occur swiftly and without warning, as did the ban and restriction on a large number of imports.

▽

The motion picture trade's own bank, the Banco Nacional Cinematografico, has reported granting loans, credits and discounts totaling $2,313,259.18 for the nine-month period ended September 30.

▽

Organization has been completed here of a new production company, Cinematografico Intercontinental. Carlos Santacruz Carral is the president; Mario Fernandez, manager.

▽

A special section of the directors' union has been organized for directors of pictures that are being dubbed in Spanish in Mexico.

▽

Congress is investigating the complaint of several picture and stage stars that the National Cinematographic Industry Workers Union has blacklisted them and prevented them from making personal appearances in any theatre in Mexico and kept their pictures from the screens.

Canadian Exports Rise and Imports Fall in August

While Canadian film exports during August rose $34,000 compared to exports for the same month in 1946, imports of films dropped from $284,000 during August of last year to $257,000 for August of this year. Exports during August totaled $229,000.

Figures supplied by the external trade trade branch of the Department of Trade and Commerce this week showed exports of $2,206,000 for the first eight months of 1947, compared to $1,752,000 for the same period last year. This year's figure, however, is still below the film export total recorded for 1938, the last peacetime year, which was $2,758,000.

Film imports into Canada for the first eight months of 1947 amounted to $1,837,000. This total is somewhat higher than the $1,711,000 figure recorded for the identical period in 1946.

Russia Now Dubbing Own Features in English

For the first time in the history of its industry, Russia is dubbing her own features in English. The first such feature to receive the treatment is the musical drama, "Russian Ballerina," which opened at the Stanley, New York, Wednesday, in the English subtitled version. The dubbed version will be released at a later date. One Russian picture has been English-dubbed in England; two have been English-dubbed in America.

Saturnia to Release Italian Features

Saturnia Film Distributing Corporation has opened offices in New York City for the importation and distribution of Italian features. Vicent Politano is president; Sal Di Gennaro, general manager. The company expects to import from eight to 10 pictures a year.

Form New Unit In Tennessee

A new exhibitor organization representing more than 100 Tennessee theatres in the section of middle and East Tennessee lying east of the Tennessee River beyond Nashville and to be called Tennessee Theatre Owners Association was formed last week in Knoxville. It will be affiliated with Theatre Owners of America.

A charter for the new organization was completed and a board of nine directors was named. The directors in turn elected the following officers for their first term; Walter L. Morris, of Knoxville, president; L. J. Pepper of Kingsport, 1st vice-president; L. P. Brichetto of Knoxville, 2nd vice-president; Emil Bernstecker of Knoxville, secretary-treasurer. K. C. Stengel of Nashville was appointed director on the board of TOA.

The board of directors, in addition to the officers, includes R. B. Wilby, Charles Colville, G. B. Odlum and James Harbison. Ben Kohler, Jr., was appointed legal council.

Short on Spastics Available

"And Now to Live," a 25-minute 16mm subject detailing the retraining method of treating spastic paralysis, has been completed by the Spastic Children's Foundation, 1307 West 105th Street, Los Angeles, by producer-director Melvin Sloan with the gratis cooperation of Hollywood studios, laboratories, unions and guilds.

END INQUIRY; "WILL BE BACK:" THOMAS

Committee Head Tells Air Audience, "Pressure Will Not Halt Quiz"

Washington Bureau

After nine days of hearing 39 witnesses, the House Un-American Activities Committee last Thursday abruptly adjourned the Hollywood hearings, but there were immediate promises from J. Parnell Thomas, chairman of the Committee, that the hearings would soon be resumed.

Mr. Thomas, in a broadcast over the ABC network Tuesday night, said the inquiry would be resumed "in a few weeks" when "high-salaried Communists and fellow travelers from Hollywood" will be subpoenaed.

"We are exposing Communism in Hollywood," he declared. "They would like to think that this is the end of this hearing and this investigation. Their activities are going to be exposed and they are going to be exposed for what they are."

He accused "the Communists, their dupes and the high-paid apologists of certain interests in Hollywood" of seeking to discredit the committee by attributing to it a desire to censor films.

In answer, Paul V. McNutt, counsel for the Motion Picture Association, released a statement to the press in which he declared: "We should like to make it crystal clear that, in defending the motion picture industry, we are in no way defending Communists or their work."

Mr. McNutt said Mr. Thomas had not proved that Hollywood features contained subversive propaganda and he accused the Committee of wishing "to leave an impression based on unsubstantiated charges."

Previously Mr. McNutt had hailed the end of the hearings as "a complete vindication of our position."

Rash of Headlines

The last day's testimony brought out a rash of newspaper headlines about Soviet agents and atom bomb secrets, but the relation of that testimony was indirect and only remotely linked to the film industry.

The committee failed to name the pictures which it considered to contain Communist propaganda. It also failed to make public its list of 79 persons the committee suspects of being Communists or fellow travelers.

At last Thursday's hearings Ring Lardner, Jr., and Lester Cole refused to tell the committee whether or not they were Communists and they were recommended to be cited for contempt of Congress, bringing the total recommended for contempt proceedings

"A Flop," Says Goldwyn

In New York last Friday, Samuel Goldwyn, one of those subpoenaed, but never called to testify, called the investigation a "flop." "The most un-American activity which I have observed in connection with the hearings," he said, "has been the activity of the committee itself."

Moscow newspapers on October 29 devoted two-column spreads to "civilian freedom" in the U. S., playing up the role of the 19 "unfriendly witnesses" in the hearings.

In Boston Monday Joseph W. Martin, Speaker of the House, defended the Congressional investigation and described the attacks on it as "propaganda." And in Manchester, N. H., on Monday, James F. O'Neill, national commander of the American Legion, defended the investigation.

Harry Warner Backing Food Collections

Harry M. Warner, president of Warner Brothers, announced at a Hollywood luncheon October 30 that he and his organization are backing the Friendship Train which will start November 7 on a transcontinental tour to gather food for Europe's needy. Speaking before representatives of press, radio and civic organizations, Mr. Warner pleaded for America to "speak through the hearts of men" in terms of food for free peoples.

WASHINGTON, D.C., HAS 705

A statistical summary of the Portland directory, another in a series of 31 theatre directories compiled by the Motion Picture Association in its census of U. S. theatres by exchange territories, was released this week.

WASHINGTON, D. C., EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity		Number	Seating Capacity
Theatres in operation*	705	433,478	Circuit-operated theatres#	360	267,801
Closed theatres**	23	9,814	Non-circuit theatres	368	175,491
Totals	728	443,292	Totals	728	443,292

Seating capacity of theatres now in operation, according to population groupings:*

Population	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
500,001 and over	2 (Balt.) (Wash.)	..	180	...	149,540	.....	831
250,000-100,001	2 (Richmond) (Norfolk)	4	52	232	37,870	187,410	728
100,000- 50,001	3	7	27	259	20,022	207,432	742
50,000- 25,001	7	14	46	305	33,848	241,280	736
25,000- 10,001	14	28	43	348	32,519	273,799	756
10,000- 5,001	18	46	38	386	22,834	296,633	601
5,000- 2,501	41	87	68	454	37,676	334,309	554
2,500 and under	216	303	251	705	99,169	433,478	395

* Excluding six drive-in theatres, total capacity 3,350 automobiles.
** Excluding three drive-in theatres, total capacity 665 automobiles.
A circuit is defined as "four or more" theatres operated by the same management.

"THE PICTURE OF THE WEE



And so it is . . . full of that heart-pull that made the movies the world's greatest entertainment!

Tenderness . . . honesty . . . sincerity . . . living . . . loving . . . laughter . . . tears and happiness with inspired performances by inspired cast!



DRIFTWOOD

ays

Jimmie Fidler

in his coast-to-coast ABC radio broadcast!



starring

TH WARRICK • WALTER BRENNAN
N JAGGER • CHARLOTTE GREENWOOD
NATALIE WOOD

the Delightful New Child Star

EROME COWAN • H. B. WARNER • MARGARET HAMILTON

al Screen Play by Mary Loos and Richard Sale • Directed by ALLAN DWAN

A
REPUBLIC
PICTURE

THE HOLLYWOOD SCENE

See Production Spurt On; "Lulu Belle" Is Started at Columbia

Hollywood Bureau

The promised production spurt for the final weeks of this year seems to have started as per prediction last week when 10 new pictures went before the cameras. However, eight films finished during the same period, making the production totals 38 shooting against the previous week's 36.

Columbia was in the van of activity with three starting. Most important was "Lulu Belle", starring Dorothy Lamour with George Montgomery, Glenda Farrell, Otto Kruger and Greg McClure. Rudy Mate is the producer, with Joseph Lewis directing.

Another, featuring Jan Kiepura, was "The Eternal Melody", with a cast including Janis Carter, Martha Eggerth, Sterling Holloway and Marc Platt. Gregor Rabinovitch is the producer, and newcomer to Hollywood from Europe, Carmine Gallone, is director.

Columbia Begins Filming "Adventures of Silverado"

The third of Columbia's starters was a Western, "The Adventures of Silverado", with William Bishop, Edgar Barrier and Gloria Henry. Phil Karlson is directing for co-producers Ted Richmond and Robert Cohn.

Two top budget pictures started at 20th-Fox, one of them, "Walls of Jericho", with Cornel Wilde. Opposite is Linda Darnell, with Anne Baxter, Marjorie Rambeau and Ann Dvorak in the main support cast. John M. Stahl is directing for Lamarr Trotti as producer.

The second was "Sitting Pretty", with Maureen O'Hara, Robert Young, Clifton Webb, Richard Haydn and Celeste Holm heading the cast. The producer is Sam Engel, with Walter Lang as director.

Paramount started Paulette Goddard in "Hazard". The director is George Marshall, with Mel Epstein as producer. A new Pine-Thomas film also got under way on that lot, "Hard to Kill". It marks the return of William Eythe to stellar roles. Opposite him is Barbara Britton. Frank McDonald is directing.

One of the top films on Universal-International's 1947-48 schedule, "Another Part of the Forest", was sent to the cameras. Fredric March and Ann Blyth are starred, with Dan Duryea, Edmond O'Brien and Florence Eldridge. Jerry Bresler produces, with Michael Gordon directing.

Don Castle started in Republic's "Madonna of the Desert. The support includes Don Barry, Lynee Roberts and Selden Leonard. George Blair directs for Stephen Auer.

Monogram started "Song of the Drifter", with Jimmy Wakeley, Patsy Moran and Gary Garrett. Lou Gray is producing, Lambert Hillyer directing.

Colman and Cukor May Team as Producers

Probably the next Hollywood personalities to enter the independent producer ranks will be Ronald Colman and George Cukor, reported discussing plans. Both worked together in the Kanin production for U-I release, "A Double Life", Colman as the star and Cukor as the director. . . . Hal Wallis announces that he has scheduled four pictures to start between December 1 and early Spring. Two will be put into work during December. All will be for Paramount release. First will be "Sorry, Wrong Number", with Annatole Litvak as director. Following will be "Be Still, My Love", to star Barbara Stanwyck. . . . Universal announces the first exploitation tieup ever effected between a major studio, a publishing house and the Book of the Month Club. It will be for "Gus the Great", current best seller which U-I will produce. . . . Monogram has set four pictures for release during December—a new Charlie Chan, "The Chinese Ring", "Jiggs and Maggie in Society", "Gun Talk" and Betrayed", in that order.

For what they claim to be one of the most productive periods in the company's history, RKO Radio currently has 15 features and three short subjects in the cutting rooms, with five other big ones filming. . . . Enterprise will title Harry Sherman's production, starring Joel McCrea, Frances Dee and Charles Bickford, "They Passed This Way." It was the title of the original Eugene Manlove Rhodes novel. M-G-M will send their Technicolor musical, "Easter Parade" to the cameras November 17.

RKO, Rank to Make a Second Joint Picture in England

RKO Radio announces that the studio will make its second picture, in association with J. Arthur Rank, in England. The title is "The Captain Was A Lady". William Pereira will produce. . . . Monogram has purchased an original musical, "Radio Rhythm" for inclusion in their 1947-48 release program. The screen story will feature top radio entertainers and bands. . . . Jean Hersholt, president of the Academy of Motion Picture Arts and Sciences, has been given an honorary membership in the British Film Academy, recently founded in London.

Frank Loesser is at MGM as associate producer of the musical, "Neptune's Daughter", to be produced by Jack Cummings, with Esther Williams as star. . . . MGM has also set Victor Saville to direct "Vespers in Vienna", which Carey Wilson will produce. . . . Veteran scenarist, Harry Kurnitz, will produce as well as write "The Story of Eddie Cantor" for Warners. . . . Columbia has signed Lew Landers to direct another

STARTED

COLUMBIA
Lulu Belle
The Eternal Melody
Adventures of Silverado

MONOGRAM
Song of the Drifter

PARAMOUNT
Hazard
Hard to Kill

REPUBLIC
Madonna of the Desert

20th-FOX
Sitting Pretty
Walls of Jericho

UNIVERSAL-INTERN'L
Another Part of the Forest

COMPLETED

COLUMBIA
Song of Idaho
The Return of October

MGM
B. F.'s Daughter

PARAMOUNT
Speed to Spare (Pine-Thomas)

REPUBLIC
Old Los Angeles

20th-FOX
You Were Meant for Me

WARNERS
Christopher Blake

INDEPENDENT
The Flaming Forest

SHOOTING

COLUMBIA
The Fuller Brush Man

EAGLE LION
Mickey

ENTERPRISE
So This Is New York

MGM
The Big City
Hills of Home
State of the Union (Liberty)

MONOGRAM
Smart Woman

PARAMOUNT
Connecticut Yankee
The Long Gray Line
Sainted Sisters

RKO RADIO
Velvet Touch
Mr. Blandings Builds His Dream House
Joan
Mystery in Mexico
Berlin Express
Arizona Ranger

20th-FOX
This is the Moment (Lubitsch)
Deep Water
Ballad of Furnace Creek
Call Northside 777

UNIVERSAL-INTERN'L
Casbah
All My Sons

WARNERS
Up in Central Park
Winter Meeting
Adventures of Don Juan
Johnny Belinda
April Showers
To the Victor

of their "boy-and-dog" screen stories, "My Dog Rusty".

Back to the studio where he made some of his most memorable films, Warners, goes Gary Cooper. Jack L. Warner last week signed Cooper to a long term contract. . . . David O. Selznick's latest star import from Sweden, Alf Kjellin, has been given a new name for the American screen, Christian Kelleen, and will make his American bow in "Tender Is the Night," which will star Jennifer Jones.

Barbara Hale, young RKO star, has been teamed with Arthur Kennedy in that studio's production of "The Window". . . . Chill Wills goes to Paramount for an important part in "The Sainted Sisters", which Richard Maibaum is producing. . . . The same studio also signed Alan Napier for a role in the Bing Crosby film. "A Connecticut Yankee", currently filming. . . . Lon Chaney, Jr., will portray a "heavy" in "Sixteen Fathoms Deep", which Arthur Lake will produce for Monogram release. . . . Florence Bates joins the cast of Warners' "Winter Meeting".



OUT OF THE BLUE, a policeman, surprises Turhan Bey, George Brent, and Virginia Mayo, in Eagle Lion's picture, "Out of the Blue". With Bryan Foy in charge of production, Isadore Goldsmith produced and Leigh Jason directed the picture. It is available for screening now.

Says Workers Lack Enthusiasm

by WILLIAM R. WEAVER
Hollywood Editor

Neither external pressures nor internal repercussions account so directly for the monotony of product, qualitatively speaking, as the change of the personnel's attitude toward the job, according to director George Marshall, who's been directing pictures since his first feature—a Harry Carey Western—came off the line in 1915. In far too many instances today the people engaged in making the pictures just haven't got their hearts in their work, he says, and he tells some of the reasons.

Mr. Marshall said his serial production of "Perils of Pauline" demonstrated some of the points he makes. It presented a collection of characters engaged in production, from producer to would-be actor, who were headlong and haphazard about what they were doing, but were unanimously eager and enthusiastic. This eagerness and enthusiasm began to taper off about 10 years ago, Mr. Marshall observes, and at this reporting is pretty well spent.

Once Were Enthusiastic

Time was, he says, when everybody connected with the making of a picture bore down as if his life depended on it and he loved it. They were on the set or location site long before starting time, and stuck around long after the day's work was done, talking it over, making suggestions, proposing improvements devising short cuts. There was no departmentalization to speak of, and a grip or a star might offer as much as a writer or director. This unanimous enthusiasm was inevitably reflected in the product and although the product was about as good and bad as it is now, proportionately, it was never dull. Dullness is the chief flaw in today's over-all output, according to the director.

Departmentalization and specialization have taken toll of the spontaneity with which picture people used to attack their assignments, Mr. Marshall says, but other developments have operated no less detrimentally, although in themselves beneficial to the persons most directly concerned. He cites the change in the working conditions of extra players, who used to report made up and ready for an eight-hour day but now, under prevailing contracts, report to makeup departments ready to be made up, a process sometimes taking as much as four of the eight working hours. The effect of this and similar "machining" of the processes of operation is to minimize the personal interest of the worker in his work.

Hits Script Approval Plan

The same sacrifice of sparkle accrues indirectly, according to Mr. Marshall, from the modern practice of granting right of script approval to principal players and, in many cases, to principal players' agents. Implicit in this practice is a degree of revision, often running to fantastic extent, and implicit in repeated revision is dilution of story content, distortion of narrative, imbalance of one kind and another always costly in terms of audience satisfaction.

However, Mr. Marshall is not dismayed by the prospect of having to make high grade pictures for less money. He says it can be done, preferably by starting with the choice of story properties, and the necessity of doing it may in fact turn out to be the stimulant required to restore all hands the personal enthusiasm for their work which vanished during the lush years of motion picture production during the war.

Continue Advanced Prices On "Unconquered": Reagan

Cecil B. DeMille's "Unconquered" will continue to be shown on an advanced admission price policy, Charles M. Reagan, Paramount vice-president in charge of distribution, announced last week.

The Paramount sales head also said "Road to Rio," starring Bing Crosby, Bob Hope and Dorothy Lamour, would have its national release December 25. He announced a series of sales meetings with divisional and branch sales managers this week. to expedite plans for booking "Unconquered" and to complete release plans for "Road to Rio."

E. K. O'Shea, Paramount sales executive, accompanied Mr. Reagan. The first meeting took place last week when Mr. Reagan met with Hugh Owen, eastern and southern division manager, and branch managers in New York. On Tuesday Earl Sweigert, mid-eastern division manager, and his branch heads met in Pittsburgh. A meeting with James J. Donohue, central division manager, and branch managers was to have taken place Thursday.

"Fabulous Texan" Premiere Held in Austin, Texas

The world premiere of Republic's "The Fabulous Texan" was held Wednesday night at the Paramount theatre in Austin and, in honor of the opening, Mayor Thomas Miller proclaimed Fabulous Texan Day. Attending the premiere were Governor Beauford H. Jester, General Jonathan M. Wainwright and others, while the company was represented by James R. Grainger, executive vice-president and general sales manager, and Walter L. Titus, vice-president and southern division manager. The opening was heralded with a parade and several broadcasts. The picture stars William Elliott, John Carroll and Catherine McLeod.

ALBANY

The controversy over "Forever Amber" occupied the spotlight here. The Troy *Record* papers, which control the daily field in that city, refused to take copy for a week's engagement of the film at the Troy and in Utica usherettes at the Olympic took a voluntary "vacation" during the run of the picture. Troy is about 85 per cent Catholic. . . . Harry Lamont, president of Lamont Theatres, has been elected president of the suggested Albany chapter of Theatre Owners of America. . . . "Red Stallion" came to the Grand after the house played "Welcome Stranger" for a week on a moveover from the Palace. . . . Exhibitors on Film Row: Dave Rosenbaum, Elizabethtown; Sylvan Leff, Morris Slotnick and George Smith, Utica; George Thornton, Saugerties; G. Daytor La Pointe, Chatham; Sam Davis, Phoenicia; Isadore Bernstein and Julius Perlmutter, Schenectady; Mrs. Jean Burgess, Ravena, and Mrs. Christopher Buckley, Bennington.

ATLANTA

Visitors on Film Row: C. R. Regan, Selma; C. R. Morgan, Union Springs; James Clay, Milstead and Conyers; Charlie Durmeyer, president, Southern Automatic Candy Co.; E. E. Whitaker and Jack Dumestre, back to their offices after attending the national officers meeting of the Variety Club in Tulsa, Okla. Others visitors in were Carl Floyd and Luckie Stein Floyd and Stein theatre circuit, and R. E. Hooks, the Hook circuit in Ala. . . . Guy A. Kenimer, head of the construction department, Florida State Theatres, says they will build a modern suburban theatre in Jacksonville at a cost of $250,000. . . . C. S. Pitman announces that he has sold his theatre in Chipley, Fla., to Frank Sharpless of Atlanta. . . . The Bijou Theatre Company has added another theatre to its circuit—the Ritz, Wilson, N. C. . . . Martin Theatres will construct a new drive-in in Columbus, Ga.

BALTIMORE

Fine autumn weather for week beginning October 30 and patronage good. Keith's held "Unconquered" for a third week to good business at $1.20 top. New theatre held "Forever Amber" for a splendid second week at $1.20 top. Stanley went into a good second week with "Dark Passage." Mayfair had a good second week with "Golden Ear Rings." Century opened up good with "The Lost Moment." Little rather good with return engagement of "Open City." Town very good with "Magic Town." Hippodrome brought back "Gunga Din," offering with vaudeville acts. Roslyn and Times had a nice opening with "Shoot to Kill," plus "For Whom the Bell Tolls." . . . Baltimore *Morning Sun* said editorially: "As an investigation, Congressman Thomas' show is justified. As persecution, it is not."

BOSTON

With rain solving the major fire threats throughout New England, attention concentrated on the current Hub controversy over "Forever Amber" which is currently doing turnaway business at the Paramount and Fenway theatres here. The two 1,700-seat



houses are expected to break all records with "Amber," despite upped prices and the ban on the film imposed by Archbishop Richard J. Cushing. "The Foxes of Harrow" started slowly at the Metropolitan but business built steadily over the weekend to promise above average receipts for the week. "Fun and Fancy Free," playing a second week at the Memorial, was hurt by the long lines of fans waiting to get into the nearby Paramount to see "Amber," dipping receipts below average. Business generally looked to be on the upbeat. . . . Independent Exhibitors voted to hold a New England convention next year and appointed a committee to study the matter. W. E. Mitchell was elected chairman of a committee which includes Julian Rifkin, James Guarino, and Maurice Safner. . . . Loew's State and Orpheum Spook Show held on Hallowe'en night proved a big click for the second year. . . . "Henry V" due for a limited engagement at the Kenmore theatre starting November 19. . . . Jack L. Warner, Jr., here to learn the business under the tutelage of Bill Horan.

WHEN AND WHERE

November 18 – 20: Associated Theatre Owners of Indiana convention at the Hotel Antlers, Indianapolis.

November 19: Annual dinner of the Picture Pioneers at the Hotel Plaza in New York City.

November 21–24: Allied Theatre Owners of the Gulf States convention at the Jung Hotel, New Orleans.

November 24–25: Associated Theatre Owners of Texas annual convention in Dallas, Texas.

November 24–25: Allied Motion Picture Theatre Owners of Pennsylvania annual convention at the William Penn Hotel, Pittsburgh.

November 29–30: Allied States Association national board meeting in Milwaukee.

December 1–3: Independent Theatre Owners of Wisconsin and Upper Michigan annual meeting at the Hotel Schroeder in Milwaukee.

CHARLOTTE

A $50,000 open air theatre will be opened in the spring at the intersection of highways 29 and 73 near Concord, N. C. This drive-in will accommodate 400 cars and will be operated by D. H. Jarrigan and A. J. Biggart of Lancaster, S. C., and R. G. Covington of Greensboro, N. C. . . . Jerry Blackwelder, box office clerk at MGM, has resigned to go to Film Classics. . . . The Variety Club of Charlotte has prepared an attractive program for celebrating its seventh anniversary November 17 at the Hotel Charlotte. . . . Hoyle and Dwight Dwiggins and A. A. Mitchell, of Kannapolis, will make another request for permit to build a theatre at Kannapolis. They have been turned down previously.

CINCINNATI

"Forever Amber" is proving highly popular with local film patrons, and racked up a record gross on its opening week at the RKO Palace, before moving to the RKO Capitol for a second and succeeding weeks. . . . The new Film Classics branch has been established here by Sam Wheeler, sales manager, with L. F. Bugie as branch manager, David Stenger, salesman, and Al Hope, office manager and booker. Mr. Stenger was formerly with 20th Century-Fox and Mr. Hope came from the MGM office. . . . Manny Weiss has resigned as West Virginia salesman for Eagle Lion. . . . Charles Yocum, local business man, has purchased the Lenox theatre, in Springfield, Ohio, and leased the Southern theatre there. E. Brewster, Lenox manager, will also be in charge of the Southern Chakeres Theatres, with headquarters in Springfield, has appointed David Sawyer as advertising director for the circuit's houses.

CLEVELAND

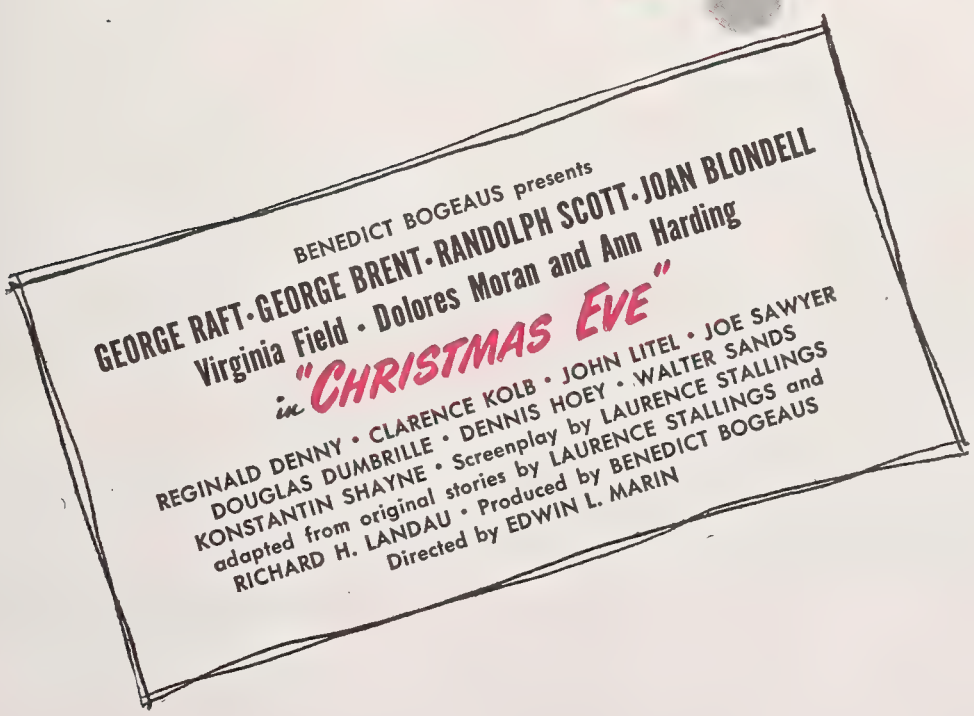
That Clevelanders are willing to pay advanced prices to see big pictures is proven by the heavy attendance at Loew's Stillman and the RKO Palace for "Unconquered" and "Forever Amber," both currently in their second weeks. RKO Palace reports attendance for "Amber" is not affected by Bishop Hoban's letter to all priests of the 196 Catholic churches in his Diocese, urging members to fulfill their pledges to the League of Decency. . . . Frank Gross' 1,800-seat Broadvue is the first independent local theatre to sign up for 21-day availability. He starts the policy November 9 with "Mother Wore Tights." Similar deals have also been concluded with Warners who have introduced the 21-day availability policy in the Vogue, Uptown and Variety theatres. . . . Ernest Schwartz, president-secretary of the Cleveland Motion Picture Exhibitors Association, led the opposition in a half hour debate over WGAR on the Daylight Saving issue. . . . I. J. Schmertz, 20th-Fox branch manager, is confined to his home by illness. . . . Sam Galanty, Columbia district manager was a visitor. . . . Don McGregor is out as local RKO exploiteer in an economy move combining the Cleveland and Detroit areas, with Bob Haley of Detroit taking over for both exchange areas. . . . Peter Bayes succeeds George Bennett as Eagle Lion exploiteer covering Cleveland, Cincinnati and

(*Continued on page 32*)

IT'S "CHRISTMAS EVE" IN PHILADELPHIA!

......"CHRISTMAS EVE" HAS OPENED AT THE EARLE THEATRE, PHILADELPHIA, TO THE BIGGEST UA BUSINESS IN TWO YEARS, AND IS HOLDING OVER FOR A SECOND SENSATIONAL WEEK!

Keep your eye on this UA moneymaker opening immediately in ...



PHILADELPHIA	WORCESTER
RICHMOND	SYRACUSE
WILMINGTON	AKRON
ROCHESTER	CLEVELAND
INDIANAPOLIS	TOLEDO
LOUISVILLE	PITTSBURGH
KANSAS CITY	ST. LOUIS
HOUSTON	BUFFALO
NEW ORLEANS	COLUMBUS
ATLANTA	BRIDGEPORT
NASHVILLE	NEW HAVEN
MEMPHIS	SAN FRANCISCO
CANTON	LOS ANGELES
DAYTON	MILWAUKEE
HARRISBURG	CHICAGO
READING	WASHINGTON
BALTIMORE	CEDAR RAPIDS
NORFOLK	WATERLOO
PROVIDENCE	OMAHA
BOSTON	SIOUX CITY
SPRINGFIELD	ATLANTIC CITY

(*Continued from page 30*)

Detroit. Bennett resigned to returned to newspaper work. . . . Local Variety Club will hold annual election of officers on November 22.

COLUMBUS

Faced with competition from the rainy weather, Ohio State and high school football, stage attractions at the Hartman, Hallowe'en parties and even a free concert by the Columbus Philharmonic orchestra, local theatres had none too plentiful returns. Ban forbidding Catholics to see "Forever Amber" at the Palace had little visible effect. The disputed picture went to the Grand for four additional days after a full week at the Palace. The Palace followed with "Something in the Wind," the Ohio had "Nightmare Alley" and the Broad brought in "The Other Love." Average or less grosses were recorded generally. . . . Charlotte Schall, assistant film reviewer, Columbus *Dispatch,* won the $10 second prize offered for reviews by the Ohio Newspaperwomen's Association. . . . Kingdom, Grove City, has been changed to the Grove and is now operating on a seven-nights-a-week policy.

DENVER

Film Classics buys Denver, Salt Lake City from franchise owner Film Classics Intermountain, composed of William Agren, Milt Hossfeld, and Rovert Garland. . . . C. E. McLaughlin, Ritz, Las Animas, Colo., up and around after two-months' illness. . . . Sam Langwith, owner, Western Service & Supply Co., sells Mines, Idaho Springs, Colo., to Smith & Reed, who operate in Wyoming and Nebraska. . . . Harold E. Wilson, owner Chief, La Veta, Colo., opening 155-seat Star, Gardner, Colo. . . . Charles Barnes putting films into Crook, Colo., via a new 300-seater. . . . Bess Tharp, Loveland, Colo., formerly in theatre business in Ouray, Colo., later in mortuary business, planning to go back to her Ouray location. . . . W. F. Aydelotte opens his Trail, Ft. Collins, Colo. . . . Charles Schaffer opening 300-seat Pastime theatre at Broadus, Mont., on November 15.

DES MOINES

"Magic Town" at the Orpheum was best grosser here last week. The picture, being held over, did 25 per cent better than its competitors at the downtown houses. . . . The Co-ed, Fairfield, is being closed for three weeks for redecoration. Co-ed pictures will be shown at the Rex. . . . Shares in a new theatre at Ruthven are being offered at $100 each. Iver Holmgren is president of the stock company. . . . Pouring of concrete for Denison's new theatre has begun. . . . Work has begun on a new theatre in Urbandale, a suburb of Des Moines. . . . Proceeds from two showings of "Little Mister Jim," expected to total $2,000, will be turned over to the Remsen, Iowa, Youth Benefit movement by Mr. and Mrs. S. R. Nothem, Vogue theatre owners there. . . . A memorial theatre building will be erected at Glidden soon. Funds for the new house were raised by subscription through the American Legion. . . . Mr. and Mrs. Fred Shadley have been named managers of the Winfield, Winfield. . . .

THE NATIONAL SPOTLIGHT

HARTFORD

Lou Cohen, Loew's Poli, Hartford, manager, and Mrs. Cohen are noting their 28th wedding anniversary. . . . Warren Hills has resigned as assistant manager, M & P Allyn, Hartford. . . . M. and D. Theatre Operating Co., New Haven, and Carl-Art Management Corp., New Haven, have filed certificates of organization with Connecticut's Secretary of State. Stell J. Garan is listed as M. and D. president, while Lewis Ginsburg and Bernie Levy are named as president and treasurer, respectively, of Carl-Art. Ginsburg and Levy are associated with Amalgamated Theatres of New Haven. . . . Vincent Capuano is new assistant manager of the Warner Brothers theatre in Bridgeport, Conn.

INDIANAPOLIS

A state teachers' convention here the first two days of the last film week helped business generally, but "Forever Amber" zoomed to a lofty $34,000 at the Circle under its own power, earning a holdover. It was scaled at advanced admissions. "It Had To Be You" took a good $14,000 at Loew's and "Desert Fury" a par $12,000 at the Indiana. . . . Fire in the basement at the Indiana Monday produced a lot of smoke, but no great damage. . . . Syndicate Theaters, Columbus, Ind., have taken over the Gibson at Batesville from Mrs. Ora Meisner. . . . Bob Haley, RKO exploiter at the local branch for the past year, has been transferred to the Cleveland-Detroit territory. Hugh MacKenzie, now in Cincinnati, will look after Indianapolis. . . . The Warner Club gave a Hallowe'en Party of the Variety Club Saturday night.

KANSAS CITY

Several theatres had special Hallowe'en shows. Although rain cut down attendance some, attendance was not unsatisfactory. . . . Commonwealth Theatres honored Miss Gretchen Brown at a party last week for her 30 years with the industry. For the past 17 years she has been secretary to C. A. Schultz, Commonwealth president. . . . Carl Presley, Madison theatre, Huntsville, Ark., died October 23. . . . Collins Riley has joined Eagle Lion at Kansas City. . . . Norris R. Cresswell will have charge of an office to be opened here December 1 for Selected Pictures, Inc. . . . Marie Slatkoske is back at Screen Guild as booker-office manager.

LOS ANGELES

Jack Kolbo, city manager for Everet Cummings theatres in Downey, is back on the job after a major operation. . . . The San Clemente theatre, in San Clemente, has been taken over by the Western Amusement company from Steve Chorak. . . . Bruce Miller has joined Monogram as salesman. . . . Ed Jones, RKO booker, has been transferred to the San Francisco office as head booker. . . . Mel Hulling, San Francisco Monogram franchise holder, was a visitor on Film Row. . . . Jack Sheriff, former booker for Harry Rackin, is now with Co-operative Theatres. . . . Exhibitors seen on Film Row: Lew Goldberg, San Pedro; Bill Knotts, Monrovia; Frank Valuskio, Buena Park; Grover Smith, Glendale; Sid Kurstin, East Los Angeles; Jack Lowenbein, San Diego; Ford Bratcher, Riverside; Harry Weinberg, Hollywood; Charles Michelsteter, Los Angeles.

LOUISVILLE

The Pike theatre at Murfreesboro, Tenn., has a new enamel front, structural glass ceiling and walls and a new ticket booth. The foyer has also been redecorated. . . . M. J. Snook has purchased new sound equipment for his Griffith theatre at LaGrange, Ky. . . . Foster Lane is building a theatre at Williamsburg. . . . Film Row visitors: C. O. Humston, Lawrenceburg; A. N. Niles, Eminence; Paul Sanders, Campbellsville; Sam Giltner, New Washington; Ed. L. Ornstein, Marengo; R. H. Robertson, Springfield; Rodger G. Davis, Lancaster; Ben Reeves, Stanford; Oscar Hopper, Lebanon; J. F. Carnahan, Manchester; James Howe, Carrollton, and Ralph Rundiff, Liberty. . . . All officers of the Louisville Park Theatrical Association have been reelected. . . . William Adcock's 200-car drive-in has been closed and may seek a new location next season. . . . "Forever Amber" has been held at the Rialto for a second week at tilted prices. "That Hagen Girl" was at the Mary Anderson. "Red Stallion" coupled with "Saddle Pals" was at the Strand and "Christmas Eve" and "Blonde in the Dough" at Loew's.

MEMPHIS

A week of rain and stormy weather cut down first run theatre attendance. Loew's State held on to "Forever Amber" for a second week of good business at advanced prices. Loew's Palace opened with fair attendance on "Secret Life of Walter Mitty." Malco reported slightly better than average attendance at "Slave Girl." Warner showed "That Hagen Girl" to a fair house. Ritz had "Swamp Water" and Strand "13th Hour." . . . Mid-south exhibitors booking on Film Row included Orris Collins, Paragould; F. Adams, Coldwater; W. C. Kroeger, Portageville; Mr. and Mrs. J. C. Lowery, Russellville.

MIAMI

By the time the Christmas rush is on, a new link in the growing circuit of Claughton theatres throughout Miami will be show-

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ing first run pictures. Mrs. L. C. Claughton is owner of the theatre, to be named the Embassy. The seating capacity will be 1000 seats. . . . Another first showing in Florida is scheduled at the Flamingo on Miami Beach, the pictures being "Escape From Yesterday" and "Journey Together." . . . "Wild Harvest" is currently showing at the Sheridan, Paramount and Beach, while "Forever Amber" is still showing at advanced prices at the Town, Surf and Mayfair theatres. . . . "Nightmare Alley" at the Miami and Lincoln is doing very well. . . . The Olympia is showing "Fiesta." "Cry Wolf" is at the Paramount and "Down to Earth," a Columbia picture starring Rita Hayworth and Larry Parks, at the Capitol.

MONTREAL

"Gone With The Wind" sailing full speed ahead in fourth week at Loew's and "Mother Wore Tights" good for a repeat stanza at the Palace. . . . "Slave Girl" at Capitol and "Time Out of Mind" at Princess only so-so at box office. . . . Last Saturday's business dented by All Saint's Day, a French Catholic holiday. . . . "Stone Flower," new Soviet color film set for His Majesty's showing for four days. . . . Larry Druxerman, formerly with Empire-Universal at Montreal, named sales representative for the Selznick Releasing Corporation in Quebec and Maritimes. . . . A permit for a new theatre in suburban Westmount (at Montreal) and good for six months will lapse shortly, officials indicate, if there is no action on it by the promoters. . . . Another Westmount theatre, the town's first by the way, is doing well for William Lester of United Amusement.

NEW ORLEANS

Jules Chapman, assistant general sales manager for Film Classics, has announced the appointment of Milton Dureau as New Orleans branch manager. Mr. Dureau was formerly branch manager for PRC and Eagle Lion. Mrs. Mamie Lass, also a former employee of Eagle Lion, will be employed in the new office of Film Classic. The Poche theatre opened November 2 with a stage show and, the following day, showed "Nicholas Nickleby." . . . Stanley Taylor, who operates the Crosby, Liberty and Gloster theatres in Mississippi, was a Film Row visitor last week.

OMAHA

Theatre receipts here stayed near average last week. . . . Theatres at Norfolk, Neb., opened their doors for five hours of free shows on Hallowe'en. . . . R. D. Goldberg, head of the circuit bearing his name, says that in 1948 he will build a 1,800-seat house here costing $800,000. . . . Richard L. McTague has set December 31 as opening for his new Iowa, Dennison, Ia. . . . . Marcella Carlsen and Olga Taylor are new at United Artists. . . . Regina Molsee, 20th-Fox, heads the Community Chest drive along the Row. . . . Allan Kohan, Goldberg Theatres advertising and publicity chief, has quit to enter business for himself. . . . O. D. Johnston succeeds Philip Miles as manager of the Lake theatre at Lake View, Ia.

THE NATIONAL SPOTLIGHT

PHILADELPHIA

Business at the downtown houses, more competitive with the reopening of the Erlanger, has taken a turn to the better with top business reported for "The Outlaw" at the Erlanger and "Forever Amber" at the Fox. Warners' Earle, away from the first run colony of houses and continuing with straight pictures instead of resuming vaudeville, is still trying to hit a real stride, and following the current run of "Christmas Eve" will try a double feature bill with "Adventure Island" and "The Arnelo Affair." . . . The Lincoln drive-in will close down next week. . . . David Moliver announced he is withdrawing from the premium business to devote all his time to his independent Principal film exchange and to his theatres. . . . Eddie Rosenbaum has resumed his firm exploitation activities for United Artists here. . . . Harry Dressler, salesman at Screen Guild, resigned to join SRO. . . . Frank Mack, manager of the Ace, Wilmington, Del., announced that remodeling of seats will get underway this week. . . . Managerial changes at the Warner theatres were announced. Jack Keefer, assistant at the Stanton, moves to the Keystone with Stanley Slevin coming in from the Earle to replace him. Ted Shulski moves to the Earle post. G. Earl Smith returned to his managerial post at the Ritz in Wilmington, Del., upon the return of Earle G. Finney to the Savoy there, George Rudloff, who held the Ritz post, goes to the Queen as assistant manager. At the Grand, also in Wilmington, Ralph Borroto comes in as assistant manager.

PITTSBURGH

Russ Zebra has been appointed office manager-booker of the local Monogram exchange. . . . Betty Miller and Twentieth Century-Fox office have parted company after 27 years, her post of office manager having been discontinued. . . . "Forever Amber," in its first week at the J. P. Harris theatre, established a new record for receipts at $38,000. The previous record was held by "Leave Her to Heaven." . . . Of the eleven original members of the Variety Club, nine still reside in this district. . . . They are John H. Harris, J. T. McGreevey, James G. Balmer, George Lai, Jack White, Dave Brown, John Morin, and Ralph Harrison. Special tribute was paid to them at the Variety Club's Twentieth Anniversary Banquet. . . . Sam Fineberg is the new Chief Barker for the Variety Club heading a slate which includes Ben Steerman as first assistant, Bert Stearn as second assistant, George Eby as treasurer, Al Weiblinger as secretary and Pete Dana, Carl Dozer, I. Elmer Ecker, Sammy Speranza, Tom Troy and John Walsh as directors.

SAN FRANCISCO

Under the guidance of the San Francisco Exchange, Favorite Films Corporation has opened branch offices in Portland and Seattle. Moe Kerman, president, planed to town this week for conferences with his local representatives. . . . Film Classics exchange has acquired the services of Harry Weaverling from MGM. . . . The photoflash show sponsored by the press photographers, to be held in addition to the regular stage show at the Golden Gate theatre, is almost a sell-out, with all seats reserved. . . . Henry Herbel, Warners western district manager, was a brief visitor.

SEATTLE

The Varsity theatre in the city's university district inaugurated its first run foreign film policy with showing of Noel Coward's "This Happy Breed." "Welcome Stranger" ended its sixth week at the Liberty and is now almost to the halfway mark of "The Jolson Story," which set an all-time city record at the Liberty earlier this year. "Down to Earth" completed its fourth week at the Blue Mouse, and "Foxes of Harrow" its third at the Music Box. "The Bachelor and the Bobby Soxer" had a dual opening at the Paramount and the Music Hall. . . . Don Hiatt, who resigned as booker after 17 years at MGM, was honored by MGM employees at a dinner. . . . Bill Englen, salesman for RKO-Radio, resigned after seven years' service with the company. . . . Out of town exhibitors on Film Row were: Paul Erickson, Wilbur; Sid Dean, Tacoma; Mrs. Van Gortel, Twisp.

TORONTO

Toronto is having a full share of film road shows at regular theatres with "Forever Amber" playing the Famous Players' Imperial, "Duel in the Sun" at Loew's and "The Best Years of Our Lives" at the Odeon Fairlawn. For these engagements, performances are being presented continuously and the advanced-price scales are identical, 75 cents for matinee hours and $1.20 at evening shows. Previously, "Gone With the Wind" had played four weeks at Loew's theatre at prices slightly above the regular scale while "The Best Years of Our Lives" is completing its eighth week at the Fairlawn. . . . "Dear Ruth" continued for a fourth week at both the Tivoli and Eglinton theatres and the British picture, "Quiet Weekend," is drawing the arty crowds to the Internaional Cinema in its fourth week. . . . Canadian Odeon has opened its long-delayed Odeon at Guelph, Ont. . . . An Odeon suburban unit is scheduled to open at Toronto in December and two more new ones at Montreal, also before the end of the year. . . . Neighborhood theatres are offering give aways once more and staging prize contests. . . . A new company, International Film Distributors, Ltd., Toronto, replaced Produ-

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cers Releasing Corp., Ltd., on November 1, with David Griesdorf as president and general manager. N. A. Taylor, head of 20th Century Theatres, is associated with Griesdorf, who was formerly PRC general sales manager.

VANCOUVER

Vancouver's street car and bus strike, now on its second week with no signs of a settlement, is hitting theatre grosses hard. "Black Narcissus," on second week at the Vogue and "The Foxes of Harrow" at the Capitol are the only films to do even average business. The circuits, however, are in the happy position of doing exceptional business in the neighborhoods, some spots are playing extra matiness to nice attendances. . . . Al Gold, former Calgary theatre owner, and Sammy Nagler, formerly United Artists exchange manager, have gone into partnership in the "Fruit Bowl," popular downtown eatery. . . . Sam Bannister, who runs the Astor theatre at Esquimalt, near Victoria, will build a new theatre at Mission, B. C., which will be in competition to Odeon's Victory theatre. Population of Mission is 1,500. David Williams, former Weyburn, Sask., theatre owner, was appointed inspector of theatres in Saskatchewan, succeeding Ray Morin, resigned.

WASHINGTON

The only holdover in a fair Washington week was "Forever Amber" at Loew's Palace. New openings were "Magic Town," at RKO Keith's; "Her Husband's Affairs," at the Warner; "The Other Love," at Loew's Capitol, and a reissue of "Ninotchka" at Loew's Columbia. Warner's Metropolitan booked a carryover of "Down to Earth." . . . "Henry V," after a three-day run at the K-B Apex theatre, went to the Hiser, Bethesda, for a two-day stay, with performances twice daily. . . . Hallowe'en parties were held at 11 Warner theatres, Sidney Lust's houses, and K-B Theatres' Apex, Naylor, Senator, and Atlas. In addition, Loew's Capitol had a midnight show in honor of Hallowe'en.

Al Dezel Relinquishes Film Classics Name

Al Dezel, president of Albert Dezel Productions, has relinquished the Film Classics name in the Detroit, Cleveland and Cincinnati territories, where he operates. However, he will retain rights to all Film Classics product currently in his possession until 1950. Mr. Dezel will release that product under the name of Screen Guild. Film Classics is setting up its own offices in the Detroit, Cleveland and Cincinnati areas.

Name Convention Aides

Mitchell Wolfson, general convention chairman for the Variety Club convention to be held in Miami April 12-19, has named the following committees: finance, Sidney Meyer; hotel, Douglas Raff; South Sea party, Hal Pelton; VIP's, Sonny Shepherd; journal, Herb Elisburg; transportation, Ed Claughton; entertainment, Don Lanning; registration, Dick Berenson; women's committee, Mrs. Ed Claughton; publicity, Tom Jefferson.

Education Dealers Protest Limiting 16mm Showings

The National Association of Visual Education Dealers has warned its members that the Miami Beach, Fla., City Council proposes to limit 16mm showings. The council is now considering a resolution, according to NAVED, which would prohibit the use of sound projectors and films for visual education except where projected in fireproof booths and in rooms equipped with automatic sprinkler and alarm systems. "This," NAVED told its members, "is based on the erroneous claim that there is a fire hazard connected with the showing of 16mm films." Two readings of the ordinance have been held.

Eight Majors File Suits On Percentage Returns

Eight major distributors filed separate percentage suits October 29 in the U. S. District Court for the Western District of Pennsylvania naming Margaret Moody, Charles W. Dickinson and Don G. Dickinson as defendants in each of the complaints. The theatres involved, all of which are in Pennsylvania, are the Bison, Plaza and Strand in Brownsville; The Menlo in Charleroi; the American in Vestaburg; the Grand and Frederick in Frederickstown, and the Nemacolin in Nemacolin. The suits were brought by Columbia, Universal, United Artists, Paramount, Loew's, Warner Brothers, Twentieth Century-Fox and RKO.

16mm Circuit, Production Planned for Calcutta

Hari S. Dasgupta will establish a production studio in Calcutta and a circuit of 16mm open air theatres throughout India, he announced in New York Monday. In the city to attend the 62nd semi-annual convention of the Society of Motion Picture Engineers, Mr. Dasgupta has been working in Hollywood for the past year. He said there was a tremendous need for motion picture theatres in India, and said there were only about 2,000 theatres for a population of more than 400,000,000.

New York Distribution Set for "Woman Speaks"

Bell Pictures has been appointed New York State distributor for "Woman Speaks," a newsreel devoted to women's activities and produced by Film Studios of Chicago. The reel, its producers claim, is already being shown in some 3,000 theatres. It is released once a month and is available in 16mm for schools, women's clubs and similar groups.

Roth Circuit Expanding

Sam F. Roth, president of Valley Enterprises, Inc., of Washington, D. C., has announced plans for a modern theatre at Bridgewater, Va., on property already acquired. The theatre will be a part of a shopping center adjoined by a large parking space.

16mm Competing Unfairly, TOA Committee Says

Although 16mm exhibition "has a proper and legitimate place in the educational field," 16mm films today are being used "in direct competition with established theatres in schools, churches and other public institutions," the 16mm committee of the Theatre Owners of America reported this week following a meeting in New York.

Terming the narrow gauge activities "unfair competition of the 16mm industry with the 35mm industry in the entertainment field," the committee announced that all of the information gathered will be submitted to the first TOA board of directors meeting, which was to have taken place in Chicago November 7. It was believed the board might "direct a line of approach toward the curing of the problem without injustice to the proper use of 16mm film in the educational field and for shut-ins, by church and charitable organizations and hospitals."

The talks in New York were attended by Myron N. Blank of Des Moines, co-chairman of the commitee; Fred J. Schwartz, president of the Metropolitan Motion Picture Theatres Association, and other MMPTA officials. Included also were Ted R. Gamble, TOA president; Robert W. Coyne, TOA executive secretary; Manny Frisch, Henry Ferber and Rodney Smith.

Mr. Blank reported that, in addition to schools and churches, luncheon clubs, social groups, bars and department stores also were showing free 16mm pictures. This, he said, served to cut attendance at established theatres.

At the TOA organizational meeting in Washington in September, the 16mm committee called 16mm exhibition of entertainment subjects "a parasitical operation" because such exhibition could not pull its own weight if adequate rentals were charged.

Meanwhile, four more organizations last week voted to affiliate with TOA. They include MPTO of Tennessee, with Kermit C. Stengel of Nashville to serve on the TOA board; the New Mexico Theatres Association, which chose Russell Hardwick as a director; the Albany (New York) exchange area of TOA, headed by Harry Lamont, and United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, which will be represented by Lewen Pizor, its president, on the TOA board.

Form Reissue Circuit

Seven subsequent run houses in Greater Cleveland have formed a reissue circuit and were to start the new policy November 7 with "Grapes of Wrath." Policy includes cooperative advertising for date-and-date runs and one-week stands. E. J. Stutz of Realart Pictures is in charge of booking and exploitation.

Naify Completes Deal for Circuit

San Francisco Bureau

The tangled Golden State Theatres sale involving 116 houses was at last ironed out last week when M. A. Naify concluded the negotiations by which he acquired complete control of United California Theatres, Inc.

The Justice Department investigation took no action as Mr. Naify met the $2,500,000 note Joseph Schenck had signed. This automatically stopped any government ban on the deal. As the situation stands, Charles Skouras, acting for Fox West Coast Theatres, is a substantial stockholder.

Three major circuits now come under the sole direction of the Naify interests, Golden State Theatre Circuit, San Francisco Theatres, Inc., operating theatres throughout San Francisco and the East Bay, and T & D Jr. Enterprises, Inc., covering northern California.

United California Theatres, Inc., resulted from the merger in 1930 of T & D Jr. Enterprises, Inc., founded in 1921 by Mr. Naify and other associates, with the Golden State Theatre Circuit organization in 1924 by Robert A. McNeil, Eugene H. Emmick, and others. Associated with Mr. Naify in the circuit operation are his sons, Marshall and Robert, and three brothers, James, Fred and Sergius.

Short Product in First Run Houses

NEW YORK—Week of November 3

CAPITOL: What D'Ya Know?.....MGM
The Invisible Mouse.....MGM
Feature: Unfinished Dance.....MGM

CRITERION: Hollywood Cowboys..Columbia
Feature: Green Dolphin Street.....MGM

GLOBE: Reading and Riding.....RKO Radio
Feature: Fun and Fancy Free.....RKO Radio

PALACE: Crazy With the Heat...RKO Radio
Feature: So Well Remembered.....RKO Radio

PARAMOUNT: Running the Hounds.Paramount
The Wee Men.....Paramount
Feature: Variety Girl.....Paramount

RIALTO: Phantoms, Inc.....MGM
Feature: The Invisible Wall.....20th Cent.-Fox

ROXY: One Note Tony.....20th Cent.-Fox
Feature: Forever Amber.....20th Cent.-Fox

STRAND: Branding Irons.....Warner Bros.
Soap Box Derby.....Warner Bros.

Doggone Cats .....Warner Bros.
Feature: That Hagen Girl.....Warner Bros.

WARNER: Carnival of Sports...Warner Bros.
Feature: Life With Father.....Warner Bros.

WINTER GARDEN: Chimp Aviator..Universal
Feature: The Upturned Glass.....Universal

CHICAGO—Week of October 31

GRAND: Twiss Tease.....Columbia
Feature: Monsieur Verdoux.....UA

ORIENTAL: Should Husbands Marry.Columbia
Feature: Red Stallion.....E-L

Selznick Releasing Adds To Sales Organization

Further expansion of the Selznick Releasing Organization sales staff was announced this week by Milton S. Kusell, vice-president in charge of domestic and Canadian sales. The four new appointments include Larri Druxerman, formerly with Empire-Universal, to be sales representative for the eastern Canadian territory, including Montreal, and Joseph Plottel, western Canadian sales representative west from Winnipeg. Douglas McLeod was named to replace Frank Lydon as sales representative in the Boston branch.

RCA Nine-Months Net Up to $12,233,458

Radio Corporation of America and subsidiaries last week reported net income, after all charges and taxes, of $12,233,458 for the first nine months of 1947, an increase of $4,007,429 over the $8,226,329 for the similar period in 1946.

PARAMOUNT
TRADE SHOW
Friday, Nov. 14th
"BIG TOWN AFTER DARK"
A PINE-THOMAS PRODUCTION
Starring
PHILIP REED · HILLARY BROOKE
with
Anne Gillis · Richard Travis
Douglas Blackley · Vince Barnett
Directed by William Thomas
Screenplay by Whitman Chambers

CITY	PLACE	TIME
ALBANY	FOX PROJ. ROOM, 1052 Broadway	2 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N. W.	2:30 P.M.
BOSTON	OLYMPIA THEATRE, Washington St.	9:30 A.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin St.	2:30 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 S. Church St.	10 A.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 S. Michigan Ave.	1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 E. 23rd St.	2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 S. Harwood St.	10:30 A.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout St.	2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High St.	1 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Ave.	2 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 W. Michigan St.	2 P.M.
JACKSONVILLE	FLORIDA THEATRES SCREENING ROOM, 128 Forsyth St.	8 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	2 P.M.
LOS ANGELES	PARAMOUNT PROJ. ROOM, 1613 W. 20th St.	1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 S. Second St.	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 N. 8th St.	2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Ave.	1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State St.	2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 So. Liberty St.	10 A.M.
NEW YORK CITY	FOX PROJ. ROOM, 345 W. 44th St.	2:30 P.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 W. Grand Ave.	10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St.	2 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 N. 12th St.	2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies	10:30 A.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 N. West 19th Ave.	2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive St.	1:30 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 East 1st South St.	1:30 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Ave.	2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H St., N. W.	2:30 P.M.

IA Units to Ask 15% Increases Of Producers

Negotiations for new wage schedules under the existing basic agreements, which do not expire until 1949, will get under way on the coast within the next 30 days, Roy Brewer, international representative of the International Alliance of Theatrical Stage Employees, said in New York last week.

Generally, the demand to be negotiated under the wage reopening clause will amount to a 15 per cent increase, he said. Each local will carry on the talks by itself.

Mr. Brewer reviewed the history of the Hollywood jurisdictional strike and said that to his knowledge there would be no further meetings between the opposing factions. "The matter has been explored completely and nothing can be gained by further negotiations," he said. As to the decision of several units of the striking Conference of Studio Unions to let their needy members go back to work, Mr. Brewer said that nothing stood in their way, but that they would not get back positions since then filled by IATSE men. "After all, they went into this thing with open eyes," the IA representative observed.

As to the recent investigation of the House Un-American Activities Committee of Communist infiltration into Hollywood, Mr. Brewer said he did not think the inquiry had been harmful to the industry. He accused a number of coast unions of being Communist-dominated, but said so far "no real attempt has been made to get Communistic material into pictures."

In Hollywood, meanwhile, the studio carpenters' union voted officially to continue the strike by maintaining its picket lines, but the machinists local was to have voted this week on whether to follow the example of the screen set designers and the painters, who earlier had decided to let needy members apply for work in the studios.. Officially, however, these two locals also still are on strike.

A group of 43 painters, carpenters and set decorators last week petitioned the National Labor Relations Board to decide on just who is entitled to jurisdiction over set erection at the studios. Maurice Nicholson, NLRB director on the coast, said a hearing would be held, but did not set a date.

Laud Teaching Films

Five industrial teaching films produced by the Jam Handy Organization were shown last week at the American Society of Tool Engineers convention in Boston and were called important contributions to the field of industrial training, according to W. B. Pierce, president. The films included: "The Working of Magnesium," "The Easier Way," "Progressive Honing and Automatic Sizing," "The Story of Your Job" and "Your Tomorrow in the Making Today."

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 19—House adjourns film inquiry. . . . Sen. McGrath, new Democratic chairman. . . . Rubber dump fire in London. . . . Sweepstake winner.

MOVIETONE NEWS—Vol. 30, No. 20—Hughes' flying boat takes to air. . . . Man O'War dies. . . . Football thrills.

NEWS OF THE DAY—Vol. 19, No. 217—Tragedy stalks India, some 10,000,000 refugees on the move. . . . Red issue creates furor at House inquiry. . . . Brazil breaks Soviet ties. . . . Airborne maneuvers. . . . Dock fire in London. . . . Sweepstake winner. . . . Fashions.

NEWS OF THE DAY—Vol. 19, No. 218—Super flying boat piloted by Hughes up on first test. . . . Communists riot in France. . . . Notre Dame vs. Navy. . . . Michigan vs. Illinois.

PARAMOUNT NEWS—No. 20—Rio crowds approve break with Soviet. . . . Roller derby through Chicago. . . . Hearings on Hollywood adjourn.

PARAMOUNT NEWS—No. 21—Howard Hughes' flying boat takes to air. . . . Repatriation: Yugoslavs leave Canada, Armenians sail from Palestine. . . . Football.

UNIVERSAL NEWS—Vol. 20, No. 87—U. S. aid reaches Greece. . . . Tragic scenes of migration in India. . . . Brazil severs relations with Russia. . . . Tule Lake: duck-hunting paradise. . . . Comic soccer. . . . Football.

UNIVERSAL NEWS—Vol. 20, No. 88—Hughes tests plane on eve of inquiry. . . . Football games.

WARNER PATHE NEWS—No. 22—Statue of George V unveiled in London. . . . Hollywood probe ends. . . . Millions on move in India. . . . Roses still bloom on London shrine. . . . Army flies families to G.I.'s. . . . Soccer: Russia vs. Sweden.

WARNER PATHE NEWS—No. 23—Hughes flies biggest plane. . . . Elizabeth launches liner. . . . Art forgery genius on trial. . . . One man coal mine. . . . Circus wedding in Paris. . . . Football.

Distinguished Films Announces Program

One new foreign language picture per month on Broadway is the program of Distinguished Films, Inc., of New York. The company announced last week the program would start this month. On the list are, from France: "Monsieur La Souris," which will be retitled "Midnight in Paris"; "Pour Un Nuit d'Amour," which will be called "One Night of Love"; "Copie Conform," which will be "Mr. Alibi"; "La Duchess De Langeais," to be known as "The Wicked Duchess"; "On Me Meutr Pas Comme Ca," to be "One Doesn't Die Like That"; "La Colere De Dieu," to be "The Wrath of God," and "Savage Brigade." From Italy will be "Revenge," from Hungary, "Fatal Spring," and from Belgium, "Le Coqu Magnifique."

Newsreels Use Zoomar Lens

The Zoomar lens for 35mm motion picture cameras now is in use at the Paramount News, News of the Day and Warner Pathe News, Jack Pegler, general manager of Jerry Fairbanks, Inc., announced this week. Several television stations across the country now are using the Zoomar television lens.

Plan Canadian Newsreel

Starting in January, 1948, the National Film Board of Canada will issue a monthly newsreel, it was announced this week. The name of the new reel will be "Eyewitness" and it will show domestic Canadian news events.

Calls Returns on British Pictures "Disappointing"

Returns on British pictures in the United States have been "extremely disappointing," Emeric Pressburger, writer-director-producer and partner with Michael Powell in The Archers, J. Arthur Rank production unit, said in New York last week.

"Unless a British producer has a really big picture that does very well in the United States the overhead on operations in America is so terrific, profits are very small," Mr. Pressburger observed. And looking down his horn-rimmed glasses he added: "Of course, you know, we haven't had any real big grossers in your country."

The British producer is here to establish whether it is possible for The Archers to shoot the backgrounds for two pictures—one for Mr. Rank and the other for Sir Alexander Korda—in San Francisco and Los Angeles. The Rank film is called "Nine o'clock and All Is Well" and will be in color. The Korda film is "The Promotion of the Admiral." The team now is finishing "Red Shoes" in London for Mr. Rank.

Production in the Rank studios could be stepped up some 20 per cent, Mr. Pressburger estimated. His own unit, which has been turning out pictures at the rate of three every two years, also will increase its rate to two films a year. Big pictures in England today cost anywhere from $300,000 to $400,000 ($1,200,000 to $1,600,000.) In line with instructions from Mr. Rank, who finances The Archers, these costs will be cut down about 25 per cent and attempt also will be made to cut shooting schedules, Mr. Pressburger predicted. Under current arrangements, The Archers team participates in the net profits from its films, but actually puts up no production funds of its own.

Justice Pecora To Induct 30 at Pioneers' Dinner

Supreme Court Justice Ferdinand Pecora will officiate at the induction ceremonies for new members of the Picture Pioneers at the organization's eighth annual dinner at the Hotel Plaza, New York, November 19, it was announced Tuesday by Jack Cohn, president of the Picture Pioneers and vice-president of Columbia Pictures. It is expected that 30 men associated with the industry will be inducted. George Jessell will be toastmaster at the dinner.

Virginia Court Reverses Censor on "Burning Cross"

The Virginia circuit court ruled Monday that the state censor's ban on "The Burning Cross" was discriminatory and unconstitutional, and ordered that the picture be granted a license for exhibition. The court also directed the censor board and the distributor, Screen Guild Productions, to meet with the court to agree on minor deletions.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

DEAD RECKONING: Humphrey Bogart, Lizabeth Scott—Did satisfying midweek business. Played Wednesday, Thursday, Oct. 15-16.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

JOHNNY O'CLOCK: Dick Powell, Evelyn Keyes—A fair action picture but it didn't draw. Powell is very good in this one. Played Monday, Tuesday, Oct. 13, 14.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

JUST BEFORE DAWN: Warner Baxter, Mona Barrie—Fair. This was the first of this series we have played. It is suitable for double billing, although priced a little high in comparison with features from other studios in the same grouping. Played Monday, Oct. 10.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

KEEPER OF THE BEES: Harry Davenport, Michael Duane—A good show that we played too soon. The show was done once before in silent days, but really was a fine deal in sound. Played Sunday, October 5.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

KING OF WILD HORSES: Preston Foster, Gail Patrick—Average horse show. Business slow on this one. Played Tuesday, Wednesday, Sept. 23, 24.—Frank Patterson, Joy Theatre, Dubach, La.

KING OF WILD HORSES: Preston Foster, Gail Patrick—This is a very good horse picture with Preston Foster. In our theatre, this kind of picture has been doing very good business. However, this one was N. G. at the box office. Played Sunday, Monday, Oct. 12, 13.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

MR. DISTRICT ATTORNEY: Dennis O'Keefe, Marguerite Chapman—Another one from Columbia's many "fair" pictures. Business fair the first day and poor the second. Played Wednesday, Thursday, Oct. 15, 16.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

SINGIN' IN THE CORN: Judy Canova, Allen Jenkins—Poor. How any studio can waste money on trash like this is beyond this writer's knowledge. This is a waste of film and playing time. Avoid it by all means. This, coupled with "Before Dawn," was our poorest double feature, both in regard to proceeds and entertainment, we have played this year. Played Friday, Oct. 10.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Eagle Lion

RED STALLION: Robert Paige, Ted Donaldson—I would rate this as excellent. Also the Cinecolor was the best yet. The bear and the horse fight is something new and different. Comments were good. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Metro-Goldwyn-Mayer

BOOMTOWN: Clark Gable, Claudette Colbert—Did good business with this reissue. It is a crowd pleaser and many came to see it who had seen the original release. You can't go wrong with this one. Played Saturday, Sept. 28.—Frank Patterson, Joy Theatre, Dubach, La.

CYNTHIA: Elizabeth Taylor, George Murphy—Good entertainment, but it did not draw an average crowd. Should attract the high school age, but failed to do so here. We were quite disappointed. Played Sunday, Monday, Oct. 19, 20.—Mrs. D. H. Hubbard, Rio Theatre, Pearsall, Texas.

CYNTHIA: Elizabeth Taylor, George Murphy—Another stage play that failed as a film. Could have been improved a lot. Played Monday, Tuesday, Sept. 20, 21.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

DARK DELUSION: Lucille Bremer, James Craig—The name of this picture doesn't sound so good, but the picture is O.K. You can always depend on MGM pictures as being O.K. All my patrons had favorable comments. The physicians especially enjoyed it. Played Wednesday, Thursday, Oct. 1, 2.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

DARK DELUSION: Lucille Bremer, James Craig—A fair show with a poor title. Barrymore is good in this. Played Sunday, Sept. 28.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

HUCKSTERS, THE: Clark Gable, Deborah Kerr—Gable's next show can be lined with gold and I, for one, wouldn't give it house room. From what I have heard from others that have played it, I think my decision is O.K. The show itself is poor. Gable struts around as if he owned the place. The English gal they had with him didn't help any. If you have a big enough town maybe you can get away with it, but it is definitely not for smaller places. Played Monday, Tuesday, Oct. 6, 7.—D. W. Trisko, Ritz Teatre, Jerome, Ariz.

IT HAPPENED IN BROOKLYN: Frank Sinatra, Kathryn Grayson—Extra good business. Technicolor and names pulled them in. Played Thursday, Friday, Sept. 25, 26.—Frank Patterson, Joy Theatre, Dubach, La.

IT HAPPENED IN BROOKLYN: Frank Sinatra, Kathryn Grayson—A fair musical show which failed to do business. Frank Sinatra is not liked here. Played Wednesday, Thursday, Oct. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LADY IN THE LAKE: Robert Montgomery, Audrey Totter—We did average midweek business on this feature. The only thing outstanding about the picture was the very good acting of Miss Totter. Played Wednesday, Thursday, Oct. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LITTLE MiSTER JIM: Jackie "Butch" Jenkins, Frances Gifford—This is real entertainment and pleased all on Friday and Saturday. Played October 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LOVE LAUGHS AT ANDY HARDY: Mickey Rooney, Bonita Granville—Average. Some of the situations bordered on the ridiculous, but it drew an average crowd, and they seemed to be pleased. Too much of Rooney could become stale very quickly. Hard to feature this star as a college boy. Played Monday, Oct. 6.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

MY BROTHER TALKS TO HORSES: Jackie "Butch" Jenkins—Very good for small town patronage. Crowd enjoyed it. Played Tuesday, Wednesday, Sept. 16, 17.—Frank Patterson, Joy Theatre, Dubach, La.

Monogram

GINGER: Frank Albertson, Barbara Reed—This is a cute little dog picture. A year ago this type production did very good business. Maybe the public are fed up on so many dog and horse features. Anyhow, "Ginger" did the poorest business we have had on Thursday and Friday in years. Played Oct. 16, 17.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

IT HAPPENED ON FIFTH AVENUE: Don Defore, Ann Harding—This picture was better than I expected. Although it is long, the picture does not drag. Everyone who came was pleased. It rates as one of the best pictures of the year. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Paramount

CALCUTTA: Alan Ladd, William Bendix—Action good and those who saw it were pleased, but played very late, so students had seen it before returning to school.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

CALCUTTA: Alan Ladd, William Bendix—We hope the Indian situation isn't being taken out on us as business was nothing to brag about. Played Monday, Tuesday, Oct. 13, 14.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

CALCUTTA: Alan Ladd, William Bendix—This was just right for our trade. It went over well at the box office and sent them away happy. Played Sunday, Monday, Sept. 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DEAR RUTH: Joan Caulfield, William Holden—Excellent picture. Bought it flat, but it turned out that the rental took about 60 per cent of the gross.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

DESERT FURY: John Hodiak, Lizabeth Scott—Played this as a second run to a small town near the location of the shooting of the show. The photography and the color are O.K. The story is quite cheap for the scenery. This should do O.K. in a territory where Westerns or outdoor shows go. Played Friday, Saturday, Oct. 3, 4.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

EASY COME, EASY GO: Sonny Tufts, Diana Lynn—Good comedy. Doubled with our weekend Western. Well received. Played Friday, Saturday, Oct. 10, 11.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

FEAR IN THE NIGHT: Paul Kelly, Kay Scott—Very, very sour. The blaring music, instead of adding suspense, only made a poor picture worse. Played Friday, Saturday, Oct. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

JUNGLE FLIGHT: Robert Lowery, Ann Savage—Used on second spot of weekend double bill. Very good for our trade. Played Friday, Saturday, Oct. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MY FAVORITE BRUNETTE: Bob Hope, Dorothy Lamour—This did extra business, but no sellout, as we had "hoped." Played Monday, Tuesday, Oct. 6, 7.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

STRANGE LOVE OF MARTHA IVERS, THE: Barbara Stanwyck, Van Heflin—This picture is rather old, but the acting is fine. We did fair business with it, and all my patrons said it was a wonderful show. Some of my patrons said it was a far better picture than some of the new pictures that are being produced now. Played Wednesday, Thursday, Oct. 15, 16.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

SUDDENLY IT'S SPRING: Paulette Goddard, Ray Milland—This was sold to us as a special but in reality it was not much more than a program picture, plus the star value of MacMurray and Miss Goddard. Played Sunday, Monday, Oct. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SUDDENLY IT'S SPRING: Fred MacMurray, Paulette Goddard—Good. Well received by those who saw it, but not enough saw it. Played Wednesday, Thursday, Oct. 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SUDDENLY IT'S SPRING: Fred MacMurray, Paulette Goddard—Banal and synthetic. Spring. The frost caught it at the box office before it was ripe. I think that it is the worst picture MacMurray has ever been in and that was the public reaction to it. They walked out and that is not good in these days.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TROUBLE WITH WOMEN, THE: Ray Milland, Teresa Wright—This is a truly enjoyable feature. The genuine accent of Miss Wright is one reason why plain people prefer her to some of the glamour girls with the English accents. Played Wednesday, Thursday, Oct. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

VARIETY GIRL: Mary Hatcher, DeForest Kelley—Plenty of comedy in this picture and it was well liked despite the plot being weak. Box office receipts were good. Played Monday, Tuesday, Sept. 29, 30.—Jim D. Loflin, Plaza Theatre, Prentiss, Miss.

RKO Radio

CHILD OF DIVORCE: Sharyn Moffett, Regis Toomey—A good little show and this Sharyn Moffett is really good. Played Wednesday, Oct. 8.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

CODE OF THE WEST: James Warren, Debra Alden—We used this on a double with "Fear in the Night" and quite a few stayed through the first picture to see this one. A good action Western. Played Friday, Saturday, Oct. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber patronage.

(Continued on following page)

(*Continued from preceding page*)

IT'S A WONDERFUL LIFE: James Stewart, Donna Reed—This should have been left in L. A. as far as doing any business for us was concerned. The help and I enjoyed it but as we don't buy many tickets the box office suffered, in fact didn't do anything. Played Friday, Saturday, Oct. 10, 11.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

LADY LUCK: Robert Young, Barbara Hale—Below average midweek business. No luck with our lady. Played Wednesday, Thursday, Oct. 8, 9.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

LONG NIGHT, THE: Henry Fonda, Barbara Del Geddes—Good show and business was above average on this type of show. All enjoyed it and had no walkouts. It must be seen from the first or you are dreadfully lost throughout the show. Played Wednesday, Thursday, Oct. 8, 9.—Mrs. D. H. Hubbard, Rio Theatre, Pearsall, Texas.

THEY WON'T BELIEVE ME: Robert Young, Susan Hayward—Unfortunately this picture is mistaken as another crime picture, but the picture excels the run-of-the-mill type. Robert Young's acting exceeds anything he has done so far. My audience enjoyed it and the box office receipts were good. Played Monday, Tuesday, Sept. 22, 23.—Jim D. Loflin, Plaza Theatre, Prentiss, Miss.

TRAIL STREET: Randolph Scott, Anne Jeffreys—A worthwhile Western. Enjoyed by average weekend business. Played Friday, Saturday, Oct. 17, 18.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Republic

DON'T FENCE ME IN: Roy Rogers, Dale Evans—Did nice weekend business on a double bill. Played Friday, Saturday, Oct. 17, 18.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

GAY BLADES: Allan Lane, Jean Rogers — Very good. Something different that they all liked. Business usual. Played Friday, Saturday, Oct. 10, 11.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

MAN FROM RAINBOW VALLEY: Monte Hale, Adrian Booth—Good weekend Western that filled our theatre nicely. Played Friday, Saturday, Oct. 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

NORTHWEST OUTPOST: Nelson Eddy, Ilona Massey—One of the best from Republic. It was appreciated very much in a college town, although it didn't hold up too well for Monday and Tuesday. Played Sunday-Tuesday, Oct. 12-14. — Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

ONE EXCITING WEEK: Al Pearce, Arline Harris—Average program picture that we double-billed. Played Friday, Saturday, Oct. 17, 18.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

OUT CALIFORNIA WAY: Monte Hale, Adrian Booth—Nice Western for the weekend, if you have that type of patronage. Played Friday, Saturday, Oct. 10, 11.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

PILGRIM LADY, THE: Adele Mara, Warren Douglas—Doubled with usual weekend Western to average business. Played Friday, Saturday, Oct. 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

BRASHER DOUBLOON: George Montgomery, Nancy Guild—The title of this picture has no draw on the marquee. However, it is suspenseful and interesting and no walkouts. Played Wednesday, Oct. 1.—Jim D. Loflin, Plaza Theatre, Prentiss, Miss.

CLAUDIA AND DAVID: Robert Young, Dorothy McGuire—No so hot. Pay for it and forget it. Coloring good, but story poor. Played Wednesday, Thursday, Oct. 8, 9.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

DANGEROUS MILLIONS: Kent Taylor, Dona Drake—These "B" pictures from 20th-Fox are priced right and the right length for double-billing. This was up to the usual standard and held an above average crowd attentive throughout the proceedings. Played Monday, Sept. 29.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

DANGEROUS MILLIONS: Kent Taylor, Dona Drake—Another mystery that would be better to pay for and never play. Played Wednesday, Oct. 1.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

FOXES OF HARROW: Maureen O'Hara, Rex Harrison—Played this picture right after the world premiere in New Orleans and was unable to get a trailer or posters. I had a good crowd both nights and the picture was well received, all comments being good. You won't go wrong playing it. Played Thursday, Friday, Oct. 2, 3.—Jim D. Loflin, Plaza Theatre, Prentiss, Miss.

GHOST AND MRS. MUIR, THE: Gene Tierney, Rex Harrison—Awful. Shouldn't have played it. If you have a selective deal, pass it up. Played Monday, Tuesday, Oct. 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HOMESTRETCH, THE: Cornel Wilde, Maureen O'Hara—This is a wonderful picture and we did business with it. We did better on Saturday than we did Sunday and Monday. The acting is splendid and the color is excellent. Book this picture and I am sure you will do excellent business with it. Played Saturday-Monday, Oct. 4-6.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

IF I'M LUCKY: Vivian Blaine, Harry James—We were lucky that we made film rental on this. Played Monday, Tuesday, Oct. 13, 14.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

KISS OF DEATH: Victor Mature, Brian Donlevy—An excellent draw. Well made. Full of suspense. My patrons had the best remarks for it on the way out. That is always good to take. Played Sunday-Tuesday, Sept. 28-30.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

MOSS ROSE: Peggy Cummins, Victor Mature—Business was not as good on this feature as I thought it was going to be. The acting was fine and I don't think it could be improved. I don't think it will pay off in the small situations like it will in the larger cities. Played Sunday, Monday, Oct. 12, 13.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

SECOND CHANCE: Kent Taylor, Louise Currie—Another waste of film. No business. Played Tuesday, Oct. 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHOCKING MISS PILGRIM, THE: Betty Grable, Dick Haymes — I thought this picture would have packed them in, but I now realize it wasn't for our town. Business only ordinary. Played Monday, Tuesday, Oct. 6, 7.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

United Artists

ADVENTURES OF DON COYOTE: Richard Martin, Frances Rafferty—Played this on a double bill to excellent business. Played Friday, Saturday, Oct. 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LITTLE IODINE: Jo Ann Marlowe, Marc Cramer—This is a good picture and we had a nice crowd. The children enjoyed it immensely. Of course, it isn't any outstanding feature but with a little advertising it should do well for one night's playing. Played Tuesday, Sept. 2.—Mrs. D. H. Hubbard, Rio Theatre, Pearsall, Texas.

MACOMBER AFFAIR, THE: Gregory Peck, Joan Bennett—Did average business. Some had read the book and wanted to see the show. Others were curious and asked at the box office what it was about. Had quite a few walkouts. Full of suspense and ended dreadfully. Played Wednesday, Thursday, Oct. 15, 16.—Mrs. D. H. Hubbard, Rio Theatre, Pearsall, Texas.

MACOMBER AFFAIR: Gregory Peck, Joan Bennett—Good picture. Average business. Should do better in large situations. Played Thursday, Friday, Sept. 18, 19.—Frank Patterson, Joy Theatre, Dubach, La.

NEW ORLEANS: Arturo de Cordova, Dorothy Patrick—Business was slow. Could not account for such a small attendance. Very good show and it should draw both Latin Americans and colored folks. Nearly all music but it is very entertaining. Played Sunday, Monday, Sept. 12, 13.—Mrs. D. H. Hubbard, Rio Theatre, Pearsall, Texas.

STRANGE WOMAN, THE: Hedy Lamar, George Sanders—Better than we thought it would be, but it is not a small town picture. Played Wednesday, Thursday, Oct. 15, 16.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

SUSIE STEPS OUT: David Bruce, Cleatus Caldwell—Susie didn't step out enough for us. Business very ordinary. Played Friday, Saturday, Oct. 10, 11.—Harland Rankin, Belle River, Ont., Can.

Universal

BELLS OF SAN ANGELO: Roy Rogers, Dale Evans—We played this on a Monday and Tuesday date and did weekend business. Would highly recommend first of the week booking for this. Played Monday, Tuesday, Oct. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BUCK PRIVATES COME HOME: Abbott & Costello—This was tops for our weekend trade. The best Abbott and Costello film we have ever used. Played Friday, Saturday, Oct. 3, 4.—A. C. Edwards, Winema Theatre, Scotio, Cal. Small lumber town patronage.

DARK MIRROR: Olivia deHavilland, Lew Ayres—A wonderful thriller filled with suspense. The twins played by Miss deHavilland kept everyone puzzled from beginning to end. Business good. Played Sunday, Oct. 19.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

IVY: Joan Fontaine, Patric Knowles—Very good picture and it pulled in a nice crowd the first night, but it did not hold up as well as I had expected. Cast was high class, to say the least. Played Sunday-Tuesday, Oct. 19-21.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

SONG OF SCHEHERAZADE: Brian Donlevy, Yvonne de Carlo—My patrons raved over this. Eve Arden almost stole the show. Music was wonderful. Played Wednesday, Thursday, Sept. 24, 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

THAT'S MY GAL: Lynn Roberts, Don Barry—Doubled this with a Western to weekend satisfaction. Played Friday, Saturday, Oct. 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TIME OUT OF MIND: Phyllis Calvert, Robert Hutton—Students enjoyed this English picture, but the locals don't go for them much. Acting was excellent. Played Sunday-Tuesday, Oct. 5-7.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

Warner Bros.

BEAST WITH FIVE FINGERS, THE: Robert Alda, Andrea King—This is a good horror picture. Full of suspense. It would have frightened everyone home, but they had to see the end. Business fair. Played Friday, Oct. 17.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

CHEYENNE: Dennis Morgan, Jane Wyman—Best Sunday business I've had since I played "San Antonio." Good Western, but not as good as "San Antonio." Tom Tyler and Bob Steele had small roles in this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

CRY WOLF: Errol Flynn, Barbara Stanwyck—This picture is one of the most suspenseful to come from the Warner factory. Definitely not for children. Box office receipts fair. Hard to put over in a small town. Played Thursday, Friday, Sept. 25, 26.—Jim D. Loflin, Plaza Theatre, Prentiss, Miss.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—We should always say goodbye to this picture. Business below average. Might get by on a double bill. Played Wednesday, Thursday, Oct. 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

POSSESSED: Joan Crawford, Van Heflin—Pretty good picture that failed at the box office.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SEA HAWK: Errol Flynn, Brenda Marshall—These reissues are outgrossing the other pictures that we play. If you get the best of them, you have a new audience and some of the old-timers. You can't fill your program with them, but at intervals it is surprising what they will gross. They were made before the producers were languishing in their yachts and playing the ponies and had to work for a living. The comparison with some that they have turned out lately is tragic. Shows that if they were really working at their jobs, which they are not, in this easy money era, we would not have had so much tripe passing over our screens. But the joy ride is over and they had better peg that in their future books.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

STOLEN LIFE, A: Bette Davis, Glenn Ford—Excellent. This held a good crowd attentive throughout. There was a good story and Miss Davis was human for a change. More of this type from this star would be welcome. Our crowd was pleased. Well worth playing. Played Friday, Oct. 3.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Legion of Decency Reviews Thirteen New Productions

The National Legion of Decency last week reviewed 13 new productions, approving all but three. In Class A-1, unobjectionable for general patronage, were: "Check Your Guns," "Cheyenne Takes Over," "Driftwood," "Fighting Vigilantes," "Shadow Valley" and "The Swordsman." In Class A-II, unobjectionable for adults, were: "I Love Trouble," "Intrigue," "Killer McCoy" and "Love From a Stranger." In Class B, objectionable in part, were: "The Invisible Wall," because it "tends to create sympathy for wrong doing" and "lack of sufficient moral compensation"; "Nightmare Alley," because "this film tends to confuse religion and religious activity with the fraudulent practices of charlatans," because "it tends to foster belief in superstition" and because "there is a lack of sufficient moral balance"; and "Two Blondes and a Redhead," because it "tends to condone deceptive practices" and because of "suggestive lines." The Legion has also reclassified "The Fugitive" from A-II to A-I, because, the Legion reports, the production "has been re-edited."

MANAGERS' ROUND TABLE

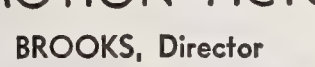
An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

RAY BEALL of the Interstate Circuit, Dallas, forwards some fine examples of direct mail advertising; so good, in fact, that we wish we could figure out a way to show them to every member of the Round Table. But it's impossible to reproduce a series of 16-page booklets in several colors, so we'll have to settle for a word-by-word description, inadequate as it may be.

The best of the lot is a brochure telling the public in Albuquerque how to enjoy the new Cactus drive-in theatre, which is direct-mail at its best, for it really shows a prospective patron *why* and *how* he should patronize the new type of theatre. There's a page of description for every point made in favor of drive-in theatres, from warm milk for babies to the facilities of the snack bar, and instructions for bringing your car in and out of the theatre.

Another brochure for the new Esquire theatre, Amarillo, Texas, "a friendly family theatre," stresses the conveniences for the entire family in a neighborhood shopping area. Other booklets, for the Esquire, Dallas and the Circle, Dallas, follow the general idea of selling the patron the modern equipment, seating and services that are to be found in the new houses. A return-card "Patron Poll" enclosed in the Esquire booklet, asks six direct questions, with further comment, for the information of the management, on the preferences of patrons.



A letter from Grady Green, manager of the Union theatre, Grenada, Mississippi, asks for information as to how he can organize children's shows and club shows for a Negro theatre in a town "where there's never been anything for them" before. We're mighty glad to cooperate, and we would like to ask Round Table members to give him a hand.

TEN YEARS AGO . . .

Charles Schlaifer, a member of the Managers' Round Table, writing from the United Artists theatre, San Francisco, submitted a creed for adoption by our membership in defending the industry from unwarranted attacks. His creed, as originally printed on this page, was that

"This is the greatest force in the world for the entertainment and education of the greatest number of people, at a minimum cost per person. We are proud to be a part of this business. We shall do everything in our power to maintain it, with service for all, and to cooperate with other branches for the betterment of it."

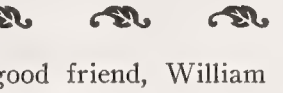
The Editor of the Round Table, at that time, said: "It is to the eternal credit of our industry that so many are ready to fight for it. Their fierce loyalty presents a mighty defense against those who insist on (statements to the detriment of the business."

We are glad to congratulate Charles Schlaifer for this excellent creed, and to re-print it here. Mr. Schlaifer joined the Round Table in August, 1933, at the Paramount-Publix theatre, Omaha, Nebraska. Today, he is Director of Advertising, Publicity, Exploitation and Radio for Twentieth Century-Fox Film Corporation at their home offices in New York.

Albert Floersheimer, Jr., will take Steve Brener's spot as advertising and publicity director for the Walter Reade theatres, and Dee Fuller has already signed in to succeed Bob Hynes as manager of the Criterion theatre, Oklahoma City.

Between the demands of "Black Gold" and "Unconquered" exploiteers, there can't be an Indian left on the reservations. Not since "Buffalo Bill" dropped out has there been so much profitable employment for aborigines on this continent. And we're glad of it, for there isn't more colorful exploitation to be had.

Now comes a letter from Harry Rose, manager of Loew-Poli Majestic theatre, Bridgeport, Conn., with the news that his Honor the Mayor of Bridgeport has been made an Honorary Indian Chief during the personal appearance of an Indian encampment for the exploitation of "Black Gold." Harry goes on record to say this Indian troupe is the finest, best-behaved and most cooperative bunch he ever worked with; that they are talented, make a fine appearance, and a long schedule of events means nothing "so long as we stop for a sandwich once in a while."



Our good friend, William L. Ainsworth, head-man of the Independent Theatre Owners of Wisconsin and Upper Michigan, whom we meet on tour as table companion at various and sundry exhibitors conventions, has been a member of the Managers' Round Table since March, 1931. Not a very active member in recent years, so it's a pleasure to extend a new welcome to a valued friend. We solicit his renewed interest in these pages.

Bill has a special talent for group activities. He is a good speaker, a great entertainer, a top-Rotarian. He is a good balance-wheel; and to carry the simile further, he has the integrity and character of a fine watch, the gimmick that makes it self-winding, the inner-spring that makes organization tick. We look forward to seeing Bill again in the near future, with several hundred other friends of ours, at the Milwaukee convention. —*Walter Brooks*

TIMELY TIE-INS and SOME OVERSEAS EXPLOITATION



A much-discussed topic of the day, meatless Tuesdays, helps to draw attention to manager Allen Grant's playdate of "I Wonder Who's Kissing Her Now" at the Patio, Brooklyn.



Capitalizing on the current controversy of long or short skirts for women, manager James Conklin thought up this "picketing" promotion for "Mother Wore Tights" at the Lincoln, Trenton, N. J.



Panama's largest marquee display was this one at the Capitolio theatre for "The Spanish Main". Note tremendous size of letters in the Spanish title.



Manager L. McEachern took advantage of a sorority initiation, held in front of the theatre, to plug "Woman on the Beach" at Century's Kingsway, Brooklyn.



Theatre staff and lobby boards, right, effectively boost "Down to Earth" for manager Joe Velardi at the Esquire, Sacramento.

Title, made from discarded boxwood, left, retains the rustic atmosphere of the farmyard at the Plaza, Kilmarnock, Scotland.



Ingenious Press Book Adaptation Nets Windfall

It's been quite a while since we've had a letter from H. J. Brown, resident manager of the Fulton, Strand and Orpheum theaters, Fulton, Kentucky, although he is an old member of this club. He comes up now with about the slickest adaptation from press-book materials that we've seen, turning a group of teaser ads on "The Farmer's Daughter" into a full-page cooperative newspaper advertisement, paid for by nine merchants. If it were not so late for this release, and the reproduction didn't require so much space, we'd give you all of it, right here.

If you remember the press-book for "Farmer's Daughter" you may recall they gave you a two-column drawing of a country barn, with the whole front devoted to teaser copy for the picture. What Mr. Brown has done is to mortice the film-copy out of this drawing, cast nine copies of the original mats to fill his page, and put merchant advertising on each of the barn fronts, under the banner headline, "She was only a Farmer's Daughter but she knew her way around—" Naturally, the cooperating merchants made the most of this headline in their individual ads. The theatre got 2-columns twelve inches "for free" in the center of the page.

Oh, yes, we looked this up and the cooperative idea was NOT suggested in the press-book, so our compliments to Mr. Brown for his ingenuity.

All-Embracing Title Seen As Good Advertising Idea

Willis Shaffer believes that combining two features under one title is a good advertising idea that usually means extra grosses. He illustrates his point with "Double Barrel Jamboree" which is an over-all billing for two features, "Sing Neighbor Sing" and "Mountain Rhythm" that played to standing room only at the Fox Royal theater, Atchison, Kansas. Willis says, "We find that this type of advertising lends a good change of pace, and the home spun layouts have a definite appeal to our farm trade, where a 100% corn show is appreciated."

Kissable Lips Contest Bait for Bobby-Soxers

Manager Jack Scherzer, of the Beverly theatre, Brooklyn, has a lobby stunt for "I Wonder Who's Kissing Her Now" that gives us the creeps, but maybe it's good bait for bobby-soxers. Jack has a display board with the sign "Are Your Lips as Kissable as June Haver's?" The teen-agers come along with lip-stick imprints of their own lips which they post as entries in a contest for 100 passes, given to the lassies with the loveliest lips. Ugh!

SHOWMEN IN ACTION

Morgan Duval, manager of the Palace theatre, Duncan, Oklahoma, has a newspaper ad to be proud of for "Mother Wore Tights," four columns wide and 12 inches deep, that would take half a page to reproduce here, but we applaud vigorously.

▼

Boyd Sparrow has us humming "It Had to Be You" just for looking at his tear sheets of newspaper advertising on this current attraction at Loew's Indianapolis theatre.

▼

Fred Morrow and Paul Hile, of the Embassy, Lewistown, Pennsylvania (and we spell it out because we are Pennsylvanians) used a real carousel red stallion as window display to sell the picture of the same name.

▼

Warren Stokes, manager of the Palace theatre, Las Vegas, Nev., arranged for a display on "Life With Father" set up in the local post office in connection with National Letter Writing Week.

▼

Flying saucers from Australia! All the way from the Metro theatre, Melbourne, come these perambulating pie-plates, as part of a campaign for "Cynthia" submitted by manager Roger Kirby, who includes "The Other Love" in the same entry.

▼

Mike Carroll, long-time member of the Round Table, celebrating his tenth year as manager of the American theatre, Bridgeport, Conn., says he's sending in some stunts soon.

▼

Leonard Greenberger, manager of the Fairmount theatre, Shaker Heights, Ohio, caters to professional people in his suburban neighborhood by keeping an emergency telephone register so they can get their calls at the theatre.

▼

Willis Vance, one of our favorite people, in town from Cincinnati with news of his new drive-in theatre, and the weekly program magazine he publishes from his downtown City Ticket agency.

▼

Art Ableson, manager of the Lake theatre, Devil's Lake, N. D., offers a large portion of entertainment on a plate-size flying saucer to advertise "Sea of Grass," with this slogan: "The west comes to roaring life and lives again!"

▼

Manager Tony Abramovitch, of the Strand theatre, Des Moines, wins a prize for himself in finding a family of ten, all red-heads, as winners of his contest for red-heads to exploit the showing of "Life With Father."

▼

Nate Wise using well-planned press-book ads as his campaign for "Fun and Fancy Free" in the RKO theatres, Cincinnati. The *Enquirer* featured a coloring contest of Disney drawings.

Sidewalk conversation overheard during the recent DeMillenium in Pittsburgh: "This may be a lot of fooferaw and hoopte-doo, but goshdarned if we ever saw so much of it before."

▼

Duke Stalcup, at the Martin theatre, Opelika, Ala., displays a row of three sheets in his lobby to advertise: "Some of the Outstanding Pictures in Our Fall Parade of Hits!"

▼

Roy Prytz, manager of the Granada theatre, Duluth, Minn., contacted the National Conference of Christians and Jews for excellent cooperation in his local treatment of "Crossfire" as a current attraction.

▼

Bob Portle, manager of Loew-Poli Elm Street theatre, Worcester, Mass., had an Indian in full regalia riding an old-fashioned high bicycle to advertise "Drums Along the Mohawk"—combination would attract attention any time, anywhere.

▼

Pfc. Russ Baldwin, who writes from the "Starlight Bowl" theatre, at a Naval Air Station somewhere in the South Pacific, says he is playing day-and-date with rain, and that his "printers" are on strike (going home soon), with new ones "all thumbs."

▼

Tiff Cook working up stunts of his own to exploit "Duel in the Sun" at the Capitol theatre, Halifax, N. S., including excellent use of sun-burst theme in all advertising.

▼

Jack Sidney getting an unusual play for records and albums in cooperative ads for "The Unfinished Dance" in Loew's Baltimore theatres, plus plenty of tieups for dancing shoes.

▼

The Bernard Eirenbergs' of the Bryant theatre, Bryant, S. D., proudly announce the release of a new Eirenberg production, "Our Baby Son," and they put up marquee letters to spell out: "World Premiere of Ricki Gale Eirenberg," wth lobby photographs and everything! (Trade showing at Sprague Hospital.)

▼

J. F. Flex, manager of RKO Keith's theatre, Syracuse, welcomed the first "little strangers" born in Syracuse on the opening day of "Welcome Stranger" with appropriate prizes and proper publicity.

▼

Dan Dandrea, manager of the Stanley theatre, Bridgeton, N. J., sponsoring a clothing drive for displaced persons, in cooperation with Ministerial Association, downtown merchants, Boy and Girl Scouts, civic authorities and Variety Clubs.

▼

Fred Perry giving away twelve free turkeys to lucky patrons as door prizes at the Liberty theatre, Cumberland, Md., with the drawing sponsored by a local food market, just before Thanksgiving.

Melrose Manager Likes To Do "The Impossible"

When Jules Landfield sent in that extra-good story of how he converted his air-conditioned theatre into a refuge from the heat, out in Melrose Park, Ill., last summer, we asked him for his picture and more stuff, so we could write him up as a member of this association of motion picture showmen. Jules took a picture right down off the wall and sent it along, but it was so "antiqued" that it wouldn't make a good halftone, and we had to urge him to make another. Now he's come through with a new one and we're tempted to run a "before-and-after" study of J. Landfield, a good-looking guy.

All kidding aside, the Melrose Park theatre is in good hands. Jules is 34 and has been 19 years in show business, all kinds, from small towns to deluxe operations. Of course, there was a short interim of four years in which he acquired five major battle stars for service in North Africa, Italy, France, Belgium, Germany and England. At the present time, he is associated with A. J. B. Theatres, out of Chicago, with his headquarters at the Melrose, in suburban Melrose Park.

Community Effort Appreciated

About the nicest job that we can pin on Jules in this symposium is his "souvenir program" for a greater movie season, that might be maneuvered at any time of year when it could be shown that "movies are your best entertainment." He got out a 16-page booklet with cover, accenting the attractions for a single week, and carrying goodwill and commercial ads from enough merchants to pay the cost of publication. What we particularly like about it is the community spirit displayed, and the esprit de corps that shows in the lineup of his house staff, from top-man to popcorn vendor, in helping to put this idea over. There's even a full page advertisement, compliments of the Village of Melrose Park. Big event



The Melrose has a thousand seats, to serve the Village of Melrose Park, in suburban Chicago.



JULES LANDFIELD (1947)

of the week was the "Cooking School" conducted from the stage and sponsored by the Gas & Electric Company, first time for this stunt since before the war. Cooperating dealers put prizes on the line for neighborhood contestants, and next year the Chamber of Commerce is going to get behind it, since they found it brought folks downtown.

Jules says he often has been called the "craziest man in show business" because he has a mania for doing things that other showmen have deemed impossible. His scrapbook, since 1933, is filled with stunts to prove that the impossible merely takes a little more effort. The Melrose is an evening house only, there being no matinees except on Saturday and Sunday, so we applaud the way in which he goes out after business that clearly doesn't come without calling. What he does requires showmanship with very little extra cost for extra profits.

Other Campaigns Measure Up

Two separate campaigns conclude his exhibit of things accomplished this past summer: A rattling good schedule of kid shows with the complete cooperation of the school authorities—and that counts. And a Fashion Show, featuring professional models brought out from Chicago, in a colorful stage setting, which was so successful that the local merchants cooperating are booked up in advance for next year!—W. B.

Prominent Citizens Endorse Picture, Following Preview

Stressing the fact that "Crossfire" sounds a strong note against racial and religious bigotry, various civic leaders, heads of organizations, Parent-Teachers Associations and clergymen were invited to a special screening of the picture by manager Herb Heintz, RKO Proctor's theatre, Newark, N. J. Endorsement was secured for distribution to the members of their organizations, the list amounting to over 20,000 names.

Morton Goes All Out With Tieup For "The Wind"

Tieups with disc jockeys have been made extensively throughout the country to exploit "Something in the Wind" but the topper of them all as of this date appears to be the tieup arranged by RKO publicist Bill Morton, Albee theatre, Providence, R. I.

Bill set plans in motion five weeks in advance to have radio station WHIM's hour-long "Saturday Morning Swing Club" moved to the stage of the Albee in conjunction with the playdate of "Something in the Wind." A six-piece band made up of Rhode Island musicians was added to the show to offset any monotony developing from an hour-long record program.

A radio-phonograph was promoted from a downtown store as a giveaway for a member of the audience. In addition the first 200 people attending the show received a record as a gift of the local RCA Victor people. Telegrams, praising the tieup, were solicited from Deanna Durbin and Donald O'Connor, stars of the picture, record companies, band leaders, etc. The telegrams were read over the air in advance and helped tremendously to put the show across.

The radio program attracted a sponsor and he ran a cooperative newspaper ad plugging the entire show. One of the disc-jockeys on the show mailed a personal card to 1,000 followers of his program.

Did it pay off? Well, according to Bill, a half-hour before the theatre was opened a double line was formed, extending some 150 feet from the box office.

Abelson Does Handsomely With Classified Ads

Art Abelson, manager of the Lake theatre, Devils Lake, N. D., has a good trick in the use of classified ads in the local *Journal.* For instance, he picks a woman "who just hates to stand in line" and addresses a classified ad in her name, telling her there's a pass waiting at the box-office. Or, he addresses a man who lives pretty well out of town and tells him he gets a pair of tickets as a reward for coming in. A music teacher is told she will enjoy the picture now playing, and a wholesale dealer is told the Lake theatre deals wholesale in entertainment, so he's entitled to a special courtesy. It's all a nice gesture, obviously done cooperatively with the local paper, but it makes 'em read the classified and go to the movies.

Ad Approach Aids Westerns

Manager D. M. Dillenbeck re-booked a Gene Autry picture and a Roy Rogers picture on the same program and drew attention to the playdate by running the following copy in ads: "Who is King of the Cowboys? We'll let you be the judge when you see these two action-packed hits," Rialto theatre, Bushnell, Ill.

Kleper Ties Up City for Byrd's "Discovery"

The entire city of New Haven, Conn., was tied up by manager Sid Kleper to exploit the personal appearance of Admiral Richard E. Byrd to the college town in conjunction with the playdate of the Admiral's "Discovery" at the Poli-College theatre.

An imposing parade greeted the Admiral on his arrival in town. Invited guests at a reception included Yale University officials, city and state officials, press and radio representatives. The Admiral was the guest of the Mayor of New Haven at dedication ceremonies in Beaver Park before a gathering of 9,000. The New Haven Chamber of Commerce, for the first time, allowed slugs ("Welcome, Admiral Byrd") to be dropped in merchant ads, sending out requests in their special bulletin and mailing piece follow-up.

At the Yale-Kings Point football game, the Merchant Marine presented the colors and held a review for the Admiral before the game, with 18,000 present. The Admiral appeared on the stage of the Poli-College opening night.

In addition to the publicity accruing from the visit of the Admiral, Kleper used imprinted paper bags, decorations, cards on news stands, school bulletin boards, streamers in all soda fountains, and a dozen other promotions to make the town aware of "Discovery."

Elaine's Town Likes Her Style

Here's Elaine George, manager (and owner now) of the Star theatre, Heppner, Oregon, with her husband and children, including their own "little yearling", doubling as ballyhoo for the picture. She sends us a souvenir program of the Heppner Rodeo and more examples of her home town advertising. Elaine was recently elected to the School Board and has established a memorial to her father in the local library, featuring books that have been made into motion pictures.

We have a standing invitation to visit the Star theatre some Saturday night, and we like the sign displayed in the box office during the run of "Trail Street" to "Check shootin' irons here!" and the "Invitation to wranglers" to have a lawn lunch with Elaine and Oscar: "Bring nothing but your appetite."



Use Phonograph in Lobby

An automatic record player was used in the lobby for a week in advance by manager Irving Cantor to advertise the opening of "Northwest Outpost" at the Eckel theatre, Syracuse, N. Y. The recording featured songs from the picture as sung by Nelson Eddy. Four music shops and a jewelry store ran cooperative newspaper ads, plugging the picture. The Veterans Administration sent out letters to all Veteran organizations with a recommendation on the strength of the G.I. chorus that assists Eddy in the picture.



Winners in the Opera Tune Detective Contest, organized by Mildred A. FitzGibbons, manager of the Skouras Roosevelt theatre, Flushing, N. Y., to exploit "The King's Jester". Left to right: Dorothea Pincus, member of the faculty of Bayside High School, who judged the contest; Elaine Quint, first prize winner; Anthony T. Germano and John Sheehan, tied for second place, and Miss FitzGibbons.

Designs Herald Style Program

Harold Grott, manager of the Rialto theatre, Baltimore, submits a neat house-program in herald style which is obviously an engraving job, and therefore not within reach of every manager. The format is approximately 6x9 inches, folded in one of several ways to display a front cover, a center-double for the big attraction of the week and the back cover for the shorter run of his two changes.

What is especially good about this styling is the way in which he has assembled press-book materials against a ben-day background, obtaining the maximum benefit of all the best things the press-book has to offer, in distinctive style.

The Rialto is one of the dozen Rome theatres, operated in Baltimore as a circuit, and with this note of congratulations to Harold for sending in samples, we'd like to know more about the method of preparation.

Promotes Demand Performance

Manager Fred Utter used a 30x40 show card in the lobby a week in advance to promote the idea that his booking of "How Green Was My Valley" and "Swamp Water" was a demand performance at the Park theatre, Morristown, N. J. The same idea was incorporated in all other promotions for the double bill.

DRIVE-IN THEATRE EQUIPMENT
Projectors—Amplifiers—Arc Lamps and all accessories
Engineering Aids—Plans—Service Policy
AUTOCRAT "The Light That Sells"
In-A-Car Speakers
The Dayton Film Inc.
2227 Hepburn Ave., Dayton 6, Ohio

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

SONG OF LOVE (Metro-Goldwyn-Mayer): This is a picturization of the life of composer Robert Schumann, starring Katharine Hepburn, Paul Henreid and Robert Walker.

Place giant-sized heart in advance or current lobby. Cut opening in center for couples to walk through. Cover the red heart with music notes. Play love songs on concealed Victrola.

Run a "Song of Love" contest for aspiring local singers. Cooperate with radio station, music club or newspaper. Feature songs of love and romance on your screen as an advance theatre ballyhoo. Invite audience to join in singing them.

Place signs in City Hall's Marriage License Bureau and on stairways and corridors leading to it. Use similar signs in windows of jewelers and florists: "After you buy her the ring, take her to see 'Song of Love'," etc. — "Remember her tonight with flowers and then make a date with her to see 'Song of Love'," etc.

Invite lovers of good music to a special screening. Publicize their comments in ads, over the air, in your lobby and on a mailing piece to other lovers of good music.

HER HUSBAND'S AFFAIRS (Columbia): Lucille Ball and Franchot Tone star in this domestic comedy. Tie-in a newspaper or radio station on an "election", open only to husbands to find the wife in your town most helpful in "Her Husband's Affairs". The "vote" itself could consist of a 50-word letter, describing an incident in his career in which his wife proved most helpful. Promoted merchandise could be awarded the winner, with guest tickets for runners-up. Judges could be prominent husbands and wives.

Get every local beauty parlor behind a search to find the married couple with the most attractive hair in your town, linking the search with the hair-growing (and hair-removal) sequences in the picture. Have the beauticians make preliminary searches among their customers, with a committee of experts selecting the final winners in your theatre on opening night.

The picture deals with the misadventures of an advertising man and his wife, a subject which should interest advertising managers in your town. Stage a special screening for the local advertising club.



Scream Test Is Possibility For "Dark Passage"

Possibilities of a piece of Warner's promotion for "Dark Passage" may be suggestive to members of the Round Table who can see a chance to improve on the original idea.

They say the Mystery Writers of America were sponsors of a "Scream Test" at their annual ball in Chicago, and that the girl with the most frightening pipes was awarded a black velvet wrap (a mystery cloak!). That's idea enough for any manager who might conduct a "Scream Test" on a dark stage, as exploitation for this coming attraction.

Perry Holding Old-Time Amateur Talent Shows

Fred Perry is doing old-fashioned amateur nights at the Liberty theater, Cumberland, Md., only Fred calls 'em "Talent Quest Nites" but the results are the same. Valuable prizes contributed by a local jewelry store are offered for the best amateur singers, dancers, comics, actors, novelty entertainers, mimics, etc., and the application blank asks the victims to sign their names in answer to the direct question "Can you act or sing? Are you a magician or juggler? Do you have special costumes and music?" It's taking a frightful risk but we know Fred is packing them in, as he usually does.

Extensive Press Advertising for Brazil Campaign

An elaborate presentation of "A Thousand and One Nights" comes via Dave O'Malley of Columbia's foreign department, from M. Ambrosio, manager of the Art-Palacio theatre, Sao Paulo, Brazil, which we are happy to enter for the Quigley Awards because of the unusual quality and quantity of the newspaper advertising used in the campaign on this pitcure. Our Portugese is just a trifle rusty, but from the amount of advertising, this film was in for a run. They apparently believe in newspaper space, and then a little more newspaper space, down in Brazil. One thing is quite noticeable, and that's the use of streamer ads, three inches high and five or six newspaper columns wide, a lot of poster effect in relatively small space. Good standees and lobby display shown in the campaign book, together with samples of heralds and throwaways, of which 20,000 were distributed. Interesting to note that all printing, mats and posters used were produced in Brazil.

Adams Promotes Newspaper Contest for "Wolf"

A contest based on an idea from the press book was used to good advantage by manager Elmer Adams, Jr., to exploit "Cry Wolf" at the Hornbeck theatre, Shawnee, Oklahoma. The contest was planted in a local newspaper five days in advance. Guest tickets were awarded to the first 10 persons naming the pictures Errol Flynn, star of "Cry Wolf," has played in.

Scores with Two Promotions

Two promotions were used to good effect by manager Hugh S. Borland recently at the Louis theatre, Chicago, Ill. For "The Virginians," Borland strung three hangman's nooses under a sign on the street, reading: "Reserved for the Cattle Rustlers in, etc." A cutout of a rearing horse on a lobby setpiece aided "King of the Wild Horses."



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

FOREVER AMBER (20th-Fox) *(AA)*

First Report:

Total Gross Tabulated	$608,000
Comparative Average Gross	266,800
Over-all Performance	227.8%

BALTIMORE—New 280.9%
BUFFALO—Hippodrome 318.5%
CHICAGO—State Lake 196.8%
CINCINNATI—RKO Palace 272.1%
CLEVELAND—RKO Palace 225.4%
INDIANAPOLIS—Circle 284.6%
KANSAS CITY—Tower 192.3%
KANSAS CITY—Uptown 245.9%
MINNEAPOLIS—Century 243.2%
MINNEAPOLIS—Lyric 220.0%
NEW YORK—Roxy 188.0%
PHILADELPHIA—Fox 279.0%
PITTSBURGH—J. P. Harris 299.2%

SONG OF LOVE (MGM)

First Report:

Total Gross Tabulated	$542,000
Comparative Average Gross	521,900
Over-all Performance	103.8%

ATLANTA—Loew's Grand 126.6%
BOSTON—Orpheum 100.7%
BOSTON—State 90.3%
CINCINNATI—RKO Grand 111.1%
CLEVELAND—Loew's State 81.2%
NEW York—Music Hall, 1st week 112.5%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 105.4%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 94.5%
(SA) Radio City Music Hall Stage Presentation
SAN FRANCISCO—Warfield 116.5%
ST. LOUIS—Loew's State 100.0%
ST. LOUIS—Loew's Orpheum, MO 1st week . 111.1%

DOWN TO EARTH (Col.)

Final Report:

Total Gross Tabulated	$1,120,000
Comparative Average Gross	1,177,600
Over-all Performance	95.9%

BALTIMORE—Hippodrome, 1st week 105.2%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week . . . 89.5%
(SA) Vaudeville
BALTIMORE—Hippodrome, 3rd week . . . 84.2%
(SA) Vaudeville
BOSTON, Orpheum, 1st week 82.7%
BOSTON—Orpheum, 2nd week 71.9%
BOSTON—State, 1st week 84.3%
BOSTON—State, 2nd week 60.2%
BUFFALO—Lafayette, 1st week 119.4%
(DB) The Thirteenth Hour (Col.)
BUFFALO—Lafayette, 2nd week 76.4%
(DB) The Thirteenth Hour (Col.)
CHICAGO—United Artists, 1st week 99.5%
CHICAGO—United Artists, 2nd week 79.6%
CHICAGO—United Artists, 3rd week 67.7%
CHICAGO—United Artists, 4th week 59.7%
CINCINNATI—RKO Albee 133.3%
CINCINNATI—RKO Grand, MO 1st week . . 90.9%
CINCINNATI—RKO Lyric, MO 2nd week . . 115.3%
CLEVELAND—Warner's Hippodrome . . . 88.5%
INDIANAPOLIS—Loew's 81.3%
(DB) Bulldog Drummond Strikes Back (Col.)
KANSAS CITY—Midland 76.9%
(DB) The Son of Rusty (Col.)
LOS ANGELES—Hillstreet, 1st week 139.2%
LOS ANGELES—Hillstreet, 2nd week 73.8%
LOS ANGELES—Hillstreet, 3rd week 60.0%
LOS ANGELES—Pantages, 1st week 147.4%
LOS ANGELES—Pantages, 2nd week 86.7%
LOS ANGELES—Pantages, 3rd week 63.5%
MINNEAPOLIS—RKO Orpheum 111.9%
MINNEAPOLIS—RKO Penn, MO 1st week . 72.1%
NEW York—Music Hall, 1st week 114.8%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 105.4%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 90.0%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 82.0%
(SA) Radio City Music Hall Stage Presentation
OMAHA—RKO Brandeis 100.0%
PHILADELPHIA—Mastbaum, 1st week . . . 111.1%
PHILADELPHIA—Mastbaum, 2nd week . . . 80.0%
PHILADELPHIA—Mastbaum, 3rd week . . . 61.8%
PITTSBURGH—J. P. Harris, 1st week . . . 156.2%
PITTSBURGH—J. P. Harris, 2nd week . . . 140.6%
PITTSBURGH—Senator, MO 1st week . . . 97.2%
SAN FRANCISCO—Orpheum, 1st week . . . 161.4%
SAN FRANCISCO—Orpheum, 2nd week . . . 114.9%
SAN FRANCISCO—Orpheum, 3rd week . . . 71.4%
TORONTO—Shea's 125.2%

KISS OF DEATH (20th-Fox)

Final Report:

Total Gross Tabulated	$519,900
Comparative Average Gross	539,900
Over-all Performance	96.2%

BALTIMORE—New, 1st week 110.1%
BALTIMORE—New, 2nd week 100.0%
BOSTON, 1st week 115.5%
(SA) Vaudeville
BOSTON—Boston, 2nd week 86.6%
(SA) Vaudeville
BUFFALO—Buffalo 95.7%
(DB) The Adventures of Don Coyote (UA)
CHICAGO—Garrick, 1st week 128.2%
CHICAGO—Garrick, 2nd week 126.7%
CHICAGO—Garrick, 3rd week 78.9%
CINCINNATI—RKO Albee 72.2%
CLEVELAND—Warner's Hippodrome 116.6%
CLEVELAND—Warner's Lake, MO 1st week . 142.8%
CLEVELAND—Warner's Lake, MO 2nd week . 100.0%
DENVER—Denver 95.5%
(DB) Blondie's Holiday (Col.)
DENVER—Webber 62.5%
(DB) Blondie's Holiday (Col.)
INDIANAPOLIS—Circle 68.7%
(DB) The Trespasser (Rep.)
KANSAS CITY—Tower 85.2%
KANSAS CITY—Uptown 76.9%
LOS ANGELES—Carthay Circle, 1st week . . 97.9%
LOS ANGELES—Carthay Circle, 2nd week . . 72.1%
LOS ANGELES—Chinese, 1st week 104.4%
LOS ANGELES—Chinese, 2nd week 79.1%
LOS ANGELES—Loew's State, 1st week . . 127.2%
(DB) Little Miss Broadway (Col.)
LOS ANGELES—Loew's State, 2nd week . . 84.0%
(DB) Little Miss Broadway (Col.)
LOS ANGELES—Loyola, 1st week 104.7%
LOS ANGELES—Loyola, 2nd week 80.9%
LOS ANGELES—Uptown, 1st week 104.1%
(DB) Little Miss Broadway (Col.)
LOS ANGELES—Uptown, 2nd week 70.8%
(DB) Little Miss Broadway (Col.)
MINNEAPOLIS—State 84.6%
MINNEAPOLIS—Lyric, MO 1st week . . . 105.7%
PHILADELPHIA—Fox, 1st week 148.1%
PHILADELPHIA—Fox, 2nd week 87.9%
PHILADELPHIA—Fox, 3rd week 67.1%
PITTSBURGH—Fulton, 1st week 93.4%
PITTSBURGH—Fulton, 2nd week 70.0%
SAN FRANCISCO—Warfield, 1st week . . . 111.3%
SAN FRANCISCO—Warfield, 2nd week . . . 65.9%
ST. LOUIS—Fox 107.3%
(DB) High Conquest (Mono.)

Few Stock Deals, SEC Reports

There were only a few large stock transactions among film companies during the period September 7 to October 10, it was indicated in a report released November 1 by the Securities Exchange Commission in Philadelphia.

At Columbia, Jack Cohn disposed of 1,000 shares of common to Artists Foundation, leaving his holdings at 48,969 shares. Jack Cohn Trusts disposed of 200 common, leaving their holdings at 26,419.

At RKO, Ned E. Depinet disposed of 1,000 $1 par common shares, leaving his holdings at 21,000. J. Miller Walker disposed of 400 $1 par common, leaving him 100 shares. Mr. Walker reported holding 1,000 warrants for common stock.

Harry Brandt acquired 100 $1 par common shares in Translux Corporation, bringing his holdings to 80,615.

At Twentieth Century-Fox, Thomas J. Connor, in a June, 1947, report, reported holding 100 shares of common, while members of his family disposed of 4,500 shares.

At Universal, Daniel M. Sheaffer in an August report, disposed of 900 shares of common, leaving his holdings at 16,507. Later Mr. Sheaffer disposed of 100 shares of common, bringing his current holdings to 16,407. Nathan J. Blumberg has disposed of 200 warrants for common, leaving his holdings at 28,500.

Legion Group Recommends Children's Film Library

The Children's Film Library represents a satisfactory solution to the problem posed by the constant repetition of vice and crime on the motion picture screen which tends to "condition to crime" the minds of children. This was the conclusion of the San Francisco Legion of Decency Committee which recently completed its annual survey of motion pictures and their influence on youngsters. While the committee indicated that it would back the Film Library program, Mrs. Edith Riley, chairman of the group, said that the children were not interested in seeing old pictures. The committee took notice of the fact that at present many exchanges do not have any Film Library pictures available and that, even if they do, they may only have one print of each film.

Lamont and Associates Form Tri-City Drive-In Company

Tri-City Drive-Inc, Inc., has been formed by Harry Lamont and his associates to build and operate a drive-in in Mayfield in the triangular area of Amsterdam, Johnston and Gloversville, N. Y. Mr. Lamont now has drive-ins at Lees, Middletown and Lake George, and theatres in Greenville, Woodstock and Philmont. Associated with him in the enterprise is Gerald Schwartz, who is connected with Mr. Lamont in the Lake George drive-in, and Lewis Sumberg, Albany attorney.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

ARE YOU A CAPABLE SHOWMAN WITH ability to exploit and advertise a picture properly, with a nice personality to greet patrons on the floor, who can mix with the people of this Indiana community of 30,000, who knows house management and upkeep? If you're that man the position to manage this modern 1300-seat theatre will be available January 1st. Give complete details in first letter, experience, references, photo and salary required. BOX 2175, MOTION PICTURE HERALD.

WANTED—ASSISTANT MANAGER TO LEARN our system in a fast growing independent chain in Indiana. Future assured for right young man. Give salary, references and experience with snapshot in first letter. BOX 2176, MOTION PICTURE HERALD.

POSITIONS WANTED

EXPERIENCED MANAGER DESIRES POSITION with up and coming independent or chain. Eighteen years of experience from ground up with large chain. Left chain to go into business he inherited and is not happy at it. Position must pay $80 or more per week. BOX 2164, MOTION PICTURE HERALD.

MANAGER AT LIBERTY. WOULD LIKE TO make tie-up with chain or independent house. Pacific coast only. Excellent references if desired. BOX 2165, MOTION PICTURE HERALD.

PROJECTIONIST, 16 YEARS' EXPERIENCE. New York license. Willing to go anywhere. BOX 2174, MOTION PICTURE HERALD.

MANAGER, EXPERIENCED, EXCELLENT REFerence, desires position in Northern New Jersey. BOX 2177, MOTION PICTURE HERALD.

USED EQUIPMENT

SOS! SAVE ON SOUND-PROJECTION OUTFITS, too! Late model RCA Brenkert equipment, L.I. Arcs, rectifiers, complete sound, worth $6,000, special $2,995; Holmes 2000' silent 35mm projectors, heavy pedestals, lamphouses, regulators, $149.50; RCA 16mm L.I. arc sound Projector, special $375; Bell & Howell, Ampro, Victor, DeVry 16mm sound Projectors, $195 up; like new Ampro arc 16mm H.I. $1,295; rebuilt 35mm H.I. Super Simplex or Century outfits with RCA or Simplex 4-Star Sound, $3,850. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

SIMPLEX REAR SHUTTER DOUBLE BEARING mechanisms, good condition, $195; others from $125; Neumade film inspection tables 30" high, $19.95; 18" Backrest Chairs, $5.35; Brandt Coinometers, $99.75; Roth 25A arc Generator, $57.50; late Projector mechanisms, RCA Brenkert, $495; Century, $595; Motiograph, $495; Enclosed Rewinders, $47.50; six section film cabinets, $16.95. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

COMPLETE FAN, 30,000 CFM, AND SIROCCO Air-Washer and Purifier for air-cooling up to 1,200 seat theatre; now in operation. GUST CONSTAN, Avon Theatre, Decatur, Ill.

145 GORGEOUS INTERNATIONAL FULLY padded upholstered back, deep springedge cushion chairs, rebuilt, $7.95; 1,300 Stafford panel back metal lined boxspring chairs, excellent, $4.25; 1,500 American fully upholstered back, boxspring cushions, good, $4.95; 200 portable folding chairs, gangs two and four, $2.95; 400 luxurious heavily padded fully reupholstered back, reupholstered boxspring cushion chairs, metal lined, rebuilt, $6.95; 370 American heavy panel back, boxspring chairs, rebuilt, reupholstered, $5.25. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

BUSINESS BOOSTERS

COMIC BOOKS FOR PREMIUMS. LARGE VOLume suppliers of popular titles 2 cents each. FRANK WELKER, 172 So. Portland Ave., Brooklyn, N. Y.

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERAL TOY CO., 40 E. 23rd St., N. Y.

SERVICES

PHOTOGRAPHIC BLOWUPS: WRITE FOR America's lowest prices. PHOTOCRAFT DISPLAY COMPANY, 3545 Broadway, Kansas City, Mo.

THEATRES

THEATRES WANTED TO BUY OR LEASE. REplies held in strictest confidence. BOX 2163, MOTION PICTURE HERALD.

THEATRE WANTED: EASTERN MISSOURI OR Southern Illinois. Up to 700 seats. Send full particulars in first letter. BOX 2167, MOTION PICTURE HERALD.

NEW EQUIPMENT

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OBITUARIES

Myer Herschorn, Canadian Circuit Executive, Dies

Myer Herschorn, 66, died October 27 at Halifax, N. S. He was vice-president of Franklin & Herschorn Theatres circuit since it was started 32 years ago, with J. M. Franklin as his partner. Previously, the two had been partners in vaudeville and film theatres in Halifax and St. John. Surviving are his widow, a son, three brothers, and four sisters.

Archbishop Cantwell; Was Among Legion Founders

The Most Reverend John J. Cantwell, 72, Archbishop of Los Angeles and a leader in the founding of the National Legion of Decency by Catholic Bishops of the United States, died in Los Angeles October 30. Archbishop Cantwell, in his 10 years in charge of the Los Angeles diocese, had become closely associated with the motion picture industry and fought continually for strict adherence to the Production Code Administration. A Pontifical Mass of Requiem was to be held in Los Angeles Wednesday in St. Vibiana's Cathedral. Francis Cardinal Spellman was expected to attend.

W. V. H. Barhydt, Pioneer Exhibitor and Salesman

W. V. H. Barhydt, 88, pioneer exhibitor in the east and an early-day film salesman, died October 23 at his home in Springfield, Mass. He entered the industry in 1907 when he owned and managed the Marquis theatre in Lawrence, Mass. He later managed the Niagara in Boston, the Oceon at Winthrop, the Plaza in Springfield, the Broadway in Somerville, and the Pleasant Street Olympia in Worcester. At the start of the first World War, Mr. Barhydt was associated with Moe and Mitch Mark in the Mark-Strand Theatres, which opened one of the first of Broadway's large theatre. Mr. Barhydt also traveled the New England territory for Blue Bird pictures. He went into retirement a few years ago after conducting a vaudeville booking agency in Springfield for over 10 years. He is survived by two daughters and a son, Langdon, a theatre manager for the Strand Theatres Company of New England.

W. G. Fay, Irish Actor

W. G. Fay, 76, the Father Tom in "Odd Man Out," died in London October 28. One of the founders of Dublin's Abbey Theatre, he was responsible for one of the greatest acting traditions of modern times. Of the 400 roles he had played during his 57 years as an actor, it was the last of all, his Father Tom role, which brought widest acclaim.

Monroe Named Sales Head

H. S. Monroe, associated with the Atlas Educational Film Company of Oak Park, Ill., has been appointed industrial sales manager of the Bell & Howell Company, Chicago.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Fugitive

RKO—The Last Priest

The militia had killed all the priests in the country but one because the new order had no place for them. The longer this last priest remained alive the prouder he became, the more he thought of being a martyr. But when the militia closed in on him, he found he was too frightened to be a martyr, too weak to prevent other people from giving their lives to save him, and he ran away. Only after he had fled the country to safety did his true humility return, and he crossed back into his own country, was captured and was executed.

This is the plot from which director John Ford, writer Dudley Nichols and actors Henry Fonda, Dolores Del Rio and Pedro Armendariz have developed a tensely emotional, beautifully produced and photographed screen play—remarkable for its simplicity, its final overpowering effect.

"The Fugitive" ranks high for its quality of artistry. There should be few in any audience unmoved by the story.

There are striking high spots: Fonda, as the hunted priest, calling the people of his village to secret worship in his nearly destroyed church; the priest leaving sanctuary in a friendly country to administer the last rites of the church to an American murderer who had saved him from the militia; J. Carrol Naish, as a police informer, whining after Fonda and eventually destroying him; the shocking savagery of the militia raiding a village.

The story strikes sharply and effectively at religious intolerance.

It was filmed in Mexico and concerns persecution in that country, but its theme could apply elsewhere; the religion in the film is the Catholic, but it might be any form of worship.

The subject is never sentimentalized; has no false heroics. On the one hand is the deliberate cold-bloodedness of murder; on the other, faith. At the end another "last priest"—not really the last, but one in a continuing line—comes into the forbidden country to replace Fonda.

Performances are absolutely tops—quiet and restrained throughout. Gabriel Figueroa has found some breath-taking scenery to photograph. An unusual picture, it stands a good chance to earn the title of "a classic."

Seen at the home office. Reviewer's Rating: Excellent.—RAY LANNING.

Release date, November 3, 1947. Running time, 104 min. PCA No. 12317. General audience classification.
A Fugitive.....Henry Fonda
An Indian Woman.....Dolores Del Rio
A Lieutenant of Police.....Pedro Armendaris
J. Carrol Naish, Leo Carrillo, Ward Bond, Robert Armstrong, John Qualen, Fortunio Bonanova, Cris-Pin Martin, Miguel Inclan, Fernando Fernandez

Love from a Stranger

Eagle Lion—A Bluebeard at Work

Deriving its title from the chance acquaintance and eventual marriage of a girl, played by Sylvia Sidney, to a sinister Bluebeard who has murdered three previous wives for their money, "Love from a Stranger" is one of those spine-tingling melodramas which sets its plot early in the first reel and then develops from there as the husband plans the details of her murder.

Based on a story by Agatha Christie and a play by Frank Vosper, the picture opens in London at the turn of the century. Miss Sidney, struggling along on a small allowance, wins a fortune in a lottery. She then meets, falls in love with, and marries the suave John Hodiak, who has his eye on her wealth. For their honeymoon they retire to an isolated English cottage, where he plots her murder.

Although the outcome may well be anticipated by the majority of the audience, director Richard Whorf and producer James J. Geller have introduced sufficient action, suspense and an insight into the mental quirks of the murderer to keep most audiences nervously poised on the edges of their seats.

In supporting roles are John Howard as the discarded fiance who suspects Hodiak from the start and is eventually instrumental in saving Miss Sidney's life, and Isobel Elsom as the scatterbrained aunt. Philip McDonald wrote the screenplay.

Previewed in a New York projection room. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, November 15, 1947. Running time, 81 min. PCA No. 12438. General audience classification.
Cecily Harrington.....Sylvia Sidney
Manuel Cortez.....John Hodiak
Nigel Lawrence.....John Howard
Ann Richards, Isobel Elsom, Ernest Cossart, Anita Sharpe-Bolster, Philip Tonga, Fred Worlock.

Song of My Heart

Monogram-Allied Artists
Symphony—Tschaikowsky Treat

Presented here with fine artistry and in rare taste are some romantic incidents in the life of composer Peter Tschaikowsky aginst a splendidly ordered musical background made up of many of his best known and beloved works. Produced by Nathaniel Finston, whose own renown in the world of music is assurance enough of the quality of score and story, in collaboration with J. Theodore Reed, the picture was written and directed by Benjamin Glazer, who combined narrative and musical elements masterfully. The film makes its strongest appeal to the musically cultured public, naturally, and appears destined, as were the not dissimilarly pointed "A Song to Remember" and "Carnegie Hall," to prove by its grosses that the musically cultured public is a great deal bigger and readier to attend good pictures than most people used to believe.

The role of the composer is played admirably by Frank Sundstrom, imported from Sweden, where he holds stellar rank, and the girl romantically related to his career is Audrey Long, a personable and proficient actress. But it is Mikhail Rasummy, as the composer's servant, who supplies the sparkling performance—a portrayal of Academy calibre—which gives the picture cohesion, unity and intimacy. Sir Cedric Hardwicke is equivalently effective in a performance of shorter duration.

The period is, of course, the period of Tschaikowsky's life, from young manhood to death, and the scene is principally the Russia of the Czars, with both the glamorous and the seamy sides shown. The story shows the composer's early failures and disappointments, his receipt of encouragement and help from ar. unidentified lady of the nobility, his discovery that she is a princess in love with him, their holiday interval in Italy, his subsequent rise to fame, and finally his death. It is delicately told, never pressured for dramatic effect, and admirably mannered.

Tschaikowsky works performed wholly or in part include the Fourth, Fifth and Sixth Symphonies, Piano Concerto No. 1 in B-flat Minor, Overture 1812, Marche Slav, Romeo and Juliet Fantasy, and many others, plus two songs on Tschaikowsky themes written by Janice Torre and Fred Spielman.

Previewed at the Academy Award theatre, Los Angeles, where a press and professional audience manifested warm approval. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 85 min. PCA No. 12711. General audience classification.
Tschaikowsky.....Frank Sundstrom
Amalya.....Audrey Long
Stephan.....Mikhail Rasummy
Grand Duke.....Sir Cedric Hartwicke
Gale Sherwood, Serge Krizman, Charles Trowbridge, Kate Lawson, Lester Sharpe, Drew Allen, Scott Elliott, Gordon Clark, Jimmie Dodd, David Leonard

Driftwood

Republic—Little Orphan

Millions listen to soap operas on the radio. "Driftwood" has nothing to do with radio, but its plot and dialogue would make a great hit on the air.

It is a simple story, telling of a little orphan girl and her love for a dog which finally saves her life. It uses a number of cliches in situations and dialogue and its bid to arouse unsophisticated emotions is unsubtle. While big city audiences may not go for it, small town audiences are bound to go all out for the homespun humor and the tear-jerking sequences. This picture was obviously made for them and their families.

The cast is impressive and has distinct mar-

quee value. Headed by the talented little Natalie Wood, it includes the dependable Walter Brennan, Ruth Warrick, Dean Jagger and Charlotte Greenwood. Allan Dwan directed from an original screenplay by Mary Loos and Richard Sale.

When Natalie's great-grandfather, H. B. Warner, dies, the eight-year-old orphan girl and the dog whom she found after a plane crashed near her, are picked up by Dean Jagger, a doctor. Natalie is brought to town and cared for by Dean and Walter Brennan, the town's druggists. She has trouble with the other kids and when the mayor's (Jerome Cowan's) bratty son teases her, the dog tears his pants off. Court proceeding follow and the dog is condemned, but later saved by Dean.

Meanwhile Natalie has caught spotted fever and seems lost. At the last minute it is found that the dog actually is from an experimental station and that its blood can act as a serum.

Seen at the home office projection room. Reviewer's Rating: Good.—FRED HIFT.

Release date, September 15, 1947. Running time, 88 min. PCA No. 621. General audience classification.

Susan ..... Ruth Warrick
Murph ..... Walter Brennan
Dr. Steve Webster ..... Dean Jagger
Charlotte Greenwood, Natalie Wood, Jerome Cowan, H. B. Warner, Margaret Hamilton, Hobart Cavanaugh

Roses Are Red

20th-Fox - Wurtzel — Melodrama

The expertness Sol M. Wurtzel has acquired producing a long list of cops-and-crooks melodramas serves to make this one suspenseful and thrilling. Although the plot pivots on the hoary screen device of a dual role, and employs all the oft-used tricks of a murder mystery story, Irving Elman, writer, has spotted in some original twists and hard-boiled action that keeps things popping every minute.

Up-and-coming young Don Castle plays the dual acting chore, as a newly elected district attorney and ex-convict. As noted in all his recent roles, he gives the twin part everything he has from his very promising acting talents.

Just before the new district attorney takes over his office he is kidnapped by the town's crooked political boss, seeking to get control of the city. An ex-convict, the image of the D. A. is planted in the latter's office. While the stooge is studying the D. A.'s mannerisms in the place where he is held prisoner, the district attorney manages to knock out his double, take his clothes and fool the political boss into believing he is the ex-con. The latter is killed by henchmen of the political boss, who thinks the victim is actually the district attorney. The D. A. then impersonates his double and maintains the masquerade until he has set and sprung his trap on the boss and his gang.

Peggy Knudsen is capable as the district attorney's fiancee. Patricia Knight, in her first featured screen role, does nicely as the wife of the ex-convict. Edward Keane, as the political boss, and Joe Sawyer, portraying a grafting police official, are both tops in demanding roles. Other good performances are registered by Paul Guilfoyle, Charles McGraw and Jeff Chandler.

The non-flagging pace of the story and some slick handling of key situations must be credited to James Tinling, who directed.

Seen at 20th-Fox Western Avenue studio, Hollywood. Reviewer's Rating: Good.—W. J. MCGRATH.

Release date, not set. Running time, 66 min. PCA No. 12586. General audience classification.

Thorne } ..... Don Castle
Carney }
Martha ..... Peggy Knudsen
Jill ..... Patricia Knight
Wall ..... Edward Keane
Locke ..... Jeff Chandler
Cooley ..... Paul Guilfoyle
Charles McGraw, Charles Lane, Doug Fowley, James Aurness

The Return of Rin Tin Tin

Eagle Lion—Dog Story

Here is an ideal picture for the family and the juvenile trade with some good action and unusually strong religious overtones. As for quality of performance, Rin Tin Tin III, star of this color film, is as good as any one of his predecessors.

The story is heartwarming and simple, but designed to give Rin Tin Tin, whose name has marquee appeal, a chance to show his talents. Donald Woods' portrayal as the mission priest has the necessary dignity; Bobby Blake, as the war orphan attached to the dog, performs like a veteran, and Gaylord Pendleton is good as the repenting villain.

William Stephens produced and Max Nosseck directed the film, which was shot in Vitacolor. Action occurs in spots only. A number of scenes are given over to talks between the boy and the priest, in which the latter urges the youngster to have faith in God.

Woods takes in Bobby to cure the shy orphan from the inhibitions caused by his unhappy war experiences. When Rin Tin Tin strays onto the mission grounds, Woods permits Bobby to keep the dog, but the real owner, Pendleton, soon appears and claims the dog. Rin Tin Tin runs away and returns to the mission and the boy. Pendleton again comes after him and this time whips the dog, but Rin breaks out and once again returns. The dog puts out a fire in the barn, rescues Pendleton from a pack of wolves and, finally, is given as a present to Bobby, whose belief in God is thus restored.

Seen in a New York projection room. Reviewer's Rating: Good.—F. H.

Release date, November 1, 1947. Running time, 67 min. PCA No. 12192. General audience classification.

Rin Tin Tin III ..... Played by Himself
Father Matthew ..... Donald Woods
Paul ..... Bobby Blake
Claudia Drake, Gaylord Pendleton, Earl Hudgens

Christmas Eve

UA-Bogeaus—Three Sons

With Christmas coming, this picture presents obvious tieup possibilities because of its title. The story itself strays quite far from the quiet of the Christmast tree and tells, in somewhat slow-moving fashion, of the lives of three men, brought together at Christmas eve by their foster mother's need. The picture sparkles with marquee names and offers at least one outstanding performance—that of Ann Harding as an aged eccentric woman with a fortune, a great love for her absent sons, and no one to trust.

George Raft, George Brent and Randolph Scott play the three sons, none of them a particular boon to society, but each sufficiently colorful to permit a section of the film to be devoted to his life at the time before the reunion. Joan Blondell, Virginia Field and Dolores Moran provide the feminine glamour. All give adequate performances, but seem hampered by a rather stilted script by Laurence Stallings.

Benedict Bogeaus was the producer, and Edwin L. Marin directed. The story has heart appeal and should please women more than men. There are a few action shots when Raft catches up with a Nazi war criminal, but otherwise the pace is slow and the plot disjointed.

Miss Harding, fabulously wealthy spinster, has been spending large sums on charity and her scheming nephew, Reginald Denny, brings home Clarence Kolb, a judge and surrogate of New York County, to prove that Miss Harding is mentally unstable. The old woman asks the judge to wait till Christmas Eve when she expects her three wards, whom she hasn't seen for many years. The judge agrees and the old lady hires detectives to get in touch with her sons.

Brent has cashed rubber checks and is saved by villain Denny, who asks him not to contact his mother so as to save her the shock. He agrees and leaves the country after breaking with Miss Blondell. Raft is shown in a small South American country, unable to return to the U. S., where the FBI is after him. His girl, Virginia Field, turns out to be a custodian of the wealth of a Nazi official. He kills the man, but Virginia is shot, too.

Scott is a broken down rodeo rider. He also comes home, finds a girl, Dolores Moran, gets mixed up in a black market baby rackets, breaks it up, and arrives with three babies. All ends well under the Christmas tree.

Seen at the projection room in New York. Reviewer's Rating: Good.—FRED HIFT.

Release date, October, 1947. Running time, 90 min. PCA No. 12262. General audience classification.

Mario ..... George Raft
Michael ..... George Brent
Jonathan ..... Randolph Scott
Joan Blondell, Virginia Field, Dolores Moran, Ann Harding, Reginald Denny, Douglass Dumbrille, Carl Harbord, Dennis Hoey

(*Review reprinted from last week's* HERALD)

SHORT SUBJECTS

RIDING THE WAVES (Paramount)

Sportlight (R7-1)

Here are the champions of water skiing, showing off their skills in the waters off Miami Beach. Bruce Parker, world champion double skier, and Dudley Whitman, who only uses one ski, show their methods and some of their prettier pupils.

Release date, October 3, 1947 — 10 *minutes*

SLAP HAPPY LION (MGM)

MGM Technicolor Cartoon (W-931)

Once upon a time there was a lion who was the King of the Beasts. He ran around the forest frightening all of the animals. But one day he ran across a little mouse who scared him practically to death. So the lion got slap happy over that state of affairs and was no longer King.

Release date, September 20, 1947 — 7 *minutes*

RADAR FISHERMAN (Paramount)

Popular Science (J7-1)

Well, now, did you know that radar had been adapted for a fisherman's use? This short shows you that it has—that each type of fish is indicated by characteristic marks on the recording chart—and similar nearly unbelievable goings-on.

Release date, October 17, 1947 — 10 *minutes*

SAFARI SO GOOD (Paramount)

Popeye (E6-6)

A take-off on the Tarzan features, this short has Bluto suspiciously resembling that king of the jungle and making off with Olive when she and Popeye journey into the jungle. But Popeye, swallowing the case of spinach, runs through the trees and rescues Olive.

Release date, November 7, 1947 — 7 *minutes*

HAWAIIAN HOLIDAY (RKO)

Walt Disney Cartoon (*Reissue*) (84,701)

Mickey and Minnie, Donald Duck, Pluto and Goofy plan a Hawaiian holiday. Donald dresses in a hula skirt which immediately catches fire. Pluto has a fight with a starfish. Goofy falls off a surfboard. Mickey and Minnie have their troubles, too. In Technicolor.

Release date, October 17, 1947 — 8 *minutes*

CLAUDE THORNHILL AND HIS ORCHESTRA (Columbia)

Thrills of Music (9952)

Claude and his orchestra swing out with "A Sunday King of Love," "Oh You Beautiful Doll," "Arabian Dance" and a couple of others. Fran Warren and Gene Williams do the vocals. The disc jockey, Freddy Robbins, handles the platter chatter.

Release date, October 30, 1947 — 10 *minutes*

THE INVISIBLE MOUSE (MGM)

Tom and Jerry Cartoon (W-932)

Jerry Mouse falls into a bottle of invisible ink. And what happens? He becomes invisible. This state of affairs makes Tom Cat's life very complicated. In Technicolor.

Release date, September 27, 1947 — 7 *minutes*

MANHATTAN MEMORIES (Universal)

Sing and Be Happy (2387)

This is a story of New York City with musical backgrounds consisting of well known songs about Manhattan including: "Sidewalks of New

ADVANCE SYNOPSES *and information*

York," "Manhattan," "Strolling Through the Park," "Take Me Out to the Ball Game," and "Broadway Melody." For the tourist, there are shots of Chinatown, Greenwich Village and the Bowery.
Release date, August 25, 1947 10 *minutes*

PLAY AND PLENTY (Universal)

Variety View (2348)

Florida is a vacation land, true, but this Variety View points out that Florida is also a land of plenty where thousands go about their business of providing the world with a variety of products, including sponges, cattle, fruits, vegetables and phosphate.
Release date, August 11, 1947 9 *minutes*

TENNIS IN RHYTHM (MGM)

Passing Parade (K-872)

Alice Marble, well known tennis champion, has a theory that a sense of rhythm will aid the aspiring player on the tennis court. She proceeds to demonstrate her theory in this short.
Release date, August 23, 1947 10 *minutes*

IT'S TOMMY TUCKER TIME (RKO)

Jamboree Series (Reissue) (84,402)

This rerelease features Tommy Tucker, his orchestra, Amy Arnell, and Don Brown. Featured is a jam session and then there are these songs: "Runnin' Wild," "Why Don't You Do Right" and "Among My Souvenirs," all presented with novelty touches.
Release date, October 3, 1947 8 *minutes*

APRIL SHOWERS (Columbia)

Community Sing (9652)

The Song Spinners, with Don Baker at the organ, present: "April Showers," "I Want to Thank Your Folks," "That's How Much I Love You," "I'll See You in My Dreams" and "When Am I Going to Kiss You Good Morning."
Release date, October 2, 1947 9 *minutes*

A MOUSE IN THE HOUSE (MGM)

Tom and Jerry Cartoon (W-840)

Tom Cat continues here his war with Jerry the Mouse. Tired of working alone, he enlists the aid of a fellow feline but both of them find the mouse too much for them. In Technicolor.
Release date, August 30, 1947 8 *minutes*

GOLF DOCTOR (RKO)

Sportscope (84,302)

Dr. Cary Middlecoff trained to be a dentist, but golf got the best of him. Now he's a professional golfer. In this short the winner of the North-South open in 1945 demonstrates his technique.
Release date, October 17, 1947 8 *minutes*

MUSICAL BANDIT (RKO)

Ray Whitley Western Musical (83,502)

Ray Whitley and his Six-Bar Cowboys are playing in a hotel on the border owned by pretty Virginia Porter. But when business is poor, she has her mortgage foreclosed. Ray and the boys come to the rescue with their music.
Release date, October 10, 1947 16 *minutes*

GLIMPSES OF NEW SCOTLAND (MGM)

FitzPatrick Traveltalk (*T*-815)

The FitzPatrick cameras pay a visit in this short to colorful Nova Scotia, stopping at the fishing port of Lunenberg, and then on to Halifax. In color.
Release date, August 30, 1947 9 *minutes*

WOTTA KNIGHT (Paramount)

Popeye (E6-5)

Popeye goes back to the middle ages in this one to joust with Bluto, the Black Knight, for the hand of the Sleeping Beauty, Olive Oyl. Bluto resorts to his usual below the belt tricks, but Popeye, as always, wins.
Release date, October 24, 1947 7 *minutes*

THE CRIME DOCTOR'S GAMBLE (Columbia)

PRODUCER: Rudolph Flothow. DIRECTOR: William Castle. PLAYERS: Warner Baxter, Micheline Cheirel, Roger Dann, Steven Geray, Eduardo Ciannelli.

MURDER MYSTERY. When a rich old art dealer is killed in Paris, and his son is suspected, the crime doctor volunteers to help the police prefect solve the mystery. Even the suspected son's lawyer admits he thinks his client guilty, by reason of insanity. When a circus performer, with whose daughter the suspected son is in love, kills himself and confesses killing the art dealer, the crime doctor is not convinced, even though the police release the son. When the doctor sets a trap, the real murder reveals himself—the slain man's attorney.

MIRACLE IN HARLEM (Screen Guild Productions)

PRODUCER: Jack Goldberg. PLAYERSs Stepin Fetchit, Hilda Offley, Sheila Guyse, William Greaves, Creighton Thompson Lawrence Griner.

MELODRAMA: This third all-Negro film produced by Herald Pictures tells the tale of Aunt Hattie and her niece, who operate a homemade candy kitchen in their Harlem apartment. Their business presents too much opposition for Albert Marshall, candy chain store head. When Marshall dies of eating poisoned candy, Aunt Hattie is suspected.

THE FIGHTING VIGILANTES (Eagle Lion)

PRODUCER: Jerry Thomas. DIRECTOR: Ray Taylor. PLAYERS: Al "Lash" LaRue, Al "Fuzzy" St. John, Jennifer Holt, George Chesebro, Lee Morgan, Marshall Reed, Carl Mathews.

WESTERN: Two agents of the U. S. Marshal's office, investigating robberies of food from a produce owner, discover that the owner had forced a monopoly on all food supplies by strong-arming the competition, and that the Vigilantes were stealing the food and distributing it to the ranchers. The agents take over a secret Vigilante newspaper and by a ruse, succeed in capturing the outlaws.

THE PRAIRIE (Screen Guild Productions)

PRODUCER-DIRECTOR: Frank Wisbar. PLAYERS: Alan Baxter, Lenore Aubert, Charles Evans, Edna Holland, Russ Vincent, Jack Mitchum, Fred Coby, Don Lynch, David Gerber.

WESTERN: Based on the James Fenimore Cooper novel of the same name, "The Prairie" tells of Asa Bush and Abirim White who rescue a white girl from the Indians and fall in love with her. She, in turn, is in love with Paul Hover, who has lived and fought on the prairie for three years. Intermingled with the love story and with the story of life on the prairie is a murder story in which Paul is unwittingly involved.

BLONDIE'S ANNIVERSARY (Columbia)

DIRECTOR: Abby Berlin. PLAYERS: Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Adele Jergens, Jerome Cowan, Grant Mitchell, William Frawley, Edmund MacDonald.

COMEDY: Dagwood's boss gives him an expensive wrist watch to deliver to the secretary of a bank president as a gift. The boss thereby hopes she will help influence the bank president to give him a big construction contract he craves. Dagwood totes the watch home on the evening of his anniversary, planning to deliver it next morning. Blondie, thinking it an anniversary gift, opens it, is overjoyed with the watch. Lacking heart to tell her it was not meant for her, he lets Blondie keep the watch, buys a cheap one to give to the secretary next day. The switch is discovered and Dagwood is fired. He gets his job back later when Blondie's sleuthing uncovers the fact that the banker's secretary was working in cahoots with a crooked construction firm to get them the contract.

MOURNING BECOMES ELECTRA (RKO)

PRODUCER - DIRECTOR: Dudley Nichols. PLAYERS: Rosalind Russell, Michael Redgrave, Raymond Massey, Katina Paxinou, Leo Genn, Henry Hull, Sara Allgood.

TRAGEDY. As the Civil War ends, the puritan daughter of a New England shipping family discovers that her mother has a lover. Jealousy makes the girl threaten exposure of the affair. As a result, the mother poisons her husband. When the girl tells her brother, who has a mother complex, he is driven to kill the lover out of jealousy. The mother then commits suicide and the girl blossoms out as a replica of her mother, but is denied love when guilt drives the brother to suicide and stops her marriage.

GUN TALK (Monogram)

PRODUCER: Barney A. Sarecky. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Christine McIntyre, Douglas Evans, Geneva Gray.

WESTERN: When a young girl visits her older sister in a western mining town she indirectly starts forces moving that solve a mystery murder, reveal one of the town's chief citizens as the secret leader of a bandit gang, and cause a gun battle between citizen vigilantes and the gang that wipes out the latter.

WHERE THE NORTH BEGINS (Screen Guild Productions)

PRODUCER: Carl K. Hittleman. DIRECTOR: Howard Bretherton. PLAYERSs Russell Hayden, Jennifer Holt, Tristram Coffin, Denver Pyle, Steve Barclay, Artie Ortego.

ADVENTURE: Sergeant John MacPherson, a member of the Royal Canadian Mounted, wends his way toward a tiny Canadian Northwest settlement to investigate various crimes. On the way, he encounters May, a young girl of the town. In town, Mac prevents trouble between a white man and an Indian and finally, after seeking refuge with the Indians, is able to arrest the white men who are causing the trouble. He gets his man—and his girl, too.

I WALK ALONE (Paramount-Wallis)

PRODUCER: Hal Wallis. DIRECTOR: Byron Haskin. PLAYERS: Lizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller.

MELODRAMA. Returning from prison, a nightculb owner finds that his former partner of prohibition days has taken over the nightclub and proposes to fire the girl singer in order to form a more profitable alliance with a wealthy divorcee. When the partner also tries to pin the murder of the club's bookkeeper on the ex-convict, the latter joins with the singer to bring the doublecrosser to justice.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
8405	Fright Night (17) (Stooges)	3-6-47	3563
8406	Out West (17½) (Stooges)	4-24-47	3563
8407	Hold That Lion (16½) (Stooges)	1-17-47	3607
9401	Brideless Groom (16½) (Stooges)	9-11-47	3862
9402	Sing a Song of Six Pants. (Stooges)	10-30-47	....
8424	Hot Heir (16½) (H. Herbert)	2-13-47	3538
8425	Cupid Goes Nuts (16) (V. Vague)	5-1-47	3669
8426	Nervous Shakedown (15½) (H. Herbert)	5-8-47	3759
8427	Training for Trouble (15½) (Schilling & Lane)	7-3-47	3759
9421	Wedding Belle (17) (Schilling & Lane)	10-9-47	....
9422	Should Husbands Marry? (H. Herbert)	11-13-47	....
8436	Meet Mr. Mischief (17⅛) (H. Von Zell)	1-23-47	3539
8437	Scooper Dooper (8) (S. Holloway)	2-27-47	3551
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	3598
8439	Bride and Gloom (16) (S. Howard)	3-27-47	3598
8440	Two Jills and a Jack (18) (A. Clyde)	4-17-47	3669
9431	Rolling Down to Reno (16½) (H. Von Zell)	9-4-47	3862
9432	Hectic Honeymoon (17) (S. Holloway)	9-18-47	3907
9433	Wife to Spare (16) (A. Clyde)	11-20-47	....

COLOR RHAPSODIES

8502	Cuckatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	3598
8504	Mother Hubba-Hubba-Hubbard (8)	5-29-47	3715
8505	Up'n Atom (6)	7-10-47	3715
9501	Swiss Tease (6)	9-11-47	3876

COLOR PHANTASIES

8701	Fowl Brawl (6)	1-9-47	3551
8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	3598
8704	Leave Us Chase It (6½)	5-15-47	3669
8705	Tooth or Consequence (6½)	6-5-47	3714
9701	Kitty Caddy (6)	11-6-47	....

COLOR FAVORITES

(Re-releases)

9601	Dreams on Ice (6½)	10-30-47	....
9602	Novelty Shop (6½)	11-20-47	....

THRILLS OF MUSIC

8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch. (10)	3-27-47	3298
8958	Ray Anthony & Orch. (10½)	5-22-47	3715
9951	Boyd Raeburn & Orch. (11)	9-18-47	3876
9952	Claude Thornhill & Orch. (10)	10-30-47	3918
9953	Lecuona Cuban Boys	11-13-47	....

COMMUNITY SING

8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10) (Baker)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9½) (Leibert)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (10) (Baker)	4-17-47	3598
8659	No. 9 For Sentimental Reasons (10½) (Leibert)	5-22-47	3715
8660	No. 10 Managua, Nicaragua (9½) (Baker)	7-19-47	3715
9651	No. 1 Heartache (10) (Leibert)	9-4-47	3818
9652	No. 2 April Showers (9)	10-2-47	3919
9653	Peg O' My Heart	11-6-47	....

SCREEN SNAPSHOTS

8856	No. 6 (Behind the Mike) (9)	2-6-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	3563
8858	No. 8 (My Pal Ringeye) (10) (Smiley Burnette)	4-10-47	3611
8859	No. 9 (Famous Hollywood Mothers) (10)	5-1-47	3669
8860	No. 10 (So This Is 'Ollywood) (10)	6-12-47	....
9851	No. 1 Hollywood Cowboys (9½)	9-4-47	3862
9852	Laguna, U.S.A. (9½)	10-9-47	....
9853	Out of This World Series.	11-27-47	....

WORLD OF SPORTS

8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards (9)	3-20-47	3598
8808	Goofy Golf (8)	4-24-47	3669
8809	Grappling Groaners (9)	5-29-47	3715
8810	Volley-Oop! (Badminton) (8)	7-26-47	3818
9801	Cinderella Cagers (9½)	9-25-47	3876
9802	Ski Demons	10-23-47	....
9803	Bowling Kings	11-13-47	....

TWO REEL SPECIAL

....	A Voice Is Born		....

FILM NOVELTIES

9901	Aren't We All? (10½)	11-27-47	....

M-G-M

TWO REEL SPECIALS

A-801	The Luckiest Guy in the World (21)	1-25-47	3460
A-802	Give Us the Earth (21)	6-21-47	3715

FITZPATRICK TRAVELTALKS (Color)

T-812	Calling on Costa Rica (10)	3-15-47	3551
T-813	Around the World in California (9)	5-17-47	3702
T-814	On the Shores of Nova Scotia (8)	6-28-47	3715
T-815	Glimpses of New Scotland (9)	8-30-47	3919
T-911	Visiting Virginia (9)	11-29-47	....

PETE SMITH SPECIALTIES

S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife, But (9)	4-5-47	3691
S-859	Neighbor Pests (9)	5-3-47	3575
S-860	Pet Peeves (9)	7-5-47	3714
S-951	Football Thrills No. 10 (10)	9-6-47	....
S-952	Surfboard Rhythm (9)	10-18-47	....
S-953	What D'Ya Know (9)	11-8-47	....
S-954	Have You Ever Wondered? (9)	12-13-47	....

M-G-M TECHNICOLOR CARTOONS

W-834	Hound Hunters (7)	4-12-47	3702
W-839	Uncle Tom's Cabana (8)	7-19-47	3807
W-931	Slap Happy Lion (7)	9-20-47	3918

TOM AND JERRY CARTOONS

W-832	Cat Fishin' (8)	2-22-47	3551
W-833	Part Time Pal (8)	3-15-47	3351
W-835	The Cat Concerto (7)	4-26-47	3610
W-836	Red Hot Rangers (8)	5-31-47	3715
W-837	Dr. Jekyll and Mr. Mouse (8)	6-14-47	3715
W-838	Salt Water Tabby (7)	7-12-47	3807
W-840	A Mouse in the House (8)	8-30-47	3919
W-932	The Invisible Mouse (7)	9-27-47	3918

PASSING PARADE

K-871	A Really Important Person (11)	1-11-47	3460
K-872	Tennis in Rhythm (10)	8-23-47	3919
K-873	The Amazing Mr. Nordill (10)	8-30-47	3908

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	3551
L6-4	The Stunt Girl (11)	5-2-47	3759
L6-5	Arctic Artisan (11)	7-4-47	3807
L6-6	Film Tot Fairyland (11)	9-5-47	3862
L7-1	Hula Magic (10)	11-7-47	....

GEORGE PAL PUPPETOONS (Color)

U5-8	Shoe Shine Jasper (8)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587
U6-2	Tubby the Tuba (10)	7-11-47	3715
U6-3	Date With Duke (8)	10-31-47	....
U6-4	Rhapsody in Wood (9)	12-19-47	....

POPEYE (Color)

E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (8)	3-14-47	3435
E6-1	Abusement Park (8)	4-25-47	3563
E6-2	I'll Be Ski-ing Ya (8)	6-13-47	3715
E6-3	Popeye and the Pirates (8)	9-12-47	3876
E6-4	The Royal Four Flusher (7)	9-12-47	3876
E6-5	Wotta Knight (7)	10-24-47	3919
E6-6	Safari So Good (7)	11-7-47	3918

POPULAR SCIENCE (Color)

J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587
J6-5	Moon Rockets (10)	6-6-47	3691
J6-6	Twentieth Century Vikings (11)	7-25-47	3785
J7-1	Radar Fishermen (10)	10-17-47	3918

SPEAKING OF ANIMALS

Y6-2	Pooch Parade (9)	12-27-46	3435
Y6-3	Country Life (10)	2-21-47	3551
Y6-4	They're Not So Dumb (9)	3-28-47	3551
Y6-5	In Love (10)	5-30-47	3679
Y6-6	As Our Friends (10)	6-27-47	3807
Y7-1	Dog Crazy (11)	10-3-47	....
Y7-2	Ain't Nature Grand (10)	11-14-47	....

TWO REEL SPECIAL

37	Two Decades of History (22½)	1-4-47	3531

SPORTLIGHTS

R6-5	Jumping Jacks (10)	1-10-47	3539
R6-6	Selling the Sun (11)	1-31-47	3539
R6-7	Under White Sails (10)	2-28-47	3563
R6-8	Iced Lightning (10)	4-18-47	3587
R6-9	Making the Varsity (10)	6-13-47	3691
R6-10	Diamond Gals (10)	7-18-47	3807
R7-1	Riding the Waves (10)	10-3-47	3918
R7-2	Running the Hounds (11)	10-31-47	....
R7-3	Five Fathoms of Fun	11-28-47	....

MUSICAL PARADES (Color)

FF6-1	Sweet and Low (19)	3-28-47	3563
FF6-2	Champagne for Two (20)	6-13-47	3691
FF6-3	Smooth Sailing (20)	8-8-47	3807
FF6-4	Paris in the Spring (19)	9-26-47	3876
FF6-5	Midnight Serenade (18)	11-21-47	....
FF6-6	Jingle, Jangle, Jingle	1-2-48	....

LITTLE LULU (Color)

D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587
D6-2	Cad and Caddie (8)	7-18-47	3785
D6-3	A Bout with a Trout (8)	10-10-47	3876
D6-4	Super Lulu (7)	11-21-47	....
D6-5	The Baby Sitter (7)	11-28-47	....

NOVELTOONS (Color)

P6-2	Stupidstitious Cat (7)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587
P6-4	Madhattan Island (9)	6-27-47	3807
P6-5	Much Ado About Mutton (8)	7-25-47	3785
P6-6	The Wee Men (10)	8-8-47	3807
P6-7	The Mild West (7)	8-22-47	3862
P6-8	Naughty But Mice (7)	10-10-47	3876

PACEMAKERS

K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (10)	2-14-47	3575
K6-5	Brains Can Be Beautiful (10)	5-30-47	3691
K6-6	Everybody Talks About It (10)	8-1-47	3862
K7-1	It Could Happen to You (11)	10-3-47	....
K7-2	Babies, They're Wonderful	11-14-47	....

REPUBLIC

CARTOON (Color)

761	It's a Grand Old Nag		....

RKO

WALT DISNEY CARTOONS (Color)

64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	3598
64,118	Sleepy Time Donald (7)	5-9-47	3631
74,101	Figaro and Frankie (7)	5-30-47	3575
74,102	Clown of the Jungle (7)	6-20-47	3749
74,103	Donald's Dilemma (7)	7-11-47	3759
74,104	Crazy With the Heat (7)	8-1-47	3818
74,105	Bootle Beetle (7)	8-22-47	3831
74,106	Wide Open Spaces (7)	9-12-47	3831
74,107	Mickey's Delayed Date (7)	10-3-47	3907
74,108	Foul Hunting (6)	10-31-47	3876
74,109	Mail Dog	11-14-47	....
74,110	Chip an' Dale (7)	11-28-47	....
74,111	Pluto's Blue Note (7)	12-26-47	....
84,701	Hawaiian Holiday (R) (8)	10-17-47	3918
84,702	Clock Cleaners (R) (7)	12-12-47	....

SPORTSCOPES

74,305	College Climbers (8)	1-10-47	3460

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74,306	Ski Champion (8)	2-7-47	3539
74,307	Ice Skippers (8)	3-7-47	3563
74,308	Wild Turkey (8)	4-4-47	3610
74,309	Racing Sleuth (8)	5-2-47	3669
74,310	A Summer's Tale (8)	5-30-47	3715
74,311	Ski Belles (8)	6-27-47	3759
74,312	Chasing Rainbows (8)	7-25-47	3807
74,313	Reading and Riding (8)	8-22-47	3831
84,301	Ski Holiday (8)	9-19-47	3876
84,302	Golf Doctor (8)	10-17-47	3919

EDGAR KENNEDY

73,402	Do or Diet (18)	2-7-47	3539
73,403	Social Terrors (18)	4-11-47	3587
73,404	Heading for Trouble (18)	6-20-47	3702
73,405	Host to a Ghost (18)	7-18-47	3759
73,406	Television Turmoil (18)	8-15-47	3862

LEON ERROL

73,701	Borrowed Blonde (17)	3-7-47	3539
73,702	Wife Tames Wolf (17)	3-28-47	3575
73,703	In Room 303 (17)	4-25-47	3631
73,704	Hired Husband (19)	5-9-47	3631
73,705	Blonde's Away (18)	7-11-47	3807
73,706	The Spook Speaks (18)		....

FLICKER FLASHBACKS

74,204	No. 4 (10)	1-17-47	3460
74,205	No. 5 (8)	2-28-47	3563
74,206	No. 6 (9)	4-11-47	3596
74,207	No. 7 (9)	5-23-47	3691
84,201	No. 1 (7)	10-24-47	....
84,202	No. 2 (7)	12-5-47	....

THIS IS AMERICA

73,103	A Nation Is Born (20)	1-10-47	3435
73,104	Campus Boom (18)	2-7-47	3488
73,105	San Francisco (14)	3-7-47	3527
73,106	Forgotten Island (18)	4-4-47	3598
73,107	The Big Party (17)	5-2-47	3621
73,108	I Am an Alcoholic (17)	6-30-47	3679
73,109	Passport to Nowhere (17)	7-27-47	3714
73,110	Whistle in the Night (18)	7-25-47	3749
73,111	Treasure House (16)	8-22-47	3807
73,112	The 49th State (16)	9-19-47	3878
73,113	Smoke Eaters (17)	10-17-47	3895

MUSICAL FEATURETTES

73,202	Follow That Music (18)	1-31-47	3460
73,203	Let's Make Rhythm (20)	5-23-47	3702
73,204	Carle Comes Calling (16)	9-12-47	3862

RAY WHITLEY WESTERN MUSICALS

73,505	Mollie Cures a Cowboy (18)	9-5-47	3862
83,502	Musical Bandit (16)	10-10-47	3919

JAMBOREE SERIES

84,401	Enric Madriguera & Orch. (8)	9-5-47	3862
84,402	It's Tommy Tucker Time (R) (8)	10-3-47	3919
84,403	Johnny Long & Orch.	10-31-47	....
84,404	Duke Ellington	11-28-47	....

TWO REEL DRAMAS

83,201	My Pal (22)	10-31-47	3908

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

7201	Fantasy of Slam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	6-6-47	3563
7257	Gardens of the Sea (8)	6-20-47	3715
7258	Romance of the Fjords (8)	6-27-47	3715
8251	Holiday in South Africa (8)	8-22-47	3862
82852	Home of the Danes (8)	10-17-47	3876
8202	The 3 R's Go Modern (9)	11-7-47	3876
8253	Jungle Closeups (8)	12-12-47	....

SPORTS REVIEW (Color)

7302	Style of the Stars (10)	2-7-47	3539
7303	Tanbark Champions (8)	5-23-47	3631
7304	Wings of the Wind (8)	7-18-47	3715
8301	Gridiron Greatness (9)	8-1-47	3862
8351	Vacation Magic (8)	9-26-47	3862

TERRYTOONS (Color)

7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	3537
7513	Dead End Cats (7)	2-14-47	3611
7514	Happy Go Lucky (7)	2-28-47	3631
7515	Mexican Baseball (7)	3-14-47	3611
7516	Aladdin's Lamp (7)	3-28-47	3611
7517	Cat Trouble (7)	4-11-47	3611
7518	The Sky Is Falling (7)	4-25-47	3714
7519	The Intruders (7)	5-9-47	3715
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	3715
8502	Flying South (7)	8-15-47	3862
8503	A Date for Dinner (7)	8-29-47	3862
8504	Fishing by the Sea (7)	9-19-47	....
8505	The First Snow (7)	10-10-47	....
8506	Super Salesman (7)	10-24-47	....
8507	A Fight to the Finish (7)	11-14-47	....
8508	The Wolf's Pardon (7)	12-5-47	....
8509	Swiss Cheese Family Robinson (7)	12-19-47	....

MARCH OF TIME

V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teacher's Crisis (16)	3-21-47	3538
V13-9	Storm Over Britain (18)	4-18-47	3587
V13-10	The Russians Nobody Knows (18)	5-16-47	3630
V13-11	Your Doctors—1947 (18½)	6-13-47	3679
V13-12	New Trains for Old? (18)	7-11-47	3725
V13-13	Turkey's 100 Million (16)	8-8-47	3759
V14-1	Is Everybody Listening? (18½)	9-5-47	3807
V14-2	T-Men in Action (18)	10-3-47	3862
V14-3	End of an Empire? (18)	10-31-47	3907

DRIBBLE PUSS PARADE

7901	Monkey-Tone News (9)	1-17-47	3551
7951	Fisherman's Nightmare (8)	5-2-47	3679
8901	Album of Animals (8)	11-21-47	3876

UNITED ARTISTS

LOEW MUSICOLOR

....	Engulfed Cathedral (7)	6-47	3850
....	Moonlight (7)	9-47	3876
....	Enchanted Lake (7)	12-47	....

WORLD TODAY, INC.

....	Wonder Eye (10)	5-47	3631

UNIVERSAL

LANTZ COLOR CARTUNES

2323	Musical Moments (7)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	3575
2325	Coo-Coo Bird (7)	6-9-47	3831
2326	Overture to William Tell (7)	6-16-47	3669
2327	Well Oiled (7)	6-30-47	3862
2328	Solid Ivory (7)	8-25-47	....
....	Woody, the Giant Killer		....

JUVENILE JURY SERIES

2362	No. 2 (10)	3-31-47	3575
2363	No. 3 (11)	5-26-47	3749
2364	No. 4 (11)	6-2-47	3715

VARIETY VIEWS

2341	Bear Facts (9)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	3575
2344	Rhumba Holiday (9)	4-21-47	3575
2345	Patio Museum (9)	6-2-47	3715
2346	Bronco Babes (9)	6-23-47	3715
2347	Brooklyn, U.S.A. (9)	8-4-47	3895
2348	Play and Plenty (9)	8-11-47	3919
3341	Tropical Harmony	9-29-47	....
3342	Chimp Aviator	11-17-47	....

NAME-BAND MUSICALS

2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (15)	4-2-47	3575
2307	Tommy Tucker & Orch. (15)	4-9-47	3402
2308	Charlie Barnet & Orch. (15)	4-16-47	3818
2309	Charlie Spivak & Orch. (15)	5-14-47	3807
2310	Jitterumba (15)	6-25-47	3807
2311	Record Party (15)	7-2-47	3715
2312	Tony Pastor & Orch. (18)	8-27-47	3908
2313	Tex Williams and His Western Carnival (15)	8-27-47	....
3301	Alvino Rey & Orch. (15)	10-22-47	....
3302	Drummer Man		....

SING AND BE HAPPY SERIES

2382	The Singing Barbers (10)	2-17-47	3460
2383	Let's Sing a College Song (10)	4-14-47	3669
2384	Let's Sing a Western Song (10)	5-19-47	3807
2385	Let's Go Latin (10)	7-21-47	3818
2386	Kernels of Korn (10)	8-18-47	3862
2387	Manhattan Memories (10)	8-25-47	3918

THE ANSWER MAN

2393	The Jungle Gangster (10)	3-3-47	3575
2394	Red Fury (10)	3-24-47	3575
2395	Storm Warning (10)	6-9-47	3715
2396	Here's Your Answer (10)	7-28-47	3876
2397	Lights of Broadway (10)	8-18-47	3807
2398	Hoop Skirt, Bustle and Skin (10)	8-25-47	3895

TWO-REEL SPECIALS

....	Harnessed Lightning		....
2201	Fight of the Wild Stallions (20)	8-27-47	3850

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

3803	Kingdom of the Wild (10)	3-15-47	3575
3804	Circus Horse (10)	6-28-47	3807
3805	Glamour Town (10)	8-2-47	3807
3806	Branding Irons (10)	8-16-47	3862
4801	Land of Romance (10)	9-6-47	....
4802	Beautiful Ball	11-15-47	....
4803	Dad Minds the Baby	12-20-47	....

TECHNICOLOR SPECIALS

3003	A Boy and His Dog (20)	4-26-47	3611
3004	Saddle Up (20)	5-1-47	3575
3005	Song of a Nation (R) (20)	5-31-47	3702
3006	Hollywood Wonderland (20)	8-9-47	3785
3007	Romance and Dance (20)	8-30-47	3831
4002	Soap Box Derby	10-18-47	....
3008	Sunset in the Pacific	11-8-47	....

FEATURETTES

3104	Dog in the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539
3106	Remember When (20)	4-5-47	3598
4101	Power Behind the Nation (20)	10-11-47	....

SPORTS PARADE (Color)

3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic (10)	3-22-47	3575
3507	Harness Racing (10)	5-3-47	3702
3508	Flying Sportsman in Jamaica (10)	5-24-47	3702
3509	A Day at Hollywood Park (10)	6-7-47	3691
3510	Tennis Town (10)	6-21-47	3818
3511	Sportsman's Playground (10)	7-5-47	3785
3512	Carnival of Sports (10)	8-23-47	3831
3513	Fishing the Florida Keys (10)	9-27-47	....
4501	Las Vegas, Frontier Town	11-1-47	....
4502	Action in Sports	12-13-47	....

MELODY MASTER BANDS

3603	Big Time Revue (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue (10)	4-12-47	3598
3606	Zero Girl (R) (10)	7-19-47	3785
4601	Freddy Martin & Orch. (10)	9-13-47	....
4602	Swing Styles	10-11-47	....
4603	Borrah Minevitch & Harmonica School	12-6-47	

BLUE RIBBON CARTOONS (Color)

3304	Have You Any Castles (7)	2-1-47	3488
3305	Pigs Is Pigs (7)	2-22-47	3574
3306	Cat's Tale (7)	3-29-47	3575
3307	Goofy Groceries (7)	4-19-47	3598
3308	Doggone Modern (7)	6-14-47	3850
3309	The Sneezing Weazel (7)	7-26-47	3785
3310	Rhapsody in Rivets (7)	8-16-47	3862
3311	Sniffles Bells the Cat (7)	9-20-47	....
3312	Cagey Canary	10-11-47	....
3313	Now That Summer Is Gone	11-22-47	
4301	Dangerous Dan McFoo	12-20-47	....

MERRIE MELODIES CARTOONS (Color)

2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Anties (7)	2-15-47	3351
2715	Scent-imental Over You (7)	3-8-47	3575
2716	Birth of a Notion (7)	4-12-47	3598
2717	Tweetie Pie (7)	5-3-47	3679
2718	Rabbit Transit (7)	5-10-47	3691
2719	Hobo Bobo (7)	5-17-47	3679
2720	Along Came Daffy (7)	6-14-47	3818
3701	Inki at the Circus (7)	6-21-47	3807
3702	Crowing Pains (7)	7-12-47	3785
3703	Pest in the House (7)	8-2-47	3818
3704	Foxy Duckling (7)	8-23-47	3862
3705	House Hunting Mice (7)	9-6-47	....
3706	Little Orphan Airdale	10-4-47	....
3707	Doggone Cats	10-25-47	....
3708	Mexican Joy Ride	11-29-47	....
3709	Catch as Cats Can	12-6-47	....
3710	Horse Fly Fleas	12-13-47	....

"BUGS BUNNY" SPECIALS (Color)

2726	Hare Grows in Manhattan (7)	3-22-47	3575
3719	Easter Yeggs (7)	6-28-47	3807
3720	Slick Hare	11-1-47	....

VITAPHONE VARIETIES

3404	So You're Going to Be a Father (10)	5-10-47	3679
3405	So You Want to Be in Pictures (10)	6-7-47	3807
3406	So You're Going on a Vacation (10)	7-5-47	3818
4401	So You Want to Be a Salesman (10)	9-13-47	....
4402	So You Want to Hold Your Wife (10)	11-22-47	....

MEMORIES OF MELODY LANE

4201	Let's Sing a Song of the West (10)	9-27-47	...
4202	Let's Sing an Old Time Song	12-27-47	....

MISCELLANEOUS

	Divorce—USA (Telenews) (14)	7-10-47	3735
	Music Through the Ages (Superfilm) (16)	1-27-47	3446
	Verona (Superfilm) (12)	1-27-47	3460
	Via Margutta (Superfilm) (12)	1-27-47	3460
	The Etrusean Civilization (Superfilm) (9)	1-27-47	3460
	Woman Speaks (Film Studios of Chi.) Vol. 1, Release 6 (10)	1-47	3460
	The New North (NFB) (10)	3-7	3538
	Ski Skill (NFB (10)	4-47	3539
	When a Man's a Prince (Grant Intl.) (13)	6-18-47	3702

SERIALS

COLUMBIA

8140	Jack Armstrong (15 episodes)	2-6-47	3551
8160	The Vigilante (15 episodes)	5-22-47	3850
9120	The Sea Hound (15 episodes)	9-4-47	3862

REPUBLIC

691	Son of Zorro (13 episodes)	1-18-47	3349
693	Jesse James Rides Again (13 episodes)	3-21-47	3715
692	Jungle Girl (Reissue) (15 episodes)	4-19-47	3551
094	The Black Widow (13 episodes)	6-10-47	3785
791	G-Men Never Forget (12 episodes)	9-9-47	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3920-3921, issue of November 8, 1947.

Feature product listed by Company on page 3908, issue of November 1, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (British)	EL	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Albuquerque (color)	Para.	....	Randolph Scott-Barbara Britton	Jan. 30,'48	....	.....	....	....	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Angel and the Badman, The	Rep.	608	John Wayne-Gail Russell	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3909
Anthony Adverse (Reissue)	WB	....	Fredric March-Olivia de Havilland	Dec. 13,'47	138m	Nov. 1,'47	3907	....	....
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arizona (Reissue)	Col.	9072	Jean Arthur-William Holden	Aug. 1,'47	122m	Aug. 30,'47	3806	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	...	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (Reissue)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Bedelia (British)	EL	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	112m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	78m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	74m	Apr. 5,'47	3562	3422	....
Betrayed (Reissue) (formerly When Strangers Marry)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	June 3,'33	....	....	....
Big Fix, The	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	3776	....
Big Town After Dark	Para.	....	Phillip Reed-Hillary Brooke	Dec. 12,'47	....	.....	....	....	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Feb.,'48	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	.....	....	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	....
Blondie's Anniversary	Col.	....	Penny Singleton-Arthur Lake	Dec. 18,'47	....	.....	....	3919	....
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	....	.....	....	3830	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3819
Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	EL	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	EL	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	....	.....	....	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	70m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3877
Call It Murder (Reissue) (formerly Midnight)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Mar. 17,'34	....	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3909
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Jan.,'48	....	.....	....	3759	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 25,'47	....	.....	....	3876	....
Chinese Ring, The (formerly The Red Hornet)	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	....	.....	....	3850	....
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (Reissue)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	.....	....	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	....	.....	....	3919	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3909
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3877
Curley	UA	....	Larry Olsen-Frances Rafferty	Not Set	....	.....	....	3875	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3909
DAISY Kenyon	20th-Fox	....	Joan Crawford-Dana Andrews	Not Set	....	.....	....	3876	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Daring Young Man, The (Reissue)	Col.	9079	Joe E. Brown-Marguerite Chapman	Aug. 1,'47	70m	Sept. 13,'47	3830	....	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Design for Death	RKO	....	Documentary	Not Set	....	.....	....	....	....
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	EL	701	Noreen Nash-Darryl Hickman	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3909
Devil Ship	Col.	....	Richard Lane-Louise Campbell	Dec. 11,'47	....	.....	....	....	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	62m	Mar. 1,'47	3501	3410	3877
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
DickTracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dillinger (Reissue)	Mono.	4402	Lawrence Tierney-Edmund Lowe	July 5,'47	70m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Doctor Takes a Wife (R.)	Col.	9076	Loretta Young-Ray Milland	Aug. 1,'47	89m	Sept. 13,'47	3830	....	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3909
Dracula (Reissue)	Univ.	....	Bela Lugosi-Helen Chandler	June,'47	75m	Jan. 3,'31	....	....	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3909
Dust Be My Destiny (Reissue)	WB	627	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3909
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	....
Exile, The	Univ.	....	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	....
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	88m	Mar. 1,'47	3502	3475	3851
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Fabulous Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	....	.....	....	3907	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3909
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	....	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	....	.....	....	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	....	.....	....	....	....

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Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3909
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	....	3830	....
Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frankenstein (Reissue)	Univ.	....	Colin Clive-Mae Clark	June,'47	70m	Nov. 14,'31	....	....	....
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	....	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	3909
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gay Ranchero	Rep.	644	Roy Rogers-Jane Frazee	Dec. 15,'47	.. .	.....	....	....	....
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Mar. 21,'42	561	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	....	.....	....	3818	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Golden Boy (Reissue)	Col.	9073	Barbara Stanwyck-Adolphe Menjou	Aug. 1,'47	101m	Aug. 30,'47	3806	....	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
† Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	222m	Dec. 16,'39	....	....	....
Good Girls Go to Paris (R.)	Col.	9074	Melvyn Douglas-Joan Blondell	Aug. 1,'47	78m	Sept. 13,'47	3830	....	....
Good News (color)	MGM	809	June Allyson-Peter Lawford	Dec.,'47	....	.....	....	3850	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	3851
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3851
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3851
Gun Law	EL	756	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 18,'47	....	.....	....	....	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	.....	....	3919	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	....	....	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3909
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	....
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	....	Robert Taylor-Audrey Totter	Feb.,'48	....	.....	....	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
If Winter Comes	MGM	....	Walter Pidgeon-Deborah Kerr	Jan.,'48	....	.....	....	....	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
In Self Defense	Mono.	....	Don Castle-Audrey Long	Not Set	66m	Nov. 1,'47	3906	....	....
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	....	....
International Lady (Reissue)	EL	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	....	.....	....	3907	....
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	78m	Mar. 15,'47	3527	....	....
It Had to Be You	Col.	....	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,47	3893	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3877
It's a Joke, Son (Reissue)	EL	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
I Walk Alone	Para.	....	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	....	.....	....	3919	....
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3851

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JEZEBEL (Reissue)	WB	....	Bette Davis-Henry Fonda	Dec. 13,'47	103m	Nov. 1,'47	3907	....	...
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Dec. 12,'47	....	.....	....	3895	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	68m	.....	....	3679	3909
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	...
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	810	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	.....	....	3809	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
Kit Carson (Reissue)	EL	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3747
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3747
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	....	.....	....	3895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	67m	.....	....	3787	....
Last of the Mohicans (R.)	EL	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	.....	....	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	.....	....	3539	....
Law of the Lash	EL	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	...
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Let Us Live (Reissue)	Col.	9077	Maureen O'Sullivan-Henry Fonda	Aug. 9,'47	69m	Aug. 30,'47	3806	....	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Lighthouse	EL	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Linda, Be Good	EL	....	Elyse Knox-Marie Wilson	Nov. 8,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	92m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	....	.....	....	3895	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	71m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Honeymoon	EL	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Not Set	89m	Oct. 25,'47	3894	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3877
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	89m	Feb. 1,'47	3445	3076	3783
Mad Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5,'47	3713	....	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	....
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	101m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Man About Town (French)	RKO	....	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Nov. 29,'47	....	.....	....	3895	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	May 10,'47	3621	....	3819
Man in the Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	July 1,'39	....	....	....
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19,'47	3734	....	....
Marked Woman (Reissue)	WB	626	Bette Davis-Humphrey Bogart	Aug. 9,'47	81m	Aug. 2,'47	3758	....	....
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyron Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	70m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Nov. 29,'47	71m	.....	....	3919	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3909
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	82m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
Mr. Smith Goes to Washington (Reissue)	Col.	8072	Jean Arthur-James-Stewart	Aug. 9,'47	127m	Aug. 30,'47	3806	....	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
More Than a Secretary (Reissue)	Col.	9075	Jean Arthur-George Brent	Aug. 1,'47	80m	Aug. 30,'47	3806	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3909
Mourning Becomes Electra	RKO	....	Rosalind Russell-Michael Redgrave	Not Set	....	.....	....	3919	....
Mutiny in the Big House (R.)	Mono.	3803	Charles Bickford-Barton MacLane	July 5,'47	83m	Oct. 14,'39	...	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	.....	....	3163	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Dec. 27,'47	....	.....	....	3599	....
NEW Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3877
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	....
Night Song (Block 2) (formerly Memory of Love)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	....	.....	....	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	....
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	84m	May 3,'47	3610	....	....
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	....
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Out of the Past	RKO	....	Robert Mitchum-Jane Greer	Not Set	....	.....	....	3875	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	.....	....	3689	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	....	.....	....	3865	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Dec. 27,'47	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	....	.....	....	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	.....	....	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3851
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	73m	Sept. 21,'40	....	....	....
RACKETEERS (Reissue) (formerly The People's Enemy)	SG	S-1	Preston Foster-Melvyn Douglas	Sept. 13,'47	55m	May 4,'35	....	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	58m	Feb. 22,'47	3487	3348	....
Railroaded	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3909
Range Beyond the Blue	EL	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	100m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3909
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	....	.....	....	3907	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	....
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	.....	....	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	.....	....	3850	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	61m	Feb. 8,'47	3459	3287	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 13,'47	72m	Nov. 1,'47	3906	3876	....
Road to Rio	Para.	....	Bing Crosby-Bob Hope	Dec. 25,'47	....	.....	....	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	....	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	....	....
Roses Are Red (Wurtzel)	20th-Fox	....	Don Castle-Peggy Knudsen	Not Set	66m	Nov. 8,'47	3918	....	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	.....	....	....	....

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SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	123m	Feb. 15,'47	3473	3238	3851
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3909
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3851
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadow Valley	EL	....	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	.....	....	....	....
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	89m	Aug. 16,'47	3782	....	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	63m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Shut My Big Mouth (Reissue)	Col.	9080	Joe E. Brown-Adele Mara	Aug. 1,'47	71m	Oct. 4,'47	3861	....	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3819
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Dec. 1,'47	....	.....	....	....	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	....	.....	....	3907	....
† Smash-up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	....	.....	....	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	....
Song of My Heart	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	85m	Nov. 8,'47	3917	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.)	EL	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3819
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	....	.....	....	3830	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Not Set	81m	Oct. 25,'47	3894	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3851
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Texas (Reissue)	Col.	9071	William Holden-Claire Trevor	Aug. 1,'47	94m	Sept. 13,'47	3830	....	....
Texas Trail (Reissue)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	Oct. 9,'37	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3819
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	...
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	...
Three on a Ticket	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thunderbolt (color)	Mono.	666	Documentary	July 26,'47	44m	.....	....	....	....

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Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
Too Many Winners	PRC	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	....	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	.....	....	3895	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
UNCONQUERED (color)	Para.	....	Gary Cooper-Paulette Goddard (T)	Nov. 7,'47	146m	Sept. 27,'47	3849	3809	3909
Under Colorado Skies	Rep.	652	Monte Hale-Adrian Booth	Nov. 15,'47	....	.....	....	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
Unexpected Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3909
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Untamed Fury	EL	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
Upturned Glass, The	Univ.	....	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	68m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
† Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	....	.....	....	3831	....
WAKE Up and Dream	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Wallflower	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	..
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald (T)	Apr. 25,'47	106m	May 3,'47	3609	3574	3909
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	7792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Nov. 15,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country	EL	744	Eddie Dean-Roscoe Ates	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	3909
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	....	.....	....	....	....
Wild West (color)	EL	706	Eddie Dean-Roscoe Ates	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	....	Bud Abott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	....
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	...
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3877
Women, The (R.)	MGM	806	Norma Shearer-Joan Crawford	Oct.,'47	135m	Sept. 13,'47	3830	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	73m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 3908

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Gentleman's Agreement

Road to Rio

The Fabulous Texan

Night Song

Nicholas Nickleby

Return of the Lash

Check Your Guns

TOA AND ALLIED TO SEEK COMPROMISE ON ASCAP AS DEPARTMENT OF JUSTICE DELAYS LEGAL ACTION

SUPREME COURT RULES JACKSON PARK, CHICAGO, ANTI-TRUST AWARD STANDS

ALLIED ASKS "REASSURANCE" ON CODE FROM JOHNSTON

HUGHES TESTIMONY ADDS INTRICACY TO "OUTLAW" SAGA

Better Theatres

How Balconies Can Increase Seating in Area of Good Vision

Training and Duties of Out-Front Staff

Drive-In Projection

VOL. 169, NO. 7; NOVEMBER 15, 1947

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1947 by Quigley Publishing Company.*

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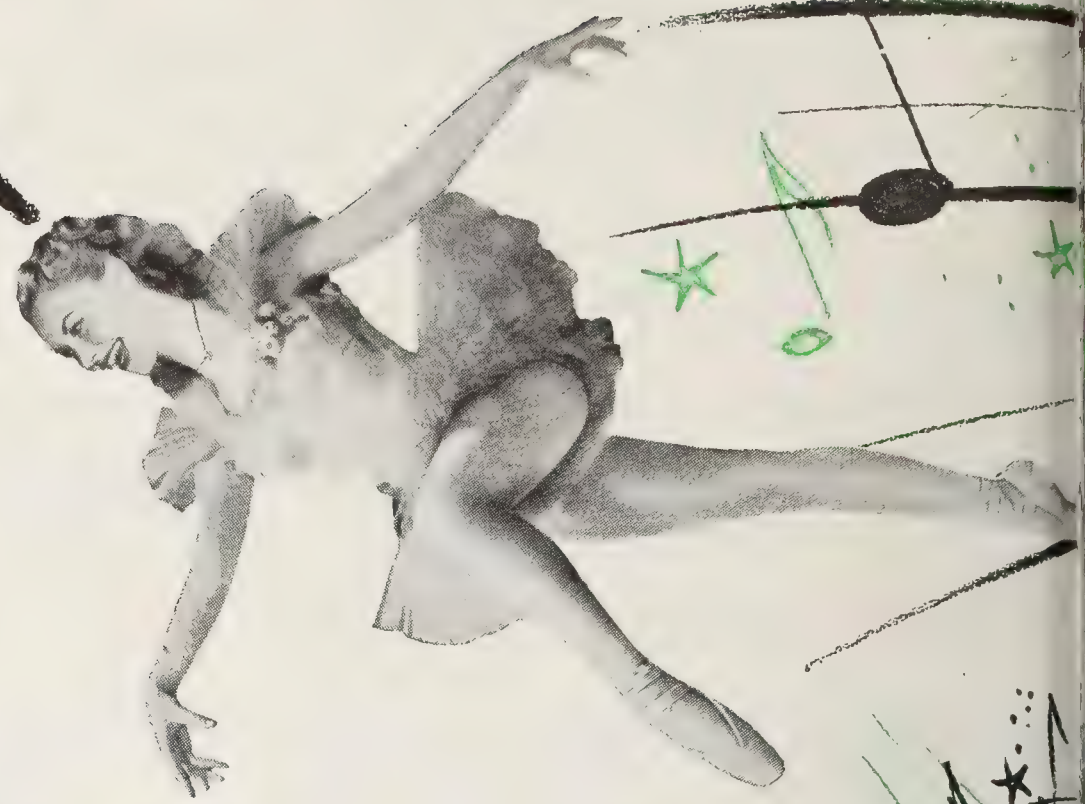
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August



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"MOTHER WORE TIGHTS"

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September



"Walked Away With National Boxoffice Laurels!"—*Variety*

"FOXES OF HARROW"

October



"Easy Winner of 1st Place In Boxoffice Procession!"—*Variety*

"FOREVER AMBER"

COLOR BY TECHNICOLOR

November



World Premiere Now! MAYFAIR, New York • APOLLO, Chicago!

"GENTLEMAN'S AGREEMENT"

December



Climaxing A Year Of Boxoffice Greatness!

"DAISY KENYON"

January



The First Great Achievement of 1948!

"CAPTAIN FROM CASTILE"

COLOR BY TECHNICOLOR

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 169, No. 7 — November 15, 1947

LITTLE FELLOW AND THE TREND

SUPPOSING you were one to be concerned with statistics, current reports would be presenting some material for long thoughts and curious calculations about both the state of the nation and the prospects of the industry.

Most immediately it is to be recorded that the general sales manager of a major-of-majors in distribution observed across the luncheon table the other day that he had found that his company was serving seven thousand theatre accounts which paid fifty dollars or less per picture, additionally that of those some three thousand paid twenty-five dollars or less. The larger of implications was left out of the discussions, but he did indicate that the immediate consequence was that it would not be profitable to have film salesmen out in the field of the lesser accounts until they had an accumulation of pictures to sell. There could not be, he indicated, any more of the selling picture-by-picture to such accounts, this despite the fact that just such a policy and practise seemingly must obtain for today's flow of multi-million dollar productions, making each picture a big special enterprise, separate unto itself.

ALL this relates to a long sequence of developments, partly within the industry and partly in the general economic scene. There has been a trend toward bigger and fewer theatres of the screen ever since the United States began to come up out of the mud with the development of the motor car and the cement highway. Walking distance once conditioned the location of the nickelodeons, and now no one walks. Three miles an hour has become twenty to fifty, depending on where one lives.

Just for a statistic of relevance consider the recent statement of the Automobile Manufacturers Association that one-sixth of all business concerns in the United States are based on the manufacture, sale or service and use of motor vehicles. They claim to employ 8,200,000 persons, or one in seven of all persons employed in the nation.

Labour, being "tractored out", moves to town, while the size of mechanised farms increases as machines pick the cotton and gather the corn. In the show world the big time takes over in town, and the small time takes what's left. Pictures are sold to the most profitable top sector of the market, and the rest have to come to buy.

ACTUALLY the distribution effort is addressed at gross and net returns for units of product. It is not concerned with the maintenance of flow—the policy of the "program" which once dominated the scene. Program serviced the outlets. Today the outlets service the output. That is not how the industry was built.

There is a whispered figure among the inside office statisticians that would say that approximately eighty per cent of the distribution gross is being had from ten per cent, or less, of the theatre accounts. That, if correct, would indicate a terrificly intensive development since the day of not so long ago when it was the commonplace for the same desks to say that seventy per cent of the dollars were derived from thirty per cent of the houses.

Concurrent with this there has been and continues a quiet movement within film distribution machinery. While obviously, and positively, there are no official figures, it is calculated by some good calculators that there are now in the field, nationally, between a hundred and fifty and two hundred fewer film salesmen than there were when the movement started. One concern admits to cutting twenty-five, while the field observation looks more like forty in that organization.

Additionally comes report, of which more later, about a test center where all salesmen in all exchanges are to stay at their desks for a trial period to see what they can do in selling without travelling contact.

Motion Picture Herald, with its report on product, will continue to call on all showmen every week.

■ ■ ■

AN evidence of the persisting and increasing interest of production in colour is afforded in a renewed attention to the application of sepia toning, which in the last decade has been occasionally used in feature prints.

In the silent days, and before the wide use of the automatic printing and developing machines, there was extensive use of tints and tones with a wide range of hues and often imposing effect. In that period films were developed by hand, with rack and tank, in lengths of two hundred and four hundred feet.

That made separate treatment of scenes in tints to convey mood relatively easy. With the flow of machine development and its great economies, interruptions for tints and tones were discouraged to extinction. And, when the sound track arrived, a further objection to interruptions and splices was established. All those obstacles could be hurdled, if there were a strong demand for variation in tint and tone. For now, at least, the toning projects contemplate no changes within reels.

■ ■ ■

IN the news pages recently, in an article about product, there was an incidental reference to "The Big Parade". That serves to remind us that that war classic of the silent era was in a curious sense a picture founded on sound. From end to end it was made to the rhythm of the metronome, beating out a march step that pulsed through the flow of the drama. It was a remarkable silent application of sound. It was the great picture of 1925.

■ ■ ■

NOVEMBER in Silvermine—White frost spreads over the meadow gleaming in the creeping light of morning, while in nooks of stone walls still warm with the stored heat of summer, plucky violas dare yet to bloom, and windblown seedlings from the brave pageantry of summer start their venturesome stand against the winter. They believe there will be another spring. The day speeds and the evenfall comes soon, with southbound mallards hurrying in to drop for overnight in the pond. They will be off in the morning with the big drake leading the formation. The lacery of bare trees is silhouetted against a western sky splashed with dimming scarlet and dull gold. A sense of the end of something, perhaps the year, is in the twilight.

—Terry Ramsaye

THIS WEEK IN THE NEWS

By 195X

Washington Bureau

WHEN are Federal admission taxes going to be removed? By 195X. That's the year—a year in the early 1950's when temporary war influences on Government expenses have disappeared—that the Committee for Economic Development recommends. The CED, in a special tax study made public Thursday, specifically recommended elimination of only two excise taxes next year—those on communications and transportation. Admission taxes were not mentioned for the 1948 program. Eric Johnston, president of the Motion Picture Association, is a member of the CED Research and Policy Committee and maybe he knows whether the X is a two or a three or a four. Meanwhile, it's just X.

Royal Progress

THOSE AMERICAN film stars who sailed Wednesday to attend the Second Royal Command Performance at the Odeon theatre in London, November 25, will make a couple of side trips while in England. Bob Hope, Loretta Young, Robert Montgomery, Alexis Smith, Craig Stevens and others will appear in theatres at Cardiff and Nottingham under the sponsorship of the Cinematograph Trade Benevolent Fund—a charity connected with the entertainment industry. The command performance picture will be Goldwyn's "The Bishop's Wife."

Tax Talks

THERE ARE rising hopes and increasing trans-Atlantic talks on the British tax problem this week as meetings and pressure on the problem gather momentum and force. In London J. Arthur Rank, Sir Alexander Korda, and several members of the British Film Producers Association are understood to have met Monday with Harold Wilson, president of the Board of Trade, to urge a tax reduction; Fayette Allport, Motion Picture Association representative, has met with Sir Wilfrid Eady, second Secretary of the British Treasury, on the same problem and Sir Wilfrid, in turn, has conferred with Hugh Dalton, Chancellor of the Exchequer, on the tax matter. The proposal that 50 per cent of America's film earnings be invested in Britain, the other 50 remitted, is being closely studied both in London and in New York with the American side wanting, among other things, a five-year agreement of some sort and absolutely free remittances of earnings on product now in England. The Society of Independent Motion Picture Producers doesn't care to have 50 per cent of its remittances frozen and will seek a compromise if that substitution for the current 75 per cent tax is decided upon. To date the MPA hasn't said whether it favors the plan, but the plan was evolved in recent MPA-BFPA conferences in Washington. Meanwhile, Eric A. Johnston, president of the MPA, is poised to fly to London if needed.

MOTION PICTURE HERALD

for November 15, 1947

ASCAP has U. S. in their corner in exhibitor rate fight — Page 13

CHICAGO clearance system faces change as court refuses appeal — Page 13

ALLIED tells MPA it must "reassure public" on product control — Page 14

HUGHES airs effort to get "The Outlaw" into New York houses — Page 15

ON THE MARCH—Red Kann in comment on industry affairs — Page 18

20th-FOX to release 48 features during year 1948 — Page 19

22 TOWNS in Pennsylvania vote to have Sunday motion pictures — Page 20

SHOWMEN push "Friendship Train" across the United States — Page 21

RANK production program is reply to British labor unions — Page 24

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 25

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The Release Chart — Page 3934

$1.25 Question

THE ADVANCED admission question was put to a vote this week in Walter Reade theatres in Perth Amboy and Morristown, both in New Jersey, where patrons were asked to decide for themselves whether they would pay increased admissions to see "Unconquered" and "Life with Father." Starting last Tuesday, and continuing for one week, those attending the Majestic and Strand in Perth Amboy and the Community, Jersey and Park in Morristown, saw a special trailer which explained the higher prices. As they left the theatre, each person was given two cards, one for "Unconquered," the other for "Father." Each patron was asked to drop those cards in two ballot boxes in the lobby: the "yes" box if they wanted to pay extra, the "no" box if they didn't. In recent months the Walter Reade circuit has shown three advanced-price pictures, "Duel in the Sun," "Best Years of Our Lives," and "Forever Amber."

Room with View

THE HOTEL ROOSEVELT, in New York, announced last week that it would soon install television receivers in 40 of its 1,100 rooms. If you want one of those rooms with a view you pay an extra charge of $3 a day—from noon to noon. Dean Carpenter, vice-president and general manager of the hotel, said rooms on the seventh, eighth, and ninth floors have been wired for reception from monitor units installed on the nineteenth floor. The system was demonstrated last week by its controlling company, Hotelvision, Inc. The system is being installed under a contract arranged by Metropolitan Broadcasting & Television, Inc., operator of frequency modulation station WABF. Eventually, receivers could be installed in any of the rooms occupied by guests with an extra $3 in their pockets.

Television Sale

IF YOU had wanted a house and had had a television set you could have gone looking for a house last Thursday while sitting in your own living room. Previews, Inc., the National Real Estate Clearing House, came up that day with the first of a series of programs with commercials devoted almost entirely to houses for sale—houses flashed on the television screen ready for sale and occupancy. All you had to do when you saw the house was to pick up the telephone and tell Previews you wanted the one with the elm tree in front and the screened-in back porch. There was no report on the number of houses thus sold via television.

Home Seeing Red

San Francisco Bureau

CECIL B. DeMILLE, completing his seven-week tour of the country with a speech last week before the Commonwealth Club here, blasted Hollywood Communists, whom, he charged, were aiming "either to control the motion picture industry or destroy it—certainly to destroy those who do not follow the Red path." In his speech, which was broadcast on a coast-to-coast network, Mr. DeMille stated that the Hollywood Reds were still a minority, "but their influence is subtle and indirect. We must defend the system that made this country great. Capitalism is not perfect, but there is nothing wrong with it that communism can cure."

In Memory

POLITICS, medicine and the theatre business were all involved in a wreath-laying ceremony in New York on Armistice Day. Georges Clemenceau, grandson of the French Premier of World War I, placed a wreath on the site where his grandfather practiced medicine in 1870. That site, at Twelfth Street and Seventh Avenue, is now covered by Loew's Sheridan theatre. M. Clemenceau placed his wreath on a tablet erected in 1930 to commemorate the spot.

Wilcox Coup

London Bureau

LATEST COUP by showman Herbert Wilcox is his arrangement with Pathe Newsreel for Anna Neagle, who is Mrs. Wilcox, to describe the Princess' wedding day in a special 1,500-foot newsreel; cashing in neatly thereby on the mounting national excitement over the impending nuptials and on Miss Neagle's already well-established place at the national box office.

No Drooling

JACK L. WARNER is going to take temptation out of the way of hungry people. Here we are right in the middle of chickenless Thursday and meatless Tuesday and bread and butter served under the counter and once in a while you might be tempted to break the law of the land and nibble on a chop on a Tuesday—but not because of anything Mr. Warner has done. In line with President Truman's appeal to save food, Mr. Warner has ordered all studio writers and producers to eliminate from their pictures any scenes of lavish banquets or other extravagant uses of food. He has also ordered that plaster replicas of foodstuffs be used in place of real articles wherever possible. We suggest that he doesn't photograph those plaster roast beefs in Technicolor. That way they'd still make you hungry.

Credit Squabble

London Bureau

"HIGH-HANDED AND AUTOCRATIC" were among some of the heated words used Tuesday at a meeting here of the Cinematograph Exhibitors Association's general purposes committee. The words were used to describe the action of the Kinematograph Renters Society, which has decided to tighten the credit period allowed exhibitors in paying film rentals. The CEA, deciding that the standard renters contract is antiquated and unfair, has demanded that the matter be referred immediately to a joint standing committee of renters and exhibitors. CEA plans to inform the British Board of Trade that it considers the KRS action to come at an unhappy time—that the KRS endeavor to gather more dollars means that more dollars will immediately flow to America and thereby add to Britain's dollar difficulties.

Norwegian Quota

THE NORWEGIAN Government cut allocations for film imports for next year by 60 per cent November 8 in an economy move. Recently all imports of films into the country were stopped. This governmental ruling means, then, that imports can be resumed, but only at the reduced scale. Oslo sources estimated that there are at present enough Hollywood features in Norway to last for four or five months.

Location

Montreal Bureau

HOLLYWOOD is moving into Canada for some of its productions—into Calgary, in the heart of the Canadian Rockies, and into eastern Canada, especially the Ottawa area.

The Calgary project is still in the discussion stage. *The Financial Post* reports that Hollywood and Canadian interests will combine to shoot location sequences at Calgary for "Northwest Stampede," a $1,000,000 Eagle Lion picture. It would be the first in a production program extending over several years and the project would involve building and equipping of studios large enough for the production of major features. The principals are reported to be two independent Hollywood producers and a Calgary-Toronto group now active in oil developments in Alberta.

In Ottawa, Twentieth Century-Fox personnel have been lining up location sites for "The Iron Curtain," a film which will have as its theme the Canadian espionage story of a few months back—centering on Igor Gouzenko, the ex-Soviet embassy clerk who reported on spies to the Canadian Government.

PEOPLE

CLARE J. APPEL, of Canadian Odeon, was elected president of the Motion Picture Theatres Association of Ontario at a meeting in Toronto Monday. H. C. D. MAIN, independent exhibitor of Toronto, was elected vice-president.

MRS. HELEN O'TOOLE DALY, who has been in charge of the New York office of the former Motion Picture Theatre Owners of America for the past 17 years, has resigned that post, effective this Friday. She is the daughter of the late M. J. O'TOOLE, who was executive director of the MPTOA and predecessor organizations for many years.

ELMER F. LUX, RKO branch manager in Buffalo, N. Y., was elected councilman at large in the November 4 elections.

PHIL PITT-TAYLOR has been appointed chief of production for Associated Screen News in Montreal. ARNOLD HAGUE is in charge of newsreels, and LEONARD M. GIBBS will have charge of administration.

WILLIAM T. POWELL was granted a leave of absence last week as district manager for Western Massachusetts Theatres, Inc., and as manager of the Capitol theatre in Pittsfield, Mass., to devote full time to his newly-formed Berkshire Enterprises. The new company will distribute phonograph records as theatre premiums. HORACE DECELLES succeeds Mr. Powell.

HARRY COHEN, former salesman at RKO Radio's Montreal exchange, has been named manager of the company's St. John branch, succeeding H. H. MCARTHUR.

SAMUEL PALAN, Monogram sales manager, was elected president of the Motion Picture Associates in Philadelphia last week at the election dinner at the Broadwood Hotel. WILLIAM J. DOYLE, Universal-International salesman, was elected vice-president.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York," Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, 624 South Michigan Avenue; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. 1.; Toronto, W. M. Gladish, 242 Millwood Road; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Amsterdam, Philip de Schaap, 82 Jekerstraat; Berlin, Hubertus zu Loewenstein; Madrid, Pedro Gonzales, Nunzez de Arce 11; Jaffa, Ibrahim Zein, Bustros St., P.O. Box 4; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Budapest, Alexander Fodor, Nurnberg utca 49; Zurich, Carlo Fedier, c/o Cine Suisse, Kappelergasse 13; Prague, Joseph B. Kanturek, Lobkovicovo nam 18; Sydney, Frank O'Connell, Box 2608—G.P.O. Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Ernesto Sanchez Ortiz, P.O. Box 1043; Montevideo, Paul Bodo, Calle Francisco Bauza 3662; Sao Paulo, Brazil, I. A. Ekerman, Rua Guaianazes 159; Santiago, Chile, Maria Romero, Revista "Ecran," Bellavista 069; Caracas, Venezuela, Mrs. Frank M. Caldwell, Apartado 1706. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:



IN QUEBEC, at the city's Allied Theatrical Industries, Inc., banquet: Paul Nathanson, Odeon Theatres president; George Ganetaxos, United Amusement Corp. president; Clare Appel, Odeon circuit advertising publicity director; Morris Stein, FPC general manager; Leon Bamberger, RKO; Alex Adilman, Consolidated Theatres vice-president; Leo Devaney, RKO Canadian manager, and Arthur Hirsch, Consolidated president.



ARNOLD HAGUE has been appointed Associated Screen News, Ltd., of Canada newsreel production chief.



By the Herald

AS THE FEDERATION of Jewish Philanthropies amusement division met in New York last week. S. H. Fabian, the division chairman, is speaking. Malcolm Kingsberg, RKO Theatres president, and Jack Cohn, Columbia executive vice-president, listen.



NATIONAL FLOWER WEEK was inaugurated in New York last week with Nina Foch of Columbia, left, and Turhan Bey and Mary Anderson of the Eagle-Lion studios.



THE WILL ROGERS memorial plaque presented and unveiled last week by the Variety Clubs International at the great showman's memorial in Claremore, Okla.



By the Herald

GREETINGS from Otto Preminger, producer and director of Twentieth Century-Fox's "Daisy Kenyon", to the star of the picture, Joan Crawford. The occasion was a reception given by the company last week at the Hampshire House, New York.



AS TWENTIETH CENTURY-FOX division managers and home office executives met in New York this week. In clockwise order, above, are Peter Levathes, short subject sales manager; Morris Caplan, statistical research department manager; W. C. Gehring, assistant general sales manager; A. W. Smith, Jr., general sales manager; Spyros P. Skouras, president; Clarence Hill, exchange operations manager; J. H. Lorentz, central sales manager; Ray Moon, northeast sales manager; Herman Wobber, western sales manager; Harry Ballance, southern sales manager; Howard Minsky, mideast sales manager.



SCARLETT AND HAMLET, at the 3,000th performance of "Gone With the Wind" at the Empire theatre, London. Vivien Leigh and her husband, Sir Laurence Olivier, who will soon be seen in "Hamlet."



AT THE OPENING of Republic's "The Fabulous Texan" at the Paramount theatre, Austin, Texas. Left to right, Louis Novy, Interstate Circuit; James R. Grainger, sales and distribution chief of Republic, and General Jonathan Wainwright, the hero of Bataan.



PREMIERE, left, of the National Film Board of Canada's "Careers and Cradles" at the Elgin theatre, Ottawa. In the grouping are Miss Calais Calvert, NFB; Miss Lotte O'Boyle, National Council of Women; Mrs. H. G. Barber, Ottawa Council of Women; Mrs. C. K. Hurst, University Women's Club; Mrs. A. Joanes, Daughters of the Empire; S. C. Smiley, Elgin manager; Miss Gladys Moffatt, Business and Professional Women's Clubs.

Organized Exhibition Has Its Say



MEETING FOR THE FIRST TIME.
An over-all picture of the
Theatre Owners of America board of directors, convened last weekend at the Stevens Hotel, Chicago.

First row: Herman Levy, Robert Coyne, Morris Lowenstein, Ted Gamble, Fred Wehrenberg, Leonard Goldenson, S. H. Fabian, Charles Skouras, Second row: Sylvia Adelman, Henry Ferber, Sidney L. Bowden, W. F. Crockett, Paul Williams, E. D. Martin, John Lavery, Culen Espey, Lois Harnett. Third row: James H. Irvine, Stanley W. Prenosil, R. R. Biechele, Harry M. Lowenstein, J. C. Shankin, Roy Cooper, Bob Livingston, Ralph H. Ayer. Fourth row: J. J. O'Leary, Edward M. Fay, Merritt Kyser, E. V. Richards, Mitchell Wolfson, Max A. Connett, W. F. Ruffin, Claude C. Mundo. Fifth row: Russell Hardwick, Marlin Butler, J. O. Brooks, L. E. Gordon, Myron Blank, Guthrie F. Crowe, Gratia Blake Locke, Herman H. Hunt. Sixth row: Ben L. Stozier, H. F. Kincey, Mack Jackson, Harry H. Lockwood, Harry LaMont, Leonard Rosenthal, Clarence Kaimann.





AND, IN CHARLESTON, West Virginia, the West Virginia Theatre Managers Association convened. Standing are the newly elected president, W. H. Holt of the Star theatre, Richmond; Rube Shor of Cincinnati, elected secretary-treasurer; Leon Bamberger, RKO. Seated are E. L. Kessling of Freeman-Newbold, Inc., of Bramwell, a board member; E. R. Custer, State theatre, Charleston, board chairman, and L. E. Rogers, Mayor of Welch and a member of the board of directors of the association.

NEW OFFICERS of the Variety Club of Washington, D. C., Tent 2, left. Left to right, Wade Pearson, second assistant chief barker; Jake Flax, first assistant chief barker; Frank Boucher, chief barker; Sam Galanty, treasurer, and Arthur Jacobson, property master. A. E. Lichtman and Mr. Boucher were named delegates to the 1948 national convention, with Gene Ford and A. Julian Brylawski as alternates.

ASCAP HAS U. S. IN THEIR CORNER IN EXHIBITOR FIGHT

Leaders of TOA and Allied Shift Strategy, Seeking Compromise on Rise

Exhibitors, most of them fighting mad at Ascap, met cross-country this week to discuss in California, New York, New Jersey, and West Virginia, not only the music tax rates, but Theatre Owners of America affiliation, admission taxes, road show admissions, product scarcity, and methods of obtaining a more closely knit exhibitor unity.

The results of last Friday's and Saturday's Theatre Owners of America board meeting in Chicago took the spotlight.

Told that the American Society of Composers, Authors and Publishers was agreeable to considering discussions on its proposed increased music tax rates, the TOA board elected a standing committee on Ascap which, within the next two weeks, will endeavor to obtain a substantial revision in the Society's rates.

Justice Department Tells Allied Action Must Wait

Late last week, just prior to the TOA board meeting, it was made clear that it will have to be the exhibitor, himself and alone, who must deal with Ascap. In Washington, last week, Abram F. Myers, general counsel and chairman for National Allied, admitted that Allied units had received letters from the Justice Department advising them that the Department could not take any action against Ascap as an alleged monopoly until all angles of the existing consent decree had been thoroughly explored, including the provision that theatre owners can negotiate with Ascap on a per-piece basis.

In consequence, Allied will have one or more of its members attempt this per-piece negotiation, but the organization has long made no secret of its opinion that such negotiations are unworkable.

Name Committee on Ascap; Endorse Single Charity Drive

The TOA meeting, attended by nearly 60 representatives of exhibitors in 48 states, elected this standing committee on Ascap: S. H. Fabian, Dan Michalove, Fred Wehrenberg, C. E. Cook, Sol Hyman, Maury Miller, Paul Williams, Bob Livingston, and Ralph Branton. Elmer Rhoden and Roy Cooper are co-chairmen of the committee.

The board evolved a resolution calling for unanimous TOA support for a single annual theatre charity drive and collection, recommending that officers renew their efforts previously made to bring about such a drive, where all representative national charities unite for a single collection. It was also resolved that the membership continue their support of such charities by means of screen time and display material.

The board further named a committee to study 16mm film showings and their effect on the 35mm industry. Myron Blank and Fred Kent were appointed co-chairmen of that committee.

Reports Approval of Plan For 10 Cents Per Seat Tax

During the closing sessions of the board meeting, Charles Skouras, TOA treasurer, presented a report for the Finance Committee advising that his round-the-country investigation had indicated that the rate of 10 cents per seat for the first assessment did not seem unreasonable and met with virtually no objection.

Julian Brylawski, appointed chairman of the National Legislative Committee, announced that he would appoint a committee member from each state.

The board also ratified all officers elected at the organizational meeting and appointed, as a TOA executive committee: Fred Wehrenberg, chairman, S. H. Fabian, Lewen Pizor, E. V. Richards, Robert W. Coyne, Leonard Goldenson, and Harry Lowenstein.

A committee to study television and its inter-relation with the theatre has been named by TOA to draw up a program that will protect the exhibitor but which will not be designed to suppress television. E. V. Richard is chairman of the committee and serving with him are Mitchell Wolfson, Arthur Lockwood, Dave Wallerstein, and Charles Skouras.

The two latest groups to affiliate with TOA are the United Motion Picture Theatres Owners of Eastern Pennsylvania, Southern New Jersey and Delaware and MPTO of Western New York.

In Albany there is considerable effort afoot to get TOA affiliation. Although there is now and has been for several weeks an Albany unit of the TOA, Albany exhibitors have not yet formally affiliated with the organization. Last week Harry Lamont, president of the Albany unit, resigned his position "to keep the slate clean," he said, and Leonard L. Rosenthal, who has been talking of setting up a rival Allied unit, has agreed to do a little further exploration into TOA. His researches and subsequent report will decide whether a number of independents will join TOA.

Harvey Urges Exhibitor Unity on Common Problems

On other points of the compass:

Independent Theatre Owners of Northern California, with a bow to the existing exhibitor organizations, proposes in its latest *Film Topics* bulletin, signed by Rotus Harvey, that there be established a Theatre Owners Chamber of Commerce, the membership to be composed of "recognized and established exhibitor associations." This group, according to Mr. Harvey, would meet whenever a problem, exclusive of trade

(Continued on following page, column 2)

CHICAGO SYSTEM TO CHANGE; COURT REFUSES SUIT APPEAL

Washington Bureau

The Supreme Court Monday indirectly radically changed the Chicago release system when it refused to hear the appeal in the long-pending Jackson Park anti-trust suit against the five major distributors and the Balaban & Katz circuit of Chicago.

The decision means that features cannot play longer than two weeks in their initial (Loop) run, unless a print is released to other theatres; that pictures cannot play more than one week in any run after the Loop showing; that the present dead time of three weeks between the end of the Loop run and the start of "A" week in outlying districts must be eliminated, that moveovers must be discontinued, that price fixing must be eliminated and double features must be stopped.

These strictures were contained in a decision handed down in the case the middle of October, 1946, by Federal Judge Michael F. Igoe in Chicago.

The distributors affected are RKO, Loew's, Twentieth Century-Fox, Paramount and Warners, and their affiliated circuits.

The original decision in the suit was handed down in March, 1944.

Rivoli Realty, Inc., operator of the Delman theatre, Dallas, has filed an anti-trust suit at Wilmington, Del., against Interstate Circuit, Texas Consolidated Theatres and the eight major distributors, seeking treble damages of $750,000. Irving Goldberg, Dallas, Delman attorney, is associated in the action with Thurman Arnold, counsel in the U. S. trust suit.

ALLIED TELLS MPA: "REASSURE PUBLIC"

Attacks Administration of Code and Cites "Amber" Affair; Hit High Prices

Washington Bureau

In a strongly worded attack on recent administration of the Production Code, Allied States Association of Motion Picture Exhibitors called on Eric Johnston, president of the Motion Picture Association, "to take some definite action to reassure the public that the situation is not out of control." The statement was released from the Office of Abram F. Myers, general counsel, here last Friday.

Mainly concerned with the National Legion of Decency—Twentieth Century-Fox controversy over "Forever Amber," the statement said that Mr. Johnston must convince theatre-goers that "from now on the Code will be administered so as to avoid a repetition of the 'Amber' affair and that hereafter they may patronize the theatres with full confidence that immorality and licentiousness have been banished from the screen."

"Cauldron Is Seething"

At the same time, it was said, Twentieth Century-Fox must "do everything in its power to relieve the exhibitors of the predicament into which the production and release of 'Amber' has placed them."

Allied States assured exhibitors that "the reaction to 'Amber' is not a sporadic or transient thing. The cauldron has been seething and now it has boiled over. It isn't just going to die out.

"Some of the public groups that watch movies closely were disturbed when Eric Johnston permitted the narcotics provision of the Code to be weakened. And there has been growing criticism of the movies—that they are packed with morbidity, violence and crime, with a perceptible trace of immorality," the bulletin said.

Continuing, it was asked: "Have not the master minds yet learned that of the countless millions of dollars earned by motion pictures only an infinitesimal part was derived from salacious pictures? Why risk so much for so little?"

Urges Relations Study

Pointing out that Allied States is merely a trade association of independent exhibitors and that it cannot tell its members that they should or should not run particular pictures; nor can it tell Twentieth Century-Fox what it should do about "Forever Amber"; nor can it offer advice to the Motion Picture Association, the statement said that Allied, nevertheless, can express the hope "that Eric Johnston will spare a little time from his defense of Hollywood and his negotiations with the United Kingdom to survey the producers' public relations in the United States."

"Those of us who lived through the outburst against moral laxity on the screen in the early thirties, and witnessed the skillful job done by Will Hays in putting out that fire, cannot help wondering why the situation was again allowed to get out of hand," the bulletin said.

In the statement Allied continued its attack on advanced admission price pictures and said that "if some exhibitors appear to view Twentieth Century-Fox's present difficulties with 'Amber' with some composure, it is because that company is demanding exorbitant terms for it, including increased admission prices to the public."

Attacks Advanced Prices

Underlining Allied's recent stand at Detroit against higher admission prices, the statement said that Allied then had dwelt only upon the unfairness of this policy to the public and "did not mention the invitation of high admissions to increased taxation, although that was discussed at the meeting.

"The motion picture industry is getting a bad press," the statement concluded, "from 'Amber', from the Hollywood probe (despite criticisms of the committee's procedure), and from advanced admission price pictures. Protecting and maintaining the industry's good will and sound public relations is primarily the responsibility and duty of Eric Johnston's Association. Mr. Johnston has been given a wonderful opportunity to take a strong stand in all these matters and assure the public that all is right with the motion picture industry. We know his predecessor would have capitalized on this. What will Johnston do?"

ASCAP FIGHT

(*Continued from preceding page*)

practices, raised its ugly head far enough to attract national interest. The group is also asking for contributions from its members to be used in fighting Ascap.

Rocky Mountain Independent Theatres is concerned over their belief that the producer-distributors are "trying to build prosperity around a scarcity of product." In its bulletin the organization asks, "What have we got?" Their answer: "A flock of reissues a mile long—a carload of nervous B's and up until now the few big ones that were sent out had an admission price tag of $1.20." Rocky Mountain wants the "first team" sent in.

Allied Theatre Owners of New Jersey has invited about 200 industry members from its area to attend its annual beefsteak dinner to be held November 20 at the Ritz Restaurant at Passaic, N. J. But meanwhile all isn't beefsteak and gravy for the organization. Edward Lachman, president, informed his membership over the weekend that the new New Jersey constitution, approved at the last election, has opened the way for increased admission taxes and the readoption of public gambling. He added that he and his group will fight what are expected to be all-out attempts by the legislature to blanket the state with local admission-taxing power.

Discuss TOA Affiliations

The West Virginia Theatre Managers Association, an Allied unit meeting at Charleston over the weekend, elected Wendell Holt president and announced it would send a delegation to the Allied national convention to be held in December in Milwaukee. The group heard Mike Simons, assistant in MGM's exhibitor relations department, declare that "specialized selling of motion pictures to the public is going to make a lot of exhibitors richer in 1948."

Main action of the MPTO of Western New York, meeting last Wednesday in Buffalo, was the decision to affiliate with TOA. Herman M. Levy spoke to the group on exhibitor unity, Ascap, admission taxes, and the Paramount anti-trust suit.

Meeting last Wednesday in Washington the MPTO of Washington was found to be split on the question of affiliating with TOA. Representatives of RKO, Warner Brothers and Loew's opposed affiliation while independents were wholeheartedly in favor of the union.

TOA Approves Trailer Shorts

In reply to requests for the review and approval of so-called promotional or propaganda films for general showings the TOA has approved the following: the newsreel trailer on President Truman's food conservation program; the short of the American Heritage Foundation designed for exhibition in connection with the Freedom Train; the 1947 Christmas Seal trailer of the National Tuberculosis Association, and the Community Chest trailer, "Through Many Windows."

Technicolor Net Doubled In Quarter, Nine Months

Hollywood Bureau

Technicolor more than doubled its third-quarter earnings for the period ended September 30 and more than doubled its earnings for the nine-month period also ended September 30. Net for the quarter, before taxes, is estimated at $692,000, equivalent to 76 cents a share. This compares with $286,800, equivalent to 31 cents a share, for the corresponding 1946 quarter, according to Dr. Herbert T. Kalmus, president. Net before taxes for the nine months is estimated at $1,932,000, equivalent to $2.11 per share. This compares to $919,700, or $1.101 per share, for the corresponding nine months in 1946.

Goldman Ends Run of "Outlaw" "Amber" Still on

Howard Hughes' "The Outlaw," distributed by United Artists, and Twentieth Century-Fox's "Forever Amber" remained the center of film controversies this week between distributors and exhibitors on one side, and Catholic clergymen on the other.

In Philadelphia William Goldman, owner of the Erlanger theatre, Monday night withdrew "The Outlaw" from his house as a result of a protest and threat of a one-year boycott by Catholics from Dennis Cardinal Dougherty. In a letter to the Cardinal Mr. Goldman said: "In deference to your position representing as it does those in the community of the Catholic faith, we are today withdrawing the picture. . . . Had your views been called to our attention prior to initial exhibition of the picture, we would have at that time given them consideration."

"Amber" Is Continued

Meanwhile, "Forever Amber," despite the threat of a Catholic boycott of the Fox theatre, where the picture was being shown, and of all Twentieth Century-Fox product for one year, continued to be exhibited at the theatre.

In Cincinnati Monday charges of unfairness were voiced by Louis Wiethe, president of the Theatres Owners Association, and F. W. Huss, Jr., had of the Greater Cincinnati Independent Exhibitors Association, in protest against the suggestion of Archbishop John T. McNicholas, precipitated by the local showing of "Forever Amber." He suggested that Catholics back up the church's disapproval of what it considers immoral pictures by boycotting all theatres "for a week or 10 days."

"This is a blow to independent theatres, and we are not a party to the matter," Mr. Wiethe declared. "I don't object to the condemnation of 'Forever Amber,' but it seems that the line of approach is unfair."

In Troy, N. Y., the Catholic Youth Organizations picketed the Troy theatre where the picture was being shown and local newspapers refused to take advertisements of the picture.

Withdrawn in Toronto

Following adverse comment, "Forever Amber" was withdrawn from exhibition at the Imperial theatre in Toronto, Ont., after one week, although newspaper advertisements had appeared announcing that the film would be held over. At Famous Players' Regent theatre in Ottawa, the picture was withdrawn after clergymen attacked it.

In Wilmington, Del., the Most Reverend Edmond J. FitzMaurice, bishop of the Catholic diocese, called upon all Catholics to stay away from theatres showing "Amber."

"OUTLAW", $250,000 STAR AT HUGHES PLANE INQUIRY

Three days of testimony before the Senate War Investigating Committee in Washington, and long and involved explanations in New York, this week told a story of high level pressures, involving $250,000, which, it was alleged, had been brought to bear in an effort to get Howard Hughes' "The Outlaw" shown on Broadway in its original, uncut version.

The hearings ostensibly were on Mr. Hughes' war plane contracts. The first session of the committee, last summer, starred Johnny Meyer and his expense accounts. This one, starting with the first session Monday, starred General Meyers, some bond deals, and the provocative six-year-old Hughes production, "The Outlaw."

Offered Commission, Says Meyers

The complicated story could be summarized like this:

1. Monday Major General Bennett Meyers, retired, under fire before the committee for his dealings with Mr. Hughes while he was an Air Forces procurement officer, said that during his relationship with Mr. Hughes he had been offered a commission of $100,000 to persuade New York officials to allow Mr. Hughes' "The Outlaw" to open in that city. He admitted he had attempted to do this.

2. Mayor William O'Dwyer, who served during the war as an officer in a section under the command of General Meyers, said Tuesday in New York that General Meyers had come to him and he was under the impression the General had mentioned the lifting of the ban would mean $100,000 for the General. Benjamin Fielding, former Commissioner of Licenses, also talking to the press Tuesday, was quoted by the *Herald Tribune* as saying: "He (the General) also said he understood the $100,000 commission would not be solely for himself."

The General Is Confused

3. Wednesday General Meyers testified before the committee that in addition to his $100,000 fee, Mr. Hughes had authorized him to offer $150,000 to a "charitable organization" if the film were shown. Questioned on this point by Senator Homer Ferguson, chairman of the committee, General Meyers was confused and said it was his recollection that the $150,000 contribution was to be given to the "Catholic League or Legion of Decency."

4. Wednesday in New York District Attorney Frank S. Hogan indicated he would make his own inquiry into the matter of the contested $100,000 commission which was to be given to General Meyers or to be distributed by him.

5. On Wednesday, also, both Mayor O'Dwyer and Mr. Fielding said they had been approached at different times by five emissaries, including former Governor Charles Poletti and General Meyers, who had attempted to relax the city prohibition on the showing of the film. This prohibition went into effect in October, 1946, after a dispute over the advertising of the feature.

Called to California

Mr. Hughes, in testifying on Monday, told this version: General Meyers represented himself as prepared to seek to "influence" the New York City administration in behalf of the picture. After the picture had been banned in New York, Mr. Hughes testified, he had called General Meyers to California because he "understood" the general, for spite because Mr. Hughes had refused him a loan, had induced Mayor William O'Dwyer to lay down the prohibition.

"Meyers reported to me that it (the ban) had gone too far; that too many men in the New York City government had said they wouldn't let the picture play there, and that they didn't want to back water and lose face."

For this he paid only the general's expenses, Mr. Hughes said. He said he didn't remember offering General Meyers $100,000 for services. Tuesday he emphatically denied offering the general the money.

Asked whether General Meyers had gone to Mr. Fielding, who then was New York License Commissioner, about the matter, Mr. Hughes replied: "I know that Fielding was one of the men who put the finger on 'The Outlaw'. I don't know whether Meyers saw Fielding."

Wanted "Hex" Removed

In asking General Meyers to do all this, Mr. Hughes said: "I wasn't really asking very much; I was merely asking him to undo what I thought he had done. I just wanted him to take off the hex I believed he had put on."

Subsequently, the ban in New York was lifted, but this was after General Meyers' negotiations had failed, the producer said. An entirely different deal was responsible for the showing of the picture in New York, Mr. Hughes said.

The picture opened in mid-September at the Broadway theatre and closed Wednesday. It is still, as it has always been, on the Legion of Decency's condemned list.

Plans Set for New House

Plans for the construction of a new $250,000 theatre near Mountain View Junction, Cal., have been completed, it was announced this week by Bruno Vecchiarelli, general manager for Sunnymount Theatres. The house, a two-story structure of reinforced concrete, will seat 1,500. This will be Sunnymount's third theatre at Mountain View.



"THE box-office
it's no SECRET
LIFE
WALTER
is the biggest
DANNY KAYE
to hit the screen
...Samuel Goldwyn
has hit it again!

records show that the

OF MITTY"





NEW YORK — ELEVENTH BIG WEEK AT THE ASTOR AND STILL GOING STRONG.
"A Rip-Roaring film. Hilarious and exciting." —*Sun*
"A Big, colorful show and a good one . . . vastly entertaining." —*Times*

DETROIT — MITTY BREAKING ALL HOUSE RECORDS for opening week at Adams. Outdistancing box-office of previous national champions to play this house.

PHILADELPHIA — "MITTY SOCKEROO — A TERRIFIC SENSATION AT THE STANLEY." —*Variety*
"The most successfully hilarious Kaye the screen has yet shown." —*Bulletin*
"Kaye's funniest to date . . . a bright new Technicolor quill in Samuel Goldwyn's cap." —*Inquirer*

CHICAGO — OPENING DAY RECORD AT WOODS THEATRE. SECOND DAY EVEN BETTER. ELEVENTH WEEK!
"The man's an undoubted genius . . . completely hilarious." —*Times*
"Mark up another success for Danny Kaye." —*Tribune*

PITTSBURGH — "AFTER TERRIFIC FIRST WEEK AT STANLEY, 'WALTER MITTY' STILL SOCKO IN SECOND STANZA." —*Variety*

Distributed by RKO RADIO PICTURES, Inc.

COLOR BY TECHNICOLOR

ON THE MARCH

by RED KANN

OUR friend, the sales executive, must have been busy that morning. It was news to him that the U. S. Supreme Court had refused to hear the appeal of the "Big Five" and Balaban and Katz in the half decade-old Jackson Park case.

But there was no news in his atomic reaction which was, "Oh, b-r-o-t-h-e-r, that's like a pile driver hitting you on the top of the head." It turned out to be no news in that he had plenty of company among distributors generally. Not only the five who were defendants—Loew's, Paramount, RKO, 20th Century-Fox and Warner—but others who never got into court on the merits of the litigation. These others find themselves snarled in the end result because the first run situation in Chicago is dominated by B. and K. and RKO, and a lot of roads end at the houses these two circuits operate.

What the Supreme Court refused to hear —and in so doing sustained the findings, of course—was an appeal from a decision handed down by U. S. Judge Michael F. Igoe in October of '46 when he issued enough rulings to make necessary a recasting of the entire, well-imbedded system of film release in the Windy City. For an approach to the disturbance created in the ranks of defendants as well as non-defendants, it ought to be sufficient that the judge determined:

No film is to play more than 14 days in its initial run in the "Loop." That is, in a first run operated by B&K, RKO or Warners.

No neighborhood theatre—and B. and K. have some beauts scattered around Chicago —is to play a film more than one week after those 14 days downtown.

The three weeks' protection of "Loop" first run over initiation of subsequent run outside downtown—the so-called "dead time" period—is discontinued.

Out, finished and kaput are moveovers, minimum admission price fixing [there go roadshows and advanced price attractions] and double bills.

The principal net result, of course, would be to bring to Chicago's subsequent runs the product while it is fresher, but there are interesting angles worth analyzing.

ONE is the probable reshuffling which exhibition in Chicago appears destined to undergo. Another is the precedental value which this highly important development may establish in other key cities, some substantially removed from Chicago itself.

It seems a strange form of commercial restraint from a Federal court to compel a first run operated by any of the defendants to yank a film after 14 days if the public wants to see it longer in the same theatre at that theatre's established prices. The paradox is to be found in the absence of restraint placed on a first run not operated by any of the defendants. A house like the Woods could hold a film forever, therefore.

At 26 shows a year in each of the downtown first runs, Chicago's rate of film consumption will increase sharply. Thus, whatever backlogs of unexhibited product now exist there will be reduced steadily. While first run operations will benefit from the first money and the fresh money which each new picture draws often before the public gets fully hep, the distributor seems to be the party facing the greater worry. In a market where runs, at large, are no longer as lengthy as they were during the war, two weeks' maximum in the "Loop" indicates a declining curve in the big money in the face of ever-higher production costs.

THE distributor, consequently, is already engaged busily in an effort to appraise how the key run setup in America's second largest city can be tortured into a new format dictated by the final on the Jackson Park case. This may take shape in a day-and-date system for the stronger attractions under which two first runs would deliver 28 days of combined playing time, or multiples of the same formula. If this is to be it, the scramble of all distributors for dates and theatres will become the more competitive, if not cut-throat.

As part of this, there may develop an entirely new structure of first runs outside the "Loop," playing simultaneously with downtown. The unknown pattern of the future may crystallize in a duplication of Los Angeles, which has the largest array of key runs in the country, operating in series of as many as six theatres which are playing day-and-date.

Entertained as an early thought is the possibility of new first runs for downtown Chicago to absorb product piling up on the distributor who must have his showcase date as spearhead for his general selling. Whether Chicago needs more seats is another question, but the distributor would not do the building anyway. He couldn't under the decree even if he so decided.

Regardless if these possibilities or others eventualize, it is certain considerable attention will be riveted on Chicago in the immediate future. The course which distributors adopt and the manner in which they work it out—or do not, for that matter—will be under inspection elsewhere. Legal lights concerned with the Jackson Park case have been active in Buffalo. Disgruntled theatre interests in Dallas are on the alert.

There may be enough in this single situation to galvanize exhibition groups in other territories into punitive action in the belief that they, too, have a grievance to adjust. The Jackson Park decision, as rapidly as now, is earmarked with a significance overflowing the limited geography within which its weight will be felt.

This is the accurate gauge of its importance.

Record Grosses And Top Reviews On "Agreement"

"Gentleman's Agreement," Twentieth Century-Fox's production dealing with anti-Semitism, broke all records for New York's Mayfair theatre on its opening Tuesday, according to the theatre's management. A gross of $12,500 for the day's nine shows, despite heavy rains beginning in the afternoon and continuing through the night, was reported. Previous high for a Mayfair opening was $8,500. The house seats 1,700.

Early New York reviews on the picture were almost unanimously ecstatic. Some samples:

Times: A screen play of notable nimbleness. . . . Every point about prejudice which Miss (Laura Z.) Hobson had to make in her book has been made with superior illustration and more graphic demonstration. . . . A sizzling film. . . . But the weaknesses of the original are also apparent in the film.

Herald Tribune: A brilliant blow against racial and religious intolerance. . . . Has clothed a subject of portentous meaning in terms of irresistible entertainment. . . . More savagely arresting and properly resolved as a picture than it was as a book.

PM: The first movie that, even while it involves the whole heart, reaches up and captures the mind. . . . A shining milestone in the development of the movies. . . . One of those rare miracles born of passion, sincerity, decency, and the talent to express them in vivid, moving and universally recognizable human terms.

Daily Mirror: The most explosive picture of the year. . . . No one who sees this will leave the theatre neutral. . . . Darryl Zanuck has worked another cinematic miracle. . . . One of the most exciting and punch-laden pictures you've ever seen.

Daily News: The picture is a fine and salutary way of handling the problem of anti-Semitism and producer Darryl Zanuck has gone after the subject with hammer and tongs, sparing the feelings of neither Jew nor Gentile. . . . It is an excellent production.

Withdraws SEC Application

Republic has withdrawn its Securities and Exchange Commission registration application for the sale of 184,821 shares of $1 cumulative convertible preferred stock and 277,231 common shares, because of "general conditions." No new filing is contemplated for the present, according to Joseph E. McMahon, Republic secretary.

Brener Joins Realty Company

Stephen W. Brener, once director of advertising and publicity for the Walter Reade theatre circuit and in charge of all publicity and advertising for the Park Avenue theatre, New York, has joined the realty firm of Daniel A. Brener & Company, operated by his brother.

20TH-FOX TO RELEASE 48 FEATURES FOR NEXT YEAR

Sales Staff Told "Castile" at Advanced Prices; 10 To Be in Technicolor

Twentieth Century-Fox will release 48 features in 1948; will test re-releases before they are generally reissued, and will sell its Technicolor spectacle, "Captain from Castile," on a 50-50 basis, Andrew W. Smith, Jr., general sales manager, told a three-day meeting of division sales managers, in New York Monday, Tuesday and Wednesday. Mr. Smith conducted the meetings aided by William C. Gehring, assistant general sales manager.

The lineup for 1948 will include two roadshows—"Forever Amber" and "Captain from Castile," Mr. Smith announced, and Darryl F. Zanuck's production, "Gentleman's Agreement" will be included in the schedule.

20 To Be Produced by 20th Century-Fox Studios

Of the 48 pictures Twentieth Century-Fox Studios will produce 20; four will be specials from Sir Alexander Korda's London Films; three will come from Edward Alperson's Alson Pictures Corporation, and the remaining 18 will be supplied by independent producers, including six from Sol Wurtzel, six from Reliance Pictures, three from Frank Seltzer, and three from Samuel Baerowitz.

The program includes 10 in Technicolor, seven of which will come from the company's studios, and three from London Films.

"Before we determine on the national reissuance of a picture we will seek the advice of our customers," Mr. Smith said. "But, before we order prints for national release, we will test them by playing a number of theatres. In the event the reaction is not favorable we shall designate other pictures and continue efforts until we develop a satisfactory combination." Mr. Smith added that the reissues will be given a special handling under the supervision of Charles Schlaifer, director of advertising and publicity.

"Castile" To Be Shown at Advanced Admissions

"Captain from Castile" will be sold on a 50-50 basis for showings at advanced admission prices, Mr. Smith announced. The policy, he said, will be identical to that on "Forever Amber." The picture will be shown day and date in 250 theatres in the United States and Canada, with the mass openings scheduled for Christmas Day. The picture, which stars Tyrone Power, will be tradeshown for exhibitors starting November 20, he said.

Mr. Smith said "Forever Amber" in its first 417 engagements had played to 8,715,616 people in the United States and Canada. He complimented his staff on the number of engagements, which total 4,178 for the three-month period, November, December and January.

He also announced that more than 1,000 theatres in key cities will play repeat engagements of "Miracle on 34th Street" between the end of this month and Christmas.

To Initiate 21-Day Clearance Plan in Cincinnati

Mr. Smith said that with the release of "Daisy Kenyon" in Cincinnati shortly the company will initiate its 21-day clearance plan now operating in Cleveland. Under this plan eight or more Cincinnati subsequent run theatres will play day and date with the one theatre that has had a clear second run policy. The plan will be extended to other territories early next year.

Tuesday afternoon, Spyros Skouras, president of Twentieth Century-Fox, addressed the meeting and spoke on general company policy for the coming year.

At Tuesday's session Peter G. Levathes, short subject sales manager, said the company was the first officially to switch the release of short subjects from a seasonal to a calendar year basis, to coincide with release of the features. He said that during 1948 the company would release 20 single-reel attractions produced by Movietone, 22 Terrytoons produced by Paul Terry, and 104 issues of Movietone News.

During the three-day meeting the division sales managers were also addressed by Mr. Schlaifer, who presented the publicity and advertising plans for the coming year; Clarence Hill, manager of branch operations; Raymond E. Moon, northeastern division manager, who discussed reissues; Eric Haight, on 16mm activities; Edmund Reek, vice-president of Movietone News, and Paul Terry, who outlined cartoon production plans.

Attending the meetings were the following division sales managers: Herman Wobber, western; Harry G. Ballance, southern; Mr. Moon; Howard J. Minsky, mid-eastern; J. H. Lorentz, central, and Sydney Samson, Canadian.

Product for Coming Year Is Listed

Following is a list of the product announced for the coming year:

DAISY KENYON, starring Joan Crawford and Dana Andrews.
THUNDER IN THE VALLEY, in Technicolor and based on the novel, "Bob, Son of Battle."
FOREVER AMBER, currently playing advanced engagements.
CAPTAIN FROM CASTILE, in Technicolor, starring Tyrone Power.
YOU WERE MEANT FOR ME, musical with Jeanne Crain and Dan Daily.
BALLARD OF FURNACE CREEK, outdoor adventure with Victor Mature.
GENTLEMAN'S AGREEMENT, based on Laura Z. Hobson's novel, and starring Gregory Peck and Dorothy McGuire.
GIVE MY REGARDS TO BROADWAY, Technicolor musical, with Dan Dailey and Nancy Guild.
CALL NORTHSIDE 777, a story of the miscarriage of justice. James Stewart heads the cast.
DEEP WATER, co-starring Dana Andrews, Jean Peters and Dean Stockwell.
STREET WITH NO NAMES, story of the FBI, starring Mark Stevens.
THE WALLS OF JERICHO, Paul I. Wellman's novel, with Linda Darnell and Cornel Wilde.
SITTING PRETTY, comedy with Clifton Webb and Maureen O'Hara.
GREEN GRASS OF WYOMING, a Technicolor picture with "Thunderhead," the horse.
THE SNAKE PIT, an adaptation of Mary Jane Ward's novel, starring Olivia deHavilland.
SUMMER LIGHTNING, in Technicolor, and based on the novel, "Scudda Hoo, Scudda Hay."
ESCAPE, John Galsworthy's play co-starring Rex Harrison and Peggy Cummins.
ROAD HOUSE, co-starring Ida Lupino and Victor Mature.
APARTMENT FOR SUSIE, the Faith Baldwin story, starring Jeanne Crain.
THIS IS THE MOMENT, in Technicolor, with Betty Grable and Douglas Fairbanks, Jr.
THE IRON CURTAIN, dramatizing subversive activities on this continent.
BURLESQUE, the Broadway stage play, to star Betty Grable.
CALL ME MISTER, Broadway stage success.

The Sir Alexander Korda productions which 20th Century-Fox will release next year are:

ANNA KARENINA, based on Tolstoy's novel and play. Vivien Leigh will head the cast.
AN IDEAL HUSBAND, in Technicolor, starring Paulette Goddard.
I WILL REPAY, in Technicolor, sequel to "The Scarlet Pimpernel."
BONNIE PRINCE CHARLIE, in Technicolor, co-starring David Niven and Margaret Leighton.

From Alson Productions will come the following:

THE TENDER YEARS, starring Joe E. Brown and Jeannie Gale.
IF THIS BE MY DESTINY, a picture to star Robert Cummings.
ROSE OF CIMMARON, an outdoor drama.

Five of the six Sol Wurtzel productions include: "Dangerous Years," "Half-Past Midnight," "Arthur Takes Over," "Tucson," and "Ticket to Nowhere." The sixth picture will be announced later.

Edward Small's Reliance product for next year includes: "The Challenge" and "13 Lead Soldiers," both Bulldog Drummond pictures; "The Creepers," a mystery drama; "Santa Fe Uprising," "Killers of the Sea," and "The Cat Man."

Samuel Baerowitz will make three starring Tom Conway.

"Oh, Brother," is the first of three pictures Frank Seltzer will make for Twentieth Century-Fox release.

Oxford Acquires "Fric-Frac"

Oxford Films Company has acquired American distribution rights to the French film, "Fric-Frac," featuring Fernandel, Arletty and Michel Simon.

22 PA. CITIES VOTE FOR SUNDAY FILMS

Harrisburg and Altoona Among Larger Towns Discarding Old Ban

The proponents of Sunday film showings in Pennsylvania made notable strides in last week's elections when, in public referenda, 22 cities and towns, which never before had motion pictures on Sunday, voted in favor of them, three voted to continue them, and 27 decided they could continue to do without them. In only one community, Osceola Mills in Clearfield County, did the opponents of Sunday showings muster sufficient votes to have the practice of exhibiting motion pictures on Sunday discontinued.

Harrisburg and Altoona were the largest cities voting in favor of the showings on Sunday, while Norristown, in the eastern part of the state, and Wilkinsburg in the west, were the largest of the 27 communities which voted in favor of keeping the theatres closed.

York Scene of Bitter Fight

In York, which has been the scene of a bitter fight between church and theatre interests, Sunday films won by a majority of 1,289. Twice previously the issue had been defeated in the city.

In Harrisburg, the Sunday film referendum was defeated twice before—in 1936 and in 1940. At last week's voting, however, it won by 18,230 to 12,915 despite the strong opposition of M. Harvey Taylor, Republican chairman of the state, who has long fought against the Sunday showings.

Wind Gap in Northampton County, and Parryville in Carbon County, both small, theatreless communities, voted in favor of the Sunday film showings. Ground has been broken, however, at Wind Gap for a new theatre.

Blakely in Lackawanna County, Laceville in Wyoming County, and McDonald in Washington County, were the three communities where voters resisted efforts to close the theatres in Sundays.

Many Voted in Favor

Other communities voting for Sunday motion pictures included: Lehighton, Harrison Township, Tarentum, Chewick, Clymer, Columbia, Kutztown, Nazareth, Baden, Rochester, Clarion, Phoenixville, Tionesta, Wampum, Leechburg and Marietta.

The communities voting against Sunday showings included: Berwick, Tyrone, Phillipsburg, Homer City, Shickshinny, Scottdale, Apollo, Bellwood, Butler, Bangor, Hollidaysburg, Greenfield, Chicaro, Sligo, Knox, Treverton, New Philadelphia, Brookville, State College, Norristown, Lansdowne, Springfield Township, Souderton, Perkasie and Quakertown.

Chicago Passes 3% Ticket Tax

The Chicago City Council last week approved a local three per cent amusement tax by a narrow margin of two votes. It will go into effect January 1, 1948.

A group of Chicago exhibitors, united in an organization called Amusement Industry of Chicago, headed by Edwin Silverman, president of the Essaness circuit, expects to contest the validity of the city ordinance.

First steps towards the imposition of a similar three per cent amusement levy also were taken at a special meeting of the Board of Commissioners of Abington township, Pa. The ordinance, which would go into effect at the first of the year, is expected to raise $52,000.

In Washington, meanwhile, the 10-man advisory committee to the House Ways and Means Committee on taxation revision reported to the House group. J. Cheever Cowdin, chairman of Universal Pictures, is a member of the advisory board, which, while not expected to hand in specific recommendations on the admission tax, is known to favor the elimination of double taxation on corporate dividends.

Industry Leaders in Drive For Jewish Philanthropies

A quota of $325,000 has been set for the entertainment industry for its part in the 1947 campaign of the Federation of Jewish Philanthropies of New York, it was announced last Wednesday when industry leaders met in New York at the Hotel Astor to organize for the drive. S. H. Fabian, chairman of the amusement division, presided at the luncheon meeting. Members of the executive committee for the division are: Barney Balaban, Jack Cohn, Albert Warner, William Klein, Leopold Friedman, Spyros Skouras, Herman Robbins, Nate Spingold, Matthew Fox, Murray Silverstone, Harry Brandt, Fred Schwartz, Sam Rosen, Joseph Bernhard, Sam Rinzler, Max A. Cohen, Edward Schreiber, and the chairmen of the other committees.

Ottawa Dims Marquees to Relieve Power Shortage

Faced with a power shortage, all outdoor lighting, including theatre marquees, was suspended Monday in Ottawa, Ont. S. W. Canniff, general manager of the Ottawa Hydro-Electric Power Commission, initiated the order, which exempted only necessary street lighting.

British Tax Halts Budding Canada Production Plan

by CHARLES J. LAZARUS
in Montreal

Production in Canada is now pretty much at a standstill and the three companies that blossomed last year are not prepared to undertake any more productions until they know more definitely how they stand so far as the British market is concerned. The 75 per cent British tax applies to Canadian and Australian product, just as it does to American pictures.

However, according to Paul L'Angalis, vice-president of Quebec Productions, Canada's largest, Canadian film men are hoping to reach some kind of a separate settlement with the British Government, this, of course, if there is no protest on the part of the U. S. producers.

Of the three Canadian producers, Quebec Productions still remains the most solid. It has already produced one film on a bilingual basis—"Whispering City," in English, and "La Fortresse," in French. The French version has not yet been released.

The second of the major companies, Renaissance Films, is being reorganized with a $3,000,000 capitalization. The company has purchased the Fiat studios in France which are now the main source of its revenue since it dubs French dialogue for American films there. It is reported that the company's new studio—a minor affair on the side of Montreal's Mount Royal—will open next month.

A "new" outfit, which is actually an outgrowth of the defunct Dominion Productions Company, has come into the field with the name of Canadian Motion Picture Productions. A program of seven "B" films has been announced to be distributed by Screen Guild. Financing of the company has not yet been completed. President of the company is L. L. Cromien, who produced "Bush Pilot," Dominion's only effort. Delivery of the first production has been promised for December 1.

Hartford Urging Longer Sunday Show Hours

Hartford, Conn., theatres are currently campaigning for the Common Council to extend Sunday operating hours from 2 to 11 P.M. to 1 to 11:30 P.M. Local theatres are running trailers urging patrons to sign petitions to the council and in the lobbies of the theatres are passing out convenient petition cards which may be signed and mailed.

Plan Jacksonville House

Florida State Theatres, Inc., plans construction of a 1,200-seat theatre in the Springfield area of Jacksonville, Fla., to cost more than $250,000. Construction will start as soon as government building restrictions will permit.

See Full Scale UA Production In 3 Months

United Artists will be in full-scale production within three months, the company being now in a sound position, both economically and in terms of product. This news, and that the majority of UA's independent producers would be in production soon was announced Monday in New York by Arthur W. Kelly, executive vice-president, and Gradwell L. Sears, president. They pointed out that the company currently has a backlog of 23 features and is completely free of indebtedness.

Mr. Sears said he hopes to establish a $5,000,000 revolving fund to aid his company's production plans, this fund to be used as soon as the world market picture takes a sharper focus.

Mr. Kelly said that J. Arthur Rank's Gaumont-British circuit is now booking UA product, after abstaining for about eight months.

May Make Scophony Patents Available

Agreement to make Scophony television patents generally available under the terms of a pending consent decree settlement of the Government's anti-trust suit against Paramount, General Precision Equipment, Scophony of America and Scophony of London was disclosed by a Justice Department source this week. Exclusive rights to the Scophony patents are held by Television Productions, which is owned by Paramount and General Precision.

The Justice Department, in a suit filed in New York Federal Court in December, 1945, charged that General Precision and Television Productions had not exerted sufficient efforts to develop the Scophony patents and that, by refusing to grant the American Scophony Company the right to issue licenses under the patents to anyone else the companies had "unnecessarily delayed" advance in television.

Later, Scophony, Ltd., won a dismissal from the Federal Court on the groups that it was not directly involved. A Government appeal against this decision is now pending with the Supreme Court.

Illinois Variety Club Elects Rose Canvasman

Jack Rose was elected national canvasman at the annual election of the Variety Club of Illinois. The following were chosen as canvasmen of the Chicago Tent: Walter Immerman, John Balaban, Henri Elman, Irving Mack, Arthur Schoenstadt, Moe Wells, Tom Flannery, Irving Mandell, J. Harold Stevens, Robert Lubliner and James E. Coston. Mr. Elman and Mr. Immerman were chosen delegates to the national convention.

SHOWMEN PUSH "FRIENDSHIP TRAIN" ACROSS COUNTRY



***LAST FRIDAY** evening Hollywood launched "Friendship Train" on its nationwide food collection tour to aid Europe. Above, the train, with its eight box cars and 14 floats bearing film celebrities on Hollywood Boulevard as some of the 160 searchlights pierce the sky.*

THIS WEEK, as "Friendship Train" was rolling eastward with its carloads of food for starving Europe, New York was preparing an all-out welcome next Tuesday comparable to the send-off it received when it left Hollywood last Friday night.

To plan the celebration New York's Mayor William O'Dwyer held a meeting at City Hall last Friday, at which Mort Blumenstock, Warner vice-president in charge of advertising and publicity and representative of "Friendshp Train's" national chairman Harry M. Warner, outlined the basic concepts of the train's mission and conducted a forum on the celebration plans with entertainment leaders and city officials. The meeting was attended by Joseph Lilly, representing western area chairman Charles P. Skouras, Harry Brandt, Fred Schwartz, Sol Schwartz, Charles Schlaifer, and others.

During the Hollywood sendoff celebration a special show was presented at which Lauritz Melchior sang the national anthem, and Irving Berlin led a choral group of Boy and Girl Scouts in "God Bless America."

During the ceremonies Charles Luckman, head of the Citizens Food Committee, told of the desperate need for food in Europe and paid tribute to the work of Mr. Warner and his aides in the rapid completion of the nationwide job. Governor Earl Warren of California, and Mr. Warner also spoke. Approximately 130 stars appeared on the stage and took part in the parade, riding studio floats.

To aid the tour 12 stars have recorded spot radio announcements to be used in the campaign. The Screen Actors Guild board of directors has adopted a resolution calling upon all actors to forego Christmas presents in favor of using the money to send food packages to Europe through the Cooperative for American Remittances to Europe (CARE).

In Pittsburgh, at a meeting with Mayor David Lawrence and his food committee, and Moe Silver, Warner Theatres zone manager, arrangements were completed early this week for all-out participation in the arrival of the "Friendship Train." Some 1,800 stores are set to promote the collection with the cooperation of theatres.

Finds Italian Production Cost 60% Under Hollywood

Production costs in Italy are 60 per cent lower than in Hollywood, but the continuing influx of American and French producers may well alter that situation, in the opinion of Harry Kosiner, Edward Small's representative, who returned to New York last week after three weeks in Europe. He watched the progress of "Cagliostro," Small Italian production starring Orson Welles, and directed by Gregory Ratoff. Budgeted at $1,500,000, it is being shot in English. The Scalera Studios in Rome he found well equipped.

JAMES HILTON

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"RANDOM HARVEST"
"GOODBYE, MR. CHIPS"

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RANK PROGRAM IS REPLY TO UNION

Step-Up of Production Is Answer to ACT Bid for British Studio Voice

by PETER BURNUP
in London

J. Arthur Rank's pronouncement that he was embarking on motion picture adventures vaster than this land had ever seen before, that he was, in fact, to spend in the next 12 months no less than £9,250,000 ($37,000,000) on 44 features, has scuttled his swarm of feckless, waspish film union adversaries.

Late in October, Alfred Shipman closed down his three studios to recondition—a process which entailed suspension of production for at least two, possibly three, months. These studios comprised the Alliance Group—the Riverside Studio, Twickenham and Southall.

Brought Storm of Protest

This action provoked a storm of protest from the leftish Association of Cine Technicians, which forthwith drew up a set of resolutions demanding specifically that the Alliance group of employees should be absorbed elsewhere in production and, generally, that something should be done to keep the three studios open "in the interests of British production."

The British Film Producers Association would have none of the ACT suggestions on the matter and as a consequence the ACT-dominated Film Industry Employees Council held a long and reportedly agitated meeting and issued a manifesto in which they declared that "production is declining at the moment when it should be expanding; no finance is available for fresh production, idle studio space is increasing," and similar dire thoughts.

The Rank announcement of last week gives the lie to these sentiments.

Rank to Speed Production

He has announced that production will be not only stepped up but speeded. His people, he says, are now engaged in the actual production, or active preparation, of 44 full-length major feature films. Last year the whole of Britain's film industry, geared to its highest, could only turn out 49 grade "A" pictures.

In actual production on the floors of Mr. Rank's studios are 13 feature films, against eight a year ago. Apart altogether from films ready for release, or now being cut and edited, productions planned in this most ambitious of all British film programmes include, in the ensuing 12 months, provision for 13 from Denham, nine from Pinewood; Gainsborough, 14, and Ealing, eight.

In addition, at the Highbury Studios, where Mr. Rank makes what he calls "curtain raisers"—"B" bracket pictures—two pictures have already been completed with six others at hand.

Further pictures, says Mr. Rank, now being made by companies associated with him include: 23 entertainment films especially planned for children; 40 instructional, industrial and educational films; and nine issues of "This Modern Age," the monthly screen review of world affairs.

Mr. Rank cautiously promises that the now announced speedup and expansion shortly will achieve still higher gear following the succcessful completion of research work on new methods and processes which his group has been sponsoring for the past two years.

Answers ACT Contention

The sole reference to the noisy ACT caucus which Mr. Rank permits himself—and then by inference only—relates to the suggestion that he and his brother members of BFPA should concentrate on quantity rather than quality.

Says the Rank document:

"An even greater increase in the number of films made—now being urged in some quarters of the film industry—would be possible, but would mean a return to the period of cheap films which did so much to harm the reputation of British pictures before the war."

Sir Alexander Korda has had much to say on the situation. At a recent meeting of his studio help he declared: "In the last week the newspapers gave great publicity to alleged alarming news about the British film industry. The main reason for this publicity was the closing down of three small studios. The closing of these studios made bigger news than the fact that every important studio in the country is occupied in making films and that every film producer, director and cameraman in the country is actively engaged either on production or the immediate preparation of films. In my view there is absolutely no reason for any pessimism about the future of the British industry. . . . I have, in fact, never felt more optimistic about our future than I feel now."

Expressions of Confidence

Ostensibly, those Rank-Korda pronounciamentos were designed to tell, firstly, the Government and, secondly, the general public that the producers had no kind of intention of shutting up shop; that, in fact, they had the confidence to extend their activities.

But the whip of discipline will be cracked. Studio work people are on a very good thing with their shortened working weeks and increased pay-packets. Nevertheless, they are being quietly told that work at Denham and such like establishments has obligations besides privileges. In other words, they'll be expected to turn in a fair week's work. Also, it is clear, drastic pruning of overweighted staffs is in the offing.

Says one of the Rank higher-ups: "Every experienced flour-miller knows a weevil when he sees one."

Korda Plans 13 At $20,000,000

Sir Alexander Korda, head of London Film Productions, announced through his New York office Monday that his 1948 production schedule would include 13 major features budgeted at $20,000,000 to be made at the British Lion Studios, London, which were recently expanded.

The new program includes Cary Grant in "The Devil's Delight"; "The King's General," starring James Mason; "Cyrano de Bergerac," with Orson Welles, to be filmed in Italy; Rex Harrison in a comedy by Frederick Lonsdale; "Around the World," in Technicolor, and adapted from the Jules Verne novel; "The Winslow Boy," starring Robert Donat; "The Eagle Had Two Heads," and "The Promotion of the Admiral," a C. S. Forrester story.

Currently in production at his Shepperton and Iseleworth studios in England are "Bonnie Prince Charlie," in Technicolor, and "The Lost Illusion." Sir Alexander has completed Oscar Wilde's "An Ideal Husband," in Technicolor, starring Paulette Goddard; Tolstoy's "Anna Karenina"; "Mine Own Executioner," with Burgess Meredith, and "Man About the House."

New production units joining Sir Alexander in 1948 include The Archers, the team of Michael Powell and Emeric Pressburger; the team of Anthony Asquith, Anatole De Grunwald and Terrence Rattigan, and Carol Reed, Leslie Arliss, Anthony Kimmins and Herbert Wilcox, all of whom will make at least one picture during the coming season.

RKO-United Artists Film Deal Called Off

The negotiations of recent weeks whereby United Artists Corporation would have acquired four RKO Radio-produced features have been abandoned, it was announced in New York Monday by RKO. The announcement said that the two companies could not reach agreement in the manner of payment to RKO. All of the pictures involved in the deal will now be distributed by RKO.

Columbia Buys 1,100 Shares Of Preferred Stock

Through the operation of its sinking fund, Columbia, during the fiscal year ended June 30, cancelled 1,100 shares of its $4.25 preferred stock, Harry Cohn, Columbia president, reported to stockholders this week. He also said that, as of October 31, the company had purchased an additional 2,535 shares to be held for future cancellation.

ALBANY

The Palace presented "Down to Earth" after a somewhat disappointing week with "Forever Amber," which fell short of an expected $30,000 week. Catholic opposition, the roadshow scale, and adverse notices were cited as reasons. . . . "Unsuspected," at the Strand, did better than expected business. "Red Stallion," at the Grand, also drew well. Warners' Ritz used heavy newspaper advertising for "Frieda," the English picture, with "My Dog Shep" co-featured. . . . Variety Club officers for 1948 were to be chosen at a meeting in the club rooms November 15. . . . The Cairo, in Cairo, has been sold by Mrs. L. J. Buren to D. E. Violette of that town. . . . A Ladies Theatrical Club has been formed here to work with the local Variety Club in charitable projects.

ATLANTA

V. S. Golden, former owner of the Golden theatre, Acworth, Ga., is the new mayor of that town. G. A. Johnson, Center and Emory theatres, Center, Ala., has returned home after being hospitalized at Birmingham, Ala. . . . Bob Kidd, former office manager, Paramount exchange, Charlotte, N. C., has resigned and is now in the booking department, Warner Bros., Atlanta . . . . Visitors in the city were W. Welch, Strand, Dallas; Clyde Sampler and L. J. Duncan, Al Dun Amusement Co., West Point, and L. J. Pepper, the new Center theatre, Kingsport. . . . A survey of the business, based on tax returns, in the state of Alabama shows that business is off 11 per cent. . . . Statesville, N. C., will have a new drive-in to be built by John W. Scott, Jay Solomon, secretary-treasurer of the Independent Theatres, Chattanooga, has started work on a new $150,000 suburban house to seat 1,000. . . . The Center theatre, Mooresville, N. C., owned by Bill Bass, has opened, seating 250. . . . O. H. Gemar appointed as manager of the Martin theatres, Cove and Clay, in Cove Springs, Fla. . . . Bud Davis, city manager of the Martin-Davis theatres, Dotham, Ala., has resigned and will build a drive-in theater in Dotham, Ala. . . . Bill Cook appointed manager of the Duluth theatre, Duluth, Ga.

BALTIMORE

Rain and wind and cool weather hurt business the week of November 2 and the fraternity circus, combined with a football game, hurt the week of November 6. But clear and cool Sunday helped bring them back at the weekend. Century nice opening with "Christmas Eve". Hippodrome doing well with "Spirit of West Point," and vaudeville acts. Keith's good with "Something in the Wind". Stanley big with "The Unsuspected". Roslyn and Times good with "Bells of San Fernando," plus "Frenchman's Creek." Two third-week holdovers were New theatre with "Forever Amber," and the Mayfair with "Golden Earrings," both to good business. Little held "Open City" for a second week as did the Town with "Magic Town". . . . Three new theatres are planned for Baltimore according to that number of ordinances introduced into the City council.

BOSTON

Heavy retail promotions in the Hub are credited with the general improvement in box office receipts. The daytime shows did better



business than they have in recent weeks. "Forever Amber," in the second week at the Paramount and Fenway, continued to do near capacity business. The film also continued to collect publicity as a Superior Court judge issued a temporary restraining order enjoining the New England Theatres, Inc., from obstructing the sidewalk outside of a jewelry store adjoining the Paramount. . . . "The Outlaw," which was banned here prior to the "Forever Amber" controversy, also won news space when temporary Mayor John B. Hynes refused to lift the ban. . . . The new Astor theatre on the site of the old Tremont had its official opening November 11. "The Fugitive" was given a premiere as the opening feature of the new house. . . . Edward Longo, manager of the State theatre in Stoughton, Mass., and his assistant Thomas Williams, were robbed of $112 last Tuesday, when armed burglars broke into the theatre and made off with the receipts.

WHEN AND WHERE

November 18 – 20: Associated Theatre Owners of Indiana convention at the Hotel Antlers, Indianapolis.

November 19: Annual dinner of the Picture Pioneers at the Hotel Plaza in New York City.

November 21–24: Allied Theatre Owners of the Gulf States convention at the Jung Hotel, New Orleans.

November 24–25: Associated Theatre Owners of Texas annual convention in Dallas, Texas.

November 24–25: Allied Motion Picture Theatre Owners of Pennsylvania annual convention at the William Penn Hotel, Pittsburgh.

November 29–30: Allied States Association national board meeting in Milwaukee.

December 1–3: Independent Theatre Owners of Wisconsin and Upper Michigan annual meeting at the Hotel Schroeder in Milwaukee.

December 16 – 17: Meeting of Kansas-Missouri independent exhibitors in Kansas City to form an independent exhibitors association.

CHARLOTTE

Jule Williamson, salesman, and Frank Windsor, publicity man, have left RKO. . . . "Forever Amber," which played for one week at the Broadway to above-average business, will be held over. . . . "Bachelor and the Bobby Soxer" played at the Carolina to above average business. . . . Dean House, salesman for Warner Bros., has returned to his job after being out sick for two weeks. . . . B. & L. Theatres, Inc., with an authorized capital stock of $100,000, has been formed by F. H. Beddingfield, S. W. Craver and T. A. Little, all of Charlotte. Mr. Beddingfield said the new concern would operate one or more out-of-town theatres.

CHICAGO

Talk is rampant of resuming "early bird" prices shortly after the first of the year. Palace is already beginning to exploit the fact it has the lowest first run price until 5 p.m. with trailers and newspaper ads. House is also making pitch for weekend juvenile business by ballyhooing added cartoons, in addition to regular program, Saturday and Sunday afternoon. . . . Allan Usher, Paramount district manager, was given a farewell dinner at the Knickerbocker hotel October 31 marking his retiring after 24 years with the company. In addition to James J. Donohue, central division manager, those attending included all the branch managers working under Usher.

CINCINNATI

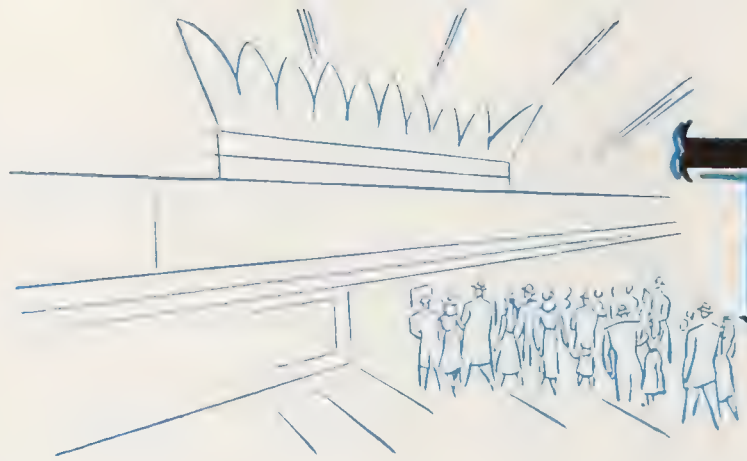
"Forever Amber," now in its third downtown week at the RKO Capitol, where it moved after a smash first week at the RKO Palace, continues to do nice business at advanced prices. . . . Joseph J. Oulahan, who was manager of the Paramount branch here, prior to joining Universal-International, at Washington, has resigned and again is back in Cincinnati as district manager for SRO. . . . John Edwards, who previously was associated with the Lyric, at Urbana, has been promoted to manager of the Midway, at Osborn, Ohio. . . . John Makemson, formerly manager of the Schine theatre, in Van Wert, O., has purchased the Ohio theatre, at Spencerville, O. He is succeeded by Joseph Burns, of Gloversville.

CLEVELAND

Big pictures are doing wartime business and others are not drawing at all, according to local theatre owners. Showing that price is not a factor, "Unconquered" and "Forever Amber" are holding strong in their third week at roadshow scales. . . . Daylight Saving Time from the end of April to the end of September became an assured fact as result of last Tuesday's passage of the charter amendment by a heavy margin. Cleveland suburbs and northern Ohio cities are expected to adopt the same time policy. . . . Jack Gertz and Max Jacobs have formed Theatre Advertising Sales Co. to handle a 15-week premium tieup with the Electrical League whereby theatres will give away advertised products of all of the leading manufacturers of electrical appliances. Harry Henderson will present "Duel in the Sun" for a single midnight performance at the Lorain Fulton theatre, neighborhood house,

(*Continued on page 28*)

THAT BOLD





in CINECOLOR!

ROBIN HOOD MAGIC!

NEW . . . never-before-filmed

romantic exploits . . .

COLUMBIA PICTURES

presents

Alexandre Dumas'

The Prince of Thieves

starring **JON HALL**

with **PATRICIA MORISON · ADELE JERGENS · ALAN MOWBRAY**

MICHAEL DUANE • H. B. WARNER • LOWELL GILMORE

Screenplay by Maurice Tombragel

Directed by HOWARD BRETHERTON

Produced by SAM KATZMAN





(*Continued from page 25*)

November 15 with the entire house selling at $1.25. Ticket sale opened two weeks in advance. . . . Paramount exchange is being redecorated. . . . Gene Vogel, U-I Albany branch manager, was in town.

COLUMBUS

"Body and Soul" at the Ohio drew business several notches ahead of the average in town for the past several weeks. "Singapore" at the Palace, "Song of the Thin Man" at the Broad and "Deep Valley" at the Grand were runners-up. "Forever Amber," after a week at the Palace, went to the Grand for four additional days. . . . The eight neighborhood Academy theatres currently are playing "Carnegie Hall" as a first run attraction. This is the largest number of neighborhoods ever to play a first run simultaneously here. . . . Only two out of 10 current films given ratings in the latest bulletin of the Columbus and Franklin County Motion Picture Council, unofficial review body, were declared suitable for children. . . . Robert T. Oestreicher, member of the Variety Club and brother of Fred Oestreicher, publicity manager for Loew's Ohio and Broad, ran second among the four Republican winners in the race for City Council. . . . He'll serve a second term. Downtown first runs, which recently lowered their matinee and evening admissions one cent, have returned to the former prices of 40 cents matinee and 65 cents evening. . . . Construction has begun on the 1,000-seat de luxe neighborhood theatre, the Lane, in suburban Upper Arlington, F. & Y. Building Service is erecting the theatre which will become a unit in the Academy circuit.

DENVER

Lem Lee, who operates the Arvada, Arvada, Colo., is erecting a Poblocki Pre-Designed Theatre, of quonset hut type, in Arvada. . . . Chet Bell, Paramount exchange manager, on leave of absence, out of hospital after operation, heading California way. . . . Doyle Shelton opens 300-seat Monarch, Pritchett, Colo. . . . Donald and Lamont Jarvies buy Valley, Manassa, Colo., from E. C. Fradenberg, change name to Pine. . . . Esmond Hardin changes name of Star, Hay Springs, Neb., to Civic. . . . E. Z. McNamara new manager Mines, Idaho Springs, Colo. . . . Ed Nelson, city manager Montrose, Colo., Fox Intermountain Theatres, elected a City Commissioner. . . . Keith May, Fox Intermountain Theatres, Canon City, Colo., city manager, probably averted serious fire when he used a lawn hose to put out a weed and paper fire near the theatre when leaving for the night. . . . Pat Pinell, who resigned as Columbia salesman, back on job, this time in Kansas City.

DES MOINES

Alva A. Hopper of Humboldt has been appointed resident manager of the Humota theatre there by Slater O'Hare, manager. . . . John Schultz, owner of the State, State Center, was host to the State Center High school football squad at a theatre party. "Forever Amber," playing here at the Strand and Ingersoll theatres, is reported doing extremely good business—comparable to "Duel in the Sun". The picture was held over at both houses. . . . Paramount officials met here November 11 and 12 for a special sales meeting. . . . Ralph Hayden, Paramount office manager, has been transferred to the Paramount office in Seattle. Jim Foley, head booker, will take over Mr. Hayden's job, retaining his own.



CHARLES RADOW is surprising Columbus, O., with the success of the 325-seat World theatre, which he manages. The theatre plays foreign pictures consistently. People are coming from as far as 40 miles to see first run foreign single features. Mr. Radow is collecting a fan mail now of large proportion and it is written not only in English but in Italian, Spanish and French.

HARTFORD

Johnnie Perakos, son of Peter Perakos, head of the Perakos Theatres, is now booking all films for the Palace, New Britain, Conn., and shorts for the other three Perakos theatres in Connecticut. . . . Strand, Thompsonville, Conn., will renovate its lobby. . . . Plans have been completed for a 1,000-seat picture-vaudeville theatre in New Britain, Conn., by Glackin and LeWitt Theatres, operating film houses throughout the state. . . . In Hartford, renovations are in progress at the downtown first run Strand. . . . The Warner Circle, Manchester, Conn., has gone on a new first run policy. . . . Glackin and LeWitt Theatres will inaugurate vaudeville on Sundays at the Strand, Plainville, Conn., in about a month. Vic Gryguc, manager of the Plainville theatre, has been shifted temporarily to managerial staff of the Arch Street, New Britain, Conn.

INDIANAPOLIS

"Forever Amber" dropped to about one-third of its first week's business in a hold-over at the Circle, but the resulting $12,000 still was 20 per cent better than average at regular prices. "Christmas Eve" took a firm $13,000 at Loew's, but "Nightmare Alley" was disappointing in a $10,000 week at the Indiana. Interest in a red hot municipal election slowed theatre turnstiles somewhat. . . . Moe Esserman resigned this week as manager of the Indiana. The vacancy is being filled by Milton Kaiser, here from Youngstown. . . . Plans for a 300-car drive-in here were announced by Cosimi Riamondi, to be ready next spring. Several other drive-in projects have been stopped.

KANSAS CITY

The Dickinson circuit has reopened the Tampico, resuming Spanish-language pictures, and the Kaw, also with Spanish pictures, on Sundays only. . . . The Kimo folfollwed "Shoeshine" with "The Queen's Necklace". The Roxy had a week of "Frankenstein" and "Dracula" and followed that with "Lost Honeymoon" and "Philo Vance's Gamble". . . . C. E. Musgrave has closed his Ritz at Minnneapolis, Kan., for remodeling. . . . The directors of the Kansas-Missouri Theatre Association have decided to hold monthly meetings. . . . Film Row visitors: Ray Miner, Moran; J. L. Musgravem, Girard; E. A. Petersen, Greenfield; Lewis Hickok, Effingham; Wallace Bristol, Meade, T. A. Spurgeon, Stanbury; James Wolf, Lathrop; R. F. Fite, Eldorado; M. C. Hooper, New Franklin; T. J. Campbell, Osawatomie; Roy Wilson, Grenola; Nick Kotsis, Holden; Norman Van Buskirt, Urbana, and Leon Pugh, Erie. . . . Paul Hannon has joined Eagle Lion here. . . . W. C. Silver is building a theatre at Cameron.

LOS ANGELES

Emil Allison is the new manager of the Holly theatre. . . . Dick Sims, manager of the Bay theatre, National City, is in the hospital for a minor operation. . . . Steve Chorak, former owner of the San Clemente theatre in San Clemente, is building a new theatre in Puente. . . . Joe Markowitz, former MGM office manager, has taken over the La Paloma theatre. . . . Sid Goldstone, former Canadian theatre owner, has taken over the Rampart theatre from Mort Goldberg. . . . Helen Vines is the new bookkeeper at the Realart exchange. . . . Harry Golub, San Diego theatre operator, is now living in Hollywood. . . . Dick Ettlinger, former RKO office manager, has moved over to Eagle Lion, holding down the same job. . . . Mike Thomas, Eagle Lion salesman, has resigned. . . . Walter Preston has been appointed manager of the Garden theatre. . . . A. W. Day, manager of the Cairo and Green Meadows theatres, was on the Row.

LOUISVILLE

L. B. Fuqua has redecorated his Kentucky at Eddyville. . . . After closing "Forever Amber" after a two-week run, the Rialto brought in "Nightmare Alley" at regular prices. "Red Stallion," coupled with "Saddle Pals," was moved from the Strand to the Brown for a second week. "That Hagen Girl" was held for a second week at the Mary Anderson. Loew's brought in "Song of Love," coupled with "The Crime Doctor's Gamble" and the Strand had "Spirit of West Point" and "The Invisible Wall." The National had "Lured" and the Scoop had "Beloved Vagabond". Recent Film Row visitors: C. O. Humston, Lawrenceburg; Paul Sanders, Campbellsville; M. H. Sparks, Edmonton; Tony Cassinelli, Hazard; J. V. Snook, LaGrange.

MEMPHIS

First run attendance continues upward. Loew's State closed two big weeks with "Forever Amber" and opened with "Body and Soul". Loew's Palace held over "The Secret Life of Walter Mitty" for a second

(*Continued on opposite page*)

(*Continued from opposite page*)

week. Warner reported increased attendance with "That Hagen Girl". Malco had a good week with "Slave Girl" and opened with "Wyoming". Strand showed "The Corpse Came C.O.D". and Ritz played "How Green Was My Valley". . . . O. J. Lee has opened a new theatre, the Dyess at Dyess, Ark. Thomas Farris, Jr., has opened his new Harlem at Clarksdale, Miss. Center theatre, Greenville, has been coverted into a bowling alley and dance hall. Guy Amis opened a new theatre at Lexington, Tenn. . . . Midsouth exhibitors seen on Film Row: J. C. Mohrstadt, Hayti; Emma Cox, Osceola; W. F. Sonneman, Fayetteville; Lyle Richmond, Senath; R. R. McCormick, Senatobia; A. J. Protas, Mansfield; Cliff Peck, Covington; W. C. Kroeger, Portageville, and Leon Roundtree, Holly Springs.

MIAMI

The new Embassy theatre, to be opened by the Claughton circuit during the Christmas season, will be an L-shaped structure with a 27-foot lobby. . . . Charles Walder, pioneer in the film theatre business of Miami, has taken the Tivoli theatre, of which he has been sole owner for years, out of the Paramount circuit and will now operate alone. . . . Publicizing X-rays by the T. B. association is being done by theatre circuits, one of the slogans being, "X-Ray today . . . then attend the X-tra big hits at Paramount." . . . Capitol's double bill consists of "Western Union" and "Swamp Water". . . . The State had "Dangerous Money". . . . "Down to Earth" has been playing the Miami and Lincoln and attracting large crowds. . . . "Cry Wolf" at the Paramount, Sherdian and Beach, is also a drawing card. "Red Stallion" at the Capitol and "Crossfire" at the Paramount were midnight shows. . . . Wayne R. Page has resigned as manager of the Rotz, Hollywood, Fla., to manage the Lyric in Stuart, Fla.

MINNEAPOLIS

Theatre business held to an average level during the last week, with "Mother Wore Tights" proving the best draw and earning a holdover. "Forever Amber" slipped off sharply in its second week at roadshow rates. "The Long Night" and "Song of the Thin Man" did only fair in their first run showings. . . . Independent Theatres Association, a buying combine, has negotiated with Paramount to bring that company's films to 23 Twin City houses after nearly a full season's absence. . . . Allen Usher has retired as Paramount midwest district manager after 24 years with the company. . . . Dick Dynes has left the Minneapolis RKO sales staff. . . . Ben Berger, independent operator, has purchased a half interest in the loop Pix, a house which he owned several years ago. . . . Margaret Windschitl and her son, will build a theatre at Wabasso, Minn. . . . Carl Neitzel is planning one in Juneau, Wis., which has no theatre. . . . Herbert Lang and William Goetzinger are building a 450-seater at Clara City, Minn., expect to open about January 1.

MONTREAL

"Gone With the Wind" at the Loew's still doing nicely enough to rate a fifth, and probably final, week. . . . "Slave Girl" doing



Raymond A. Kiniry



Ernest J. Fitzgerald

PROMOTED by the Interstate Theatre Corporation of New England, Raymond A. Kiniry of Bellows Falls, Vt., has been appointed district manager for that state. Ernest J. Fitzgerald of the Colonial theatre, Brockton, Mass., will supervise New Hampshire theatres. Mr. Kiniry has been with Interstate since the early 1930s. Mr. Fitzgerald began with the circuit 18 years ago as an usher.

repeat stanza at the Capitol with "Song of Love" at the Palace looking like the best of the newcomers. "Spectre of the Rose" opened at neighborhood Avenue theater after paid ad by manager Winston Curry called for those interested in seeing "An Arty Film" to turn out. . . . Associated Screen News has announced three new appointments: newsreel studio and commercial production activities to be run by J. W. Campbell, production manager; R. P. Pitt-Taylor, will be his assistant; and Arnold E. Hague will take charge of the newsreel division. . . . Harry Cohen, has been promoted to head RKO exchange here, succeeding H. H. McArthur. . . . Quebec Allied Theatrical Industries, exhibitor organization, passed resolution at one-day meeting backing exhibitors in Ontario seeking lifting of 20 per cent federal tax. . . . "Duel in the Sun" has been passed by Quebec censors.

NEW ORLEANS

Joel Bluestone is the new manager of the local Kay Film office. . . . Edgar L. Arena, who has been with the Motion Picture Operators Union since 1918, has announced his candidacy for appointment to the House of Representatives. . . . Rosemary Jesclard has joined Dixie Films. . . . "Forever Amber" has been held over for a third week at the Tudor. "Mother Wore Tights" is at the Saenger. Loew's State had "Body and Soul" and the Orpheum and Liberty had "Singapore." "Spirit of West Point" was at the Joy. The new Poche concluded its premiere of "Nicholas Nickleby". . . . The Star theatre at Cut Off has been purchased by Menton A. Chouest and John L. Guidry. . . . On Film Row: Nick Lamatia, Bogalusa; Charles Lamantia, Hammond; Charles Waterall, Pritchard; W. M. Butterfield, Ruston; Lawrence Lampo, Jeanerette; Claude Darce, Morgan City; Mrs. A. E. Foster, Violet; O. J. Gaude, Port Allen, and Ernest Delahaye, Maringouin.

OMAHA

"Annie Get Your Gun" drew $44,000 in five days at the Paramount. "Forever Amber," which followed on the stage show's heels, looked good for $20,000 in its first week. . . . Rolly Jacobson will have a theatre ready to open at Inwood, Ia., about the first of the year. The town now has none. . . . Film Classics has opened a new office here. Jack Andrews, former Paramount salesman, and Howard Clark, former MGM salesman, will serve under Ellis Shafton who has both Omaha and Des Moines offices. . . . Paramount Booker Ken Eitrim has been shifted to Minneapolis. . . . Virgil Dodd has bought the Clarks theatre, Clarks, Neb., from Milo Sigmund. . . . Fire destroyed John Fischer's Gem theatre at Valley, Neb. He plans a new house. . . . The American Legion held memorial services for returning war dead in the 3,000-seat Orpheum theatre.

PHILADELPHIA

Although the theatres are being picketed afternoon and evening by Catholic war veterans and college students, "Forever Amber" at the Fox and "The Outlaw" at the Erlanger continue to do the top business in town. . . . Erlen was robbed of $5,000 by burglars, forcing open the office safe which contained receipts for two days, according to house manager James J. Kelly. . . . Kay Katz, former owner of the Gem, is now handling Price Premiums in this territory. . . . The local industry was saddened by the death last week of the 57-year-old Edward Moore, veteran theatre and district manager for the Warner circuit since 1935. . . . A general membership meeting and election of canvasmen for the coming year, preceded by a dinner, will be held November 17 by the local Variety Club. Lincoln Drive-In Auto theatre has added Sunday shows following suburban Bensalem township's vote for such shows. . . . Pete Holman, Paramount booker, left this week with his family for Albany, N. Y., where he will be booker-office manager at the company exchange. . . . Janet Hallard, formerly booker with United Artists and SRO, is now booker at Screen Guild-Film Classics, where Harry Brillman becomes salesman in the local territory. . . . Other changes in local distribution ranks finds the following bookers and salesmen leaving their respective companies: Naurice Rosen, Monogram; Si Perlsweig, U-I, and Mike Shulman, RKO. . . . Robert E. Arndt, assistant manager at Warner's Strand, Gettysburg, Pa., transferred to the Hamilton, Lancaster.

SAN ANTONIO

"The Fabulous Texan" opened at the Majestic here November 6. Going into a second downtown week at the Texas was "Forever Amber". . . . The new Globe, at Corpus Christi, has opened with Mexican language pictures. . . . Ellis Arnold, operator of the Odem at Odem has bought the Rio in Bishop from the Long circuit. . . . George Bauderer, 48, stage employee here for a number of years, died October 26.

ST. LOUIS

"Forever Amber" got a cool reception. Three days before opening, an archdiocesan letter from Archbishop Joseph E. Ritter to 300 churches and missions, advised Catholics they could not "view the picture in good conscience." The pastoral was similar to Cardinal Spellman's in New York. This is one town, as exhibitors know, where a Legion of Decency "C" is unhealthy at the box office. . . . Frisina Amusement Company is stepping up its planning for new theatrical investments in East St. Louis.

(*Continued on page 32*)

BODYa
has broken
at the Globe Th
and every day it is es
which prove that every
Enterprise's "BODY a
same record-shattering, hol
Cleveland, Memphis and New Orleans!

dSOUL

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d SOUL"!....P.S. The

ver business is going on in

l the Woods Theatre, Chicago—Wow!

SEATTLE

"Welcome Stranger" continued as the city's number one box office attraction beginning its seventh week at the Liberty. "The Bachelor and the Bobby Soxer" was also held over, for its second week at the Paramount. The neighborhood Varsity theatre is apparently off to a successful start in its new first run foreign film policy. Its first film under the new set-up, "This Happy Breed", held over for a second week. Another neighborhood house, the Uptown, on the Sterling circuit, embarked on a similar all-foreign film policy, with "Torment", a Swedish film, as its opening feature. The Uptown reopened this week after an extensive remodeling. . . . Henry Haustein, recently Paramount branch manager in Portland, replaced Herbert Kaufman as head of Paramount's Seattle branch. Kaufman, who resigned after 20 years service with Paramount, joined the Selznick Releasing Corporation as western district manager, succeeding John Howard who moved up to western division manager of SRO. James Walsh has resigned as Seattle branch manager for Selznick Releasing Corporation. Keith Bain resigned as exploitation representative for RKO-Radio and Russ Morgan was transferred here from Salt Lake City to succeed him. Morgan will serve the Seattle and Portland areas. . . . Still another Washington theatre inaugurated a foreign film policy: The Avon, in Auburn, will show foreign pictures on Friday and Saturday of each week. . . . On Film Row were: Ed and Art Zabel, Olympia; A. G. Pecchia, Eatonville; Frank Willard, Tacoma; Walt Graham, Shelton; W. A. Cochrane, Snoqualmie.

TORONTO

Considerable stir developed in Toronto over the taking off of "Forever Amber" after one week at the big Imperial theatre of the Famous Players circuit although the holding of the film for a second week had been officially announced in splash advertisements. Resistance to the advance-price scale and unfavorable comment brought the engagement to a quick end. "Wild Harvest" replaced "Amber" and opened to good patronage at regular prices. . . . Meanwhile, "Dear Ruth" was in its fifth and final week at the Eglinton and Tivoli theatres; "Duel in the Sun" was playing a third week in Loew's at $1.20 top and "Crossfire" at Shea's and "Wistful Widow of Wagon Gap" were held for a second week. "Quiet Weekend," British film continued for a sixth week at the International cinema. . . . The Motion Picture Theatres Association of Ontario will be headed during the next 12 months by C. J. Appel, eastern division manager of Odeon Theatres, and the new directorate has elected H. C. D. Main, owner of two independent theatres, as vice-president. Ralph Dale is secretary and William Summerville the treasurer, all of Toronto. . . . The directors of the Manitoba Motion Picture Exhibitors Association have adopted a resolution condemning the advanced-price policy. . . . Tony Beacon has resigned as Canadian publicity director for Eagle-Lion Films and has been replaced by Paul Douglas. . . . Oscar Lang, manager of the Delta theatre, Hamilton, has been elected president of the Hamilton Theatre Managers Association, a local organization of theatre operators.



VANCOUVER

Sheila Bejay has been appointed manager of the Rio theatre at Victoria. The Grand theatre at Maple Creek, Saskatchewan, 300-seater, has been sold by Daniel Dowyer to Henry Bonzer. . . . There was hardly a ripple of excitement on the placid surface of film business here last week. No attraction got into the big money in a run handicapped by wet weather and the third week of the transportation tie-up, "Foxes of Harrow" at the Capital did the best, away below average. "Forever Amber" did not do as well as expected in a moveover at the suburban Stanley. "Carnegie Hall" encore at Plaza only fair. . . . New additions to Film Row are: Pauline Hogg, secretary to Jimmy Patterson, manager of 20th Century-Fox, and Norma Sellers, stenographer, at the same exchange. . . . The Crescent theatre at Red Deer, Alta, has been practically gutted by fire. Damage was estimated at $60,000 which included the theatre and two stores.

WASHINGTON

Washington theatre business was fair, with "Forever Amber" and "Ninotchka" drawing the best business. Holdovers were "Forever Amber" for a third week at Loew's Palace; "Magic Town" for a second week at RKO Keiths. New openings included "Anthony Adverse" at the Warner; "Nightmare Alley" at Loew's Capitol. Carryovers were "Foxes of Harrow" at Loew's Columbia and "The Unsuspected" at Warner's Metropolitan. . . . New officers of Washington Variety Club are Frank Boucher, Chief Barker; Jake Flax, first assistant Chief Barker; Wade Pearson, second assistant Chief Barker; Sam Galanty, Treasurer; and Art Jacobson, Property Master. . . . 400 people attended the Warner Club's Halloween Party. . . . William Waggaman, formerly at the Tivoli theatre, is now assistant manager at the Warner, replacing Floyd Haines, who is on a leave of absence.

Correction

Robert Bixler, salesman in the Warner Cleveland exchange, has not left the company, as was indicated through misinformation supplied for the Cleveland Spotlight news November 1. Mr. Bixler has been and is now employed in the Toledo area for the the company.

UN Will Produce 15 Pictures by End of Next Year

The United Nations film section, which this week celebrated its first anniversary, will have four pictures by the end of the year and expects to produce 11 more in 1948, according to William H. Wells, head of UN's film and television department. In addition, the world organization will make four "screen magazine" shorts next year, will produce four shorts for the Social Affairs Commission, and will supervise three documentaries sponsored by outside interests.

The UN budget for the first 13 pictures, each made by a UN member nation, is $300,000. In the United States, Mr. Wells said the films, all available in both 35mm and 16mm, probably will get their widest circulation through non-theatrical 16mm distribution. However, he declared that, once a documentary with wide popular appeal has been finished, it will be offered to domestic distributors. The "screen magazines," which will be released quarterly during 1948, already have been assured booking by a number of newsreel theatres.

Under the procedure followed so far, distributors split profits after deduction of expenses with the UN on a 50-50 basis. Since it is not UN's aim to make money, but to reach the largest possible audience, the organization will accept any deal, even on a non-profit basis, as long as, when a profit is shown, UN gets its share.

UN's first picture, "The Peoples' Charter," was released in September. The second, "Searchlight on the Nations," in three reels, has just been finished in England. The third, "Maps We Live By," two reels, soon will be delivered by the Film Board of Canada. "Headquarters Story" is now shooting. All 16mm versions carry discussion guides.

In the future UN hopes to cut down on the number of its productions and to depend more on shorts and documentaries delivered from the outside, Mr. Wells said. Three such films will be made under UN supervision next year, one of them by a theatrical producer and two by international organizations. The UN films are produced in the language of the country where they are shot. Later they are either subtitled or dubbed into the world organization's five official languages.

UN Group Seeks Aid to End War Propaganda

Following the resolution by the United Nations General Assembly last week to condemn all propaganda likely to threaten world peace, the Committee of Public Relations Counsellors on the United Nations, in New York, has written Eric Johnston, president of the Motion Picture Association, enlisting his aid to appoint an industry committee to define such propaganda, and to locate and curb it.

M-G-M TRADE SHOWS

"CASS TIMBERLANE"

SPENCER TRACY • LANA TURNER • ZACHARY SCOTT

CITY	PLACE AND ADDRESS	CASS TIMBERLANE
ALBANY	20th-Fox Screen Room, 1052 Broadway	MON. 11/24 8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	MON. 11/24 10 A.M.
BOSTON	RKO Screen Room, 132 Arlington	MON. 11/24 10 A.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	MON. 11/24 2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	MON. 11/24 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	MON. 11/24 2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	MON. 11/24 8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	MON. 11/24 1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	MON. 11/24 1:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	MON. 11/24 2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	MON. 11/24 1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	MON. 11/24 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	MON. 11/24 2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyandotte St.	MON. 11/24 1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	MON. 11/24 2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	MON. 11/24 10 A.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	MON. 11/24 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	MON. 11/24 2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	MON. 11/24 2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty St.	MON. 11/24 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	Previously Tradeshown
OKLAHOMA CITY	20th-Fox Screen Room, 10 North Lee Street	MON. 11/24 1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport St.	MON. 11/24 1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	MON. 11/24 11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	MON. 11/24 2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	MON. 11/24 2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	MON. 11/24 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	MON. 11/24 1 P.M.
SAN FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	MON. 11/24 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	MON. 11/24 1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 11/25 1 P.M.

Production Holds Level With 39 Shooting as Three Are Started

Hollywood Bureau

Production activity showed no great increase last week. Only three films were started. Two were finished, making the index 39 shooting, compared with 38 the previous week.

Universal-International started a new Donald O'Connor film, "Are You With It?", a comedy drama of modern youth. Featured are Olga San Juan, Martha Stewart and New York stage comedian Lew Parker. Jack Hively is directing, Robert Arthur producing.

For 20th-Fox release, Sol M. Wurtzel put into work the last picture under his old contract with that studio. Titled "Half Past Midnight," the cast features Kent Taylor, Peggy Knudsen, Joe Sawyer and Jacqueline Dalya, with William Claxton directing.

The third before the cameras was "My Dog Rusty," at Columbia, with Ted Donaldson, Ann Doran and John Litel. The director is Lew Landers, Wallace MacDonald producing.

U-I Has Busiest Schedule In Studio's History

With seven films in work and seven more to start in the next 60 days, Universal-International announces the busiest schedule in its history. The seven to start between now and January 5 are: "Are You With It?", "Mr. Peabody and the Mermaid," starring William Powell; Sam Wood's "Purgatory Street," "Kiss the Blood Off My Hands," "One Touch of Venus," "The Brain of Frankenstein," a new Abbott and Costello comedy, and "Patent Applied For."

Samuel Broidy, president of Monogram and Allied Artists, also announces peak production on the studio's end-of-year schedule. Five new pictures will be sent to the cameras in December. They will be "The Tenderfoot," a King Bros. production for Allied Artists release; Jeffrey Bernerd's "Stage Struck," "Night Without Morning," "I Wouldn't Be in Your Shoes," with Walter Mirish as producer, and an untitled Teen-Agers film.

Allied Artists director, Edward A. Blatt, now directing Joan Bennett's initial independent production, "Smart Woman," at Monogram, announces he will enter independent production on completion of his present picture. He has optioned "More Joy in Heaven," a novel by Morley Callghan, as his first.

Pine-Thomas Prolific Producing Team

"Waterfront at Midnight," which Pine-Thomas will send to the sound stages November 13, will be the eighth picture this team will have produced for Paramount release in 10 months of 1947. Besides this one, two others are in preparation, "Special Agent" and "Dynamite." . . . Using 16mm prints of the trailer on "The Gangster," for showing in lobbies of key city theatres, King Brothers have set a novel precedent. . . . Allied Artists announce that they have earmarked $200,000 as a special advertising appropriation for their forthcoming release, "Song of My Heart." . . . David O. Selznick plans early production of Henrik Ibsen's "A Doll's House." He has named his star, Dorothy McGuire, to portray the role of heroine.

Warners has obtained screen rights to the romantic comedy, "Feature for June," which Ronald MacDougall will produce. . . . Producer Seymour Nebenzal has acquired the film rights for the Mutual Broadcasting show, "Queen for a Day." He plans to start production on it early in 1948. His next film will be "Queen of Hearts," which he will co-produce with Charles R. Rogers, with Maria Montez as star. . . . Monogram producer Jack Wrather has purchased an original screenplay, "Night Without Morning," as his next production. Don Castle will head the male cast. . . . Monogram has acquired the rights to "Isle of Hate," murder mystery, which Walter Mirisch will produce. . . . MGM has purchased the play, "Edward, My Son," for early production by Edwin Knopf.

Director Zoltan Korda and author Aldous Huxley, who collaborated in the filming of U-I's "A Woman's Vengeance" (formerly titled "Mortal Coils"), are planning to bring to the screen another Huxley story, "Point Counter Point," which may be produced in England. . . . Lou Brock has been named producer on Republic's "Prison Train." . . . Universal-International has signed Jules Schermer to produce some of that studio's top budget story properties. . . . Jack L. Warner has signed writer Anthony Veiller to a long term producer contract. . . . Writer-producer John Stone has been signed by Sol M. Wurtzel to develop his own original story, "Heart to Heart."

Margaret O'Brien, Jenkins Teamed in MGM Picture

MGM's "The Big City" will have Margaret O'Brien and Butch Jenkins as two of its top players. . . . Milton Sperling, head of United States Pictures, has signed Lilli Palmer to a long term starring contract. . . . Feminine lead for Abbott and Costello in their Eagle Lion production, "The Noose Hangs High," will be Cathy Downs, who has been placed under personal contract by the comic team. Charles Barton is directing the film. . . . For the three lead roles in "Waterfront at Midnight," Paramount has signed William Gargan, Mary Beth Hughes and Richard Travis.

One of the nine stellar roles in RKO's dramatization of World War II's unknown soldier, "Honored Glory," goes to Robert Ryan, who joins Cary Grant, Frank Sinatra, Robert Mitchum and Tim Holt, already assigned to the film's cast.

STARTED

COLUMBIA
My Dog Rusty

20th-FOX
Half Past Midnight (Wurtzel)

UNIVERSAL-INTERN'L
Are You With It?

COMPLETED

PARAMOUNT
Hard to Kill (Pine-Thomas)

RKO RADIO
Arizona Ranger

SHOOTING

COLUMBIA
Lulu Belle
The Eternal Melody
The Fuller Brush Man
Adventures of Silverado

EAGLE LION
Mickey

ENTERPRISE
So This Is New York

MGM
The Big City
Hills of Home
State of the Union (Liberty)

MONOGRAM
Song of the Drifter
Smart Woman (Allied Artists)

PARAMOUNT
Hazard
The Long Gray Line
Connecticut Yankee
Sainted Sisters

REPUBLIC
Madonna of the Desert

RKO RADIO
Velvet Touch
Mr. Blandings Builds His Dream House
Joan
Mystery in Mexico
Berlin Express

20th-FOX
Sitting Pretty
Walls of Jericho
This Is the Moment (Lubitsch)
Deep Water
Ballad of Furnace Creek
Call Northside 777

UNIVERSAL-INTERN'L
Another Part of the Forest
All My Sons
Casbah
Up in Central Park

WARNERS
The Adventures of Don Juan
Winter Meeting
Johnny Belinda
April Showers
To the Victor

Wage Dispute on Coast Closes 12 Circuit Houses

Exhibition of "Forever Amber" in 12 Fox West Coast houses in Los Angeles had to be discontinued temporarily last week when members of Local 150, IATSE, walked out over a wage dispute. Later, however, the theatres were reopened with managers, assistant managers and others operating the machines under temporary city licenses.

The dispute arose over the circuit's refusal to accept the union's demand for first run scale wages for the operators in view of the fact that the theatres had been converted into first runs with the showing of "Amber" in 26 houses.

Fox West Coast executives take the position that, while higher-scale pay for the operators in the case of a temporary conversion of a house from a second run into a first run had been discussed as part of a new contract now being negotiated, yielding to the union demand would actually mean agreeing in advance to the obligation. They also pointed out that the new contract would include a provision covering retroactive payment for this period. According to the union, a separate oral agreement covering the point was made some time ago.

Salesmen's Union Files Non-Red Affidavits

Officers of the Colosseum of Motion Pictures Salesmen have completed filing affidavits of non-Communist affiliation, as required under the Taft-Hartley labor act, and now are able to bring cases before the National Labor Relations Board, an NLRB spokesman announced in Washington last Wednesday. The independent union has also submitted the required financial reports and statements to the Secretary of Labor.

General Precision Net Profit Is $174,300

The consolidated net operating profit of General Precision Equipment Corporation and subsidiary companies for the three months ended September 30, after provision for Federal income taxes, amounted to $174,300, subject to year-end adjustments. On November 5 the company's board of directors declared a dividend of 25 cents per share on the capital stock, payable December 15 to stockholders of record November 25.

Paramount Sets Dividend

The board of directors of Paramount Pictures last week declared the regular quarterly dividend of 50 cents per share on the common stock, payable December 19, 1947, to stockholders of record November 28, 1947.

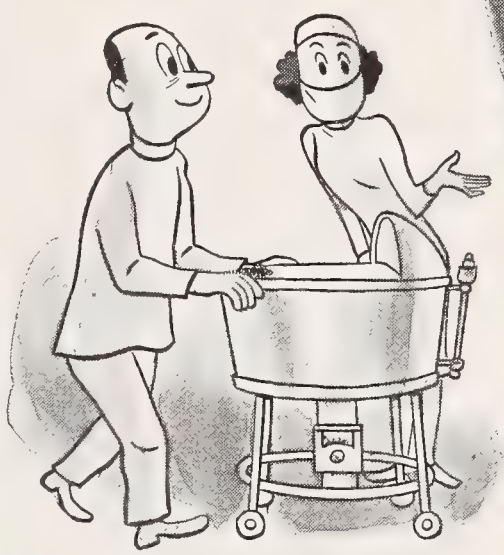
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Library to Lend Data to Academy; Walls Curator

The Library of Congress' copyright department has agreed to lend its entire collection of photographic paper rolls to the Academy of Motion Picture Arts and Sciences in Hollywood to aid the Academy's effort to preserve the first 20 years of American screen history for its archives.

Howard Walls, former curator of the Library of Congress film collection, has been named curator of the Academy's archives. His first assignment will involve the transfer of the collection. Mr. Walls and Carl Gregory of the American Society of Cinematographers have developed a special process which permits the transmission to celluloid of all the early productions of Edison and Biograph, including the work of D. W. Griffith and other pioneer film producers.

These historic pictures now exist only on paper film. This was the only way in which motion pictures could be copyrighted at the turn of the century. The rolls also contain the first newsreel shots with scenes from the Spanish American War, the Boer War, the assassination of President McKinley, and other events.

The first donor to the Academy's project was the American Society of Cinematographers which, through Leon Shamroy, forwarded a $500 check to Walter Wanger, chairman of the Academy Foundation. Jean Hersholt, Academy president, emphasized that anyone in the industry, interested in perpetuating the history of films, is invited to contribute. The Library of Congress collection formerly was sustained through Government funds, but the money was cut off in a recent Congressional economy move.

San Jose Rejects Plans For Amusement Center

The San Jose, Cal., city planning commission rejected the application of T & D Jr., Enterprises for a permit to establish a $1,000,000 multiple amusement plant north of the Santa Clara city limits. All plans for the enterprise had been completed. Opposition to the theatre project was headed by the Pioneer Investors Savings and Loan Association of San Jose, which maintained the large outdoor theatre and amusement park would jeopardize their investments in an adjoining subdivision.

B'nai B'rith Names Levin

Jack H. Levin, vice-president and general manager of Confidential Reports, Inc., and past president of Cinema Lodge, has been appointed New York City chairman of Americanism and Civil Affairs for the Metropolitan Council of B'nai B'rith. He will head B'nai B'rith's observance of "Deprivation Day," December 15, in cooperation with Charles Luckman's Citizens Food Conservation Committee.

Short Product in First Run Houses

NEW YORK—Week of November 10

CAPITOL: What D'Ya Know? ..... **MGM**
The Invisible Mouse ..... **MGM**
Feature: Unfinished Dance ..... MGM

CRITERION: Hollywood Cowboys .. **Columbia**
Feature: Green Dolphin Street ..... MGM

PALACE: Crazy With the Heat .... **RKO Radio**
Feature: So Well Remembered ..... RKO Radio

PARAMOUNT: Running the Hounds . **Paramount**
The Wee Men ..... **Paramount**
Feature: Variety Girl ..... Paramount

RIALTO: Phantoms, Inc. ..... **MGM**
Feature: The Invisible Wall ..... 20th Cent.-Fox

ROXY: One Note Tony ..... **20th Cent.-Fox**
Feature: Forever Amber ..... 20th Cent.-Fox

STRAND: Soap Box Derby ..... **Warner Bros.**
Sportsman's Playground ..... **Warner Bros.**
Mexican Joy Ride ..... **Warner Bros.**
Feature: Escape Me Never ..... Warner Bros.

WARNER: Carnival of Sports ... **Warner Bros.**
Feature: Life With Father ..... Warner Bros.

WINTER GARDEN: Chimp Aviator .. **Universal**
Feature: The Upturned Glass ..... Universal

CHICAGO—Week of November 7

GRAND: Cinderella Cagers ..... **Columbia**
Feature: Ride the Pink Horse ..... Universal

ORIENTAL: House Fly Fleas .... **Warner Bros.**
Feature: Christmas Eve ..... United Artists

Eight Percentage Suits Settled in Pittsburgh

Eight suits concerned with returns on percentage pictures have been settled in the Federal court in Pittsburgh with the filing of a stipulation that the defendant exhibitors have accounted to the plaintiff distributing companies and have paid in full the amount of the accounting. Separate actions were brought last year by Paramount, Columbia, Twentieth Century-Fox, Warners, Universal, United Artists, RKO Radio and Loew's. Seventeen theatres were named: the Hippodrome and the Manos in Elkins, W. Va., and the following Pennsylvania theatres: Grand, Manos and Olympic in Latrobe; Arcadia, Casino and Manos Band Box in Vandergift; Indiana and Manos, in Indiana; Star and Manos in Monessen; Manos in Blairsville, Empire in Homer City; Manos in Uniontown; Manos in Holidaysburg, and the Manos in Ellwood City.

In Chicago Federal court last week the eight major distributors filed suits involving returns from percentage pictures. E. E. Alger, Harold R. Alger and William R. Alger were named as defendants. The suits involve 11 Illinois theatres.

Eagle Lion Appoints Five New Salesmen

Five new salesmen have been added to Eagle Lion's national sales force, A. W. Schwalberg, vice-president and general sales manager, has announced. They are: Harry William Tyson, Harrisburg salesman, and Theodore Scheinberg, New Jersey salesman, both of whom will operate out of the Philadelphia exchange; Paul Arthur Hull, Seattle; Joseph Friedman, Chicago, and William T. Grant, Los Angeles.

Paramount to Transfer Oregon Branch to Seattle

Effective December 1, both the booking and the clerical departments of Paramount Pictures will move from Portland, Ore., to Seattle, Wash., where the entire Washington-Oregon territory will be under the management of the Seattle exchange.

Pioneers Plan Screen Museum

The executive committee of the Picture Pioneers has voted to establish a motion picture museum that will trace for the public the history of the industry, Jack Cohn, vice-president of Columbia Pictures and head of the Pioneers, announced this week.

The location for the museum has not yet been selected, but it is planned that exhibits should pertain to all phases of the industry. Further details of the project will be disclosed by Adolph Zukor in his talk at the Pioneers' eighth annual dinner, at the Plaza Hotel, New York, November 19. Eric Johnston, president of the Motion Picture Association, will be the principal speaker on that occasion. George Jessel will be master-of-ceremonies.

Members of the Pioneers will be asked to supply equipment, film footage, photographs, documents, reproductions and other important exhibits for the museum. Other material will be sought among non-members and the general public.

Paramount Disposes of 135,000 of Stock

Paramount last month disposed of 135,000 shares of its stock which it has been accumulating under its recent stock purchasing program. During last month the company also purchased 58,900 shares of its stock on the open market. The treasury total now stands at 402,300 shares. Paramount officials declined to state what the stock issue was used for.

Lou Rydell, 53, Variety Advertising Manager, Dies

Services for Lou Rydell, 53, advertising manager for *Variety* for more than 20 years, were held November 11 at Riverside Chapel, New York. He died November 9 at his home in New York. He is survived by his widow, a sister and four brothers, one of whom, Sam, is manager of the RKO Jefferson theatre, New York.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ADVENTURES OF RUSTY: Ted Donaldson, Conrad Nagel—Just another double bill for the weekend trade. No raves or walkouts. Business average. Played Saturday, Oct. 18.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

BLONDIE'S LUCKY DAY: Arthur Lake, Penny Singleton—The children liked it and so did a few of the adults. General comment was that it was too silly. I believe this series has about worn itself out. Columbia should produce fewer features and stress quality instead of quantity. Played Monday, Oct. 20. —Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

CORPSE CAME C. O. D., THE: George Brent, Joan Blondell—A well done and entertaining mystery comedy that seemed to please those who came. I guess this was the one that most of the steadies felt they could afford to miss, because business was none too good. Played Sunday, Monday, Sept. 28, 29.—George E. Janes, Ojai Theatre, Ojai, Cal.

FOR THE LOVE OF RUSTY: Ted Donaldson—The kids turned out to see this one. They brought the adults. Played Friday, Saturday, Oct. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GUNFIGHTERS: Randolph Scott, Barbara Britton —This one drew them in like a magnet. Randy Scott in a Western works magic around here, kicking dust in the faces of Boyd, Rogers, and what have you. The Cinecolor was exceptionally good. Give me one like this every weekend and I would have to cut thumb holes in my vest. Played Friday, Saturday, Oct. 10, 11.—George E. Janes, Ojai Theatre, Ojai, Cal.

KING OF THE WILD HORSES: Preston Foster, Gail Patrick—Good weekend picture. They all enjoyed it. Feel it would be liked in most small towns. Played Friday, Saturday, Oct. 24, 25.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

RETURN OF MONTE CRISTO: Louis Hayward, Barbara Britton—Wherever we played this picture, we found that it didn't bring them out. I felt they thought they were seeing a reissue. Played Wednesday, Thursday, Oct. 22, 23.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Eagle Lion

RED STALLION: Robert Paige, Noreen Nash—A swell picture done in Cinecolor, especially made to appeal to small town exhibitors and patrons. The fight between the stallion and the bear will keep every one on the edge of their chair. This feature did particularly well here since this was the locale of the picture and all the outdoor scenes were made right here in Mount Shasta and included many of the local folks. Played Sunday-Tuesday, Oct. 5-7.—Jack Hammond, Shastona Theatre, Shasta, Cal.

REPEAT PERFORMANCE: Louis Hayward, Joan Leslie—A good picture with an unusual plot, and the acting was good. Audience reaction was mixed. Don't expect too much from the box office on this one. Definitely adult entertainment. Played Monday, Tuesday, Oct. 20, 21.—Jim D. Loflin, Plaza Theatre, Prentiss, Miss.

Metro-Goldwyn-Mayer

GALLANT BESS: Marshall Thompson, George Tobias—A salute to MGM for a beautiful production that did good business for us and should go over anywhere. Photography and scenery were great, and the story was just right for the family trade. Played Wednesday, Thursday, Oct. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HIGH BARBAREE: Van Johnson, June Allyson—A very good picture from MGM which pleased average business. Be sure to play it. Played Wednesday, Thursday, Oct. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HUCKSTERS, THE: Clark Gable, Deborah Kerr—Why do small exhibitors have to pay a premium for Clark Gable and his new unknown partner, Deborah Kerr (her name rhymes with star). The picture was a little better than the preview led us to expect, but the box office suffered. The story is a little over the heads of small town patrons in spite of the excellent supporting cast. Gable better get back to "Boomtown" and "KWTW" roles before he slips entirely out of the public favor, or so say the star gazers. Played Sunday, Monday, Oct. 19, 20.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

ROMANCE OF ROSY RIDGE: Van Johnson, Janet Leigh—This is just what Van Johnson needed. Here he is a singing, fighting hillbilly, and everyone liked him. Van has quite a following here, which was undamaged by his unpleasant publicity (and that's all it would be if the true facts were known). With a fine supporting cast plus the charming Miss Leigh, and a good story done just right, who could ask for more? A good outdoor action picture that brought them in. Played Tuesday-Thursday, Oct. 21-23.—George E. Janes, Ojai Theatre, Ojai, Cal.

UNDERCURRENT: Katharine Hepburn, Robert Taylor—This drew better than expected and pleased an above average crowd. Was very much surprised after reading so many adverse reports regarding this feature. Our crowd seemed to be fairly pleased. A little talky in spots, but it builds up to a smashing finish. Good. Played Monday, Oct. 13.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Monogram

BRINGING UP FATHER: Joe Yule, Renie Riano —Despite the fact that this was weak as it could be, with a water-thin plot spread like rationed butter over a series of dead spots, it seemed not only to please but satisfy them as well. It's situations like this that make you want to get booking amnesia and start all over again from scratch. It's confusing, sometimes, but good business compensates. Double billed with "Code of the West." Played Friday, Saturday, Oct. 3, 4.—George E. Janes, Ojai Theatre, Ojai, Cal.

KILROY WAS HERE: Jackie Cooper, Jackie Coogan—This wasn't too bad, and it seemed to be enjoyed. This type of picture fares pretty well on a double bill. Played with "Rustlers of Devil's Canyon" to nice business. Played Friday, Saturday, Oct. 17, 18.—George E. Janes, Ojai Theatre, Ojai, Cal.

LOUISIANA: Jimmie Davis, Margaret Lindsay—Played this one day and should have played it three days. Everyone enjoyed it and it definitely will go over in small towns, particularly where they like hillbilly music. Played Wednesday, Oct. 15.—Jim D. Loflin, Plaza Theatre, Prentiss, Miss.

Paramount

BLAZE OF NOON: Anne Baxter, Sterling Hayden —You can't exactly blame them for not coming to this one. It has a little action, but it's all the same old routine and when there is no action the picture becomes boring, somber and not very entertaining. Unless you'l call waiting around to find out which one of them dies next entertaining. The people here evidently didn't, because it wasn't too well liked. Played Sunday, Monday, Oct. 19, 20.—George E. Janes, Ojai Theatre, Ojai, Cal.

BLAZE OF NOON: Anne Baxter, Sterling Hayden —This one did better than average business for us, although it was not much more than a programmer. There was plenty of action and many good laughs. Played Sunday, Monday, Oct. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DEAR RUTH: Joan Caulfield, William Holden—This is the best comedy I have played since "Kiss and Tell." Everyone enjoyed it, and the box office receipts were excellent. Don't fail to book it and don't be afraid to increase your advertising budget. It will draw anywhere. Played Monday, Tuesday, Oct. 6, 7.—Jim D. Loflin, Plaza Thatre, Prentiss, Miss.

IMPERFECT LADY, THE: Ray Milland, Teresa Wright—This picture has just about all it should need —top star names, a rather original plot well done, and mounting interest. And what happened? Business was poor. In fact, it nose dived right to the bottom of the red-ink bottle and was drowned. Now we tremble at the thought of "Trouble with Women" coming up soon. This seems to be the only business where you live and never learn. Played Tuesday-Thursday, Oct. 7-9.—George E. Janes, Ojai Theatre, Ojai, Cal.

LADIES MAN: Eddie Bracken, Cass Daley—Just a fair comedy that gave us an average weekend. Quite a few walkouts when Cass Daley began throwing herself out of joint. If Eddie Bracken whined just once more I'm afraid they would have all left the theatre. The weather was cold so they stayed in where it was warm and to see "The Michigan Kid" in Cinecolor. Played Friday, Saturday, Oct. 17, 18.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

PERILS OF PAULINE: Betty Hutton, John Lund —Well made Technicolor feature, with Betty Hutton at her zaniest. Appreciated by the oldsters who remembered Pearl White, but not so hot for the younger lot who did not go through the growing pains of early movies. Business below average. Played Sunday-Tuesday, Oct. 12-14.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

RKO Radio

BACHELOR AND THE BOBBY SOXER, THE: Cary Grant, Myrna Loy, Shirley Temple—They really liked this one and came to see it. Played Sunday-Tuesday, Oct. 26-28.—George E. Janes, Ojai Theatre, Ojai, Cal.

BANJO: Sharyn Moffet, Jacqueline White—We used this on a weekend double bill, but it was not strong enough to draw them in. Would probably do better on the second spot. Played Friday, Saturday, Oct. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CODE OF THE WEST: James Warren, Debra Alden—Not that this was an exceptional Western, but that it was a Western and double billed with "Bringing Up Father," it did a fairly good business. As Westerns go, this one was just about average. Played Friday, Saturday, Oct. 3, 4.—George E. Janes, Ojai Theatre, Ojai, Cal.

GENIUS AT WORK: Alan Brown, Anne Jeffreys —Another program picture. Seems to suit them with the usual Western on the weekend. Played Wednesday, Thursday, Oct. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LONG NIGHT, THE: Henry Fonda, Barbara Bel Geddes—I'll say it was! Henry Fonda wasn't the only one who suffered. As a picture, this could have been a lot worse, but not much worse as an attraction. If Henry Fonda hadn't killed Vincent Price when he did, I would have myself. Played Sunday, Monday, Oct. 12, 13.—George E. Janes, Ojai Theatre, Ojai, Cal.

NOCTURNE: George Raft, Lynn Bari—I was pleasantly surprised with this murder mystery. It attracted a nice crowd and pleased. Played Monday, Oct. 20.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

PINOCCHIO: Disney Feature Cartoon—This still remains one of the best cartoon features, but we still did not do any business with it. Even bolstered by a Western in color, we did not break even. Our crowds like cartoon shorts, but a feature will not bring them out. Anyway, the kids were pleased. Played Saturday-Wednesday, Oct. 18-22.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SISTER KENNY: Rosalind Russell, Alexander Knox —Superb. If Hollywood would produce a few more features of this caliber instead of so much tripe, they would not need to worry about vanishing crowds. There was not an adverse comment on this feature. In every respect it was an above average feature. Worth playing in any situation. One of the best we have played. Played Friday, Oct. 17.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SISTER KENNY: Rosalind Russell, Alexander Knox—Swell picture. Played to the best business for a long time and it brought out a lot of new business. Play it. Played Monday, Oct. 6.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

THEY WON'T BELIEVE ME: Robert Young, Susan Hayward—A good picture for its type, although it is not the type that the people around here want to see. Business was poor, and losses were heavy. You boys can let pictures like these pass right by and nobody will ever miss them. Played Friday, Saturday, Sept. 26, 27.—George E. Janes, Ojai Theatre, Ojai, Cal.

WOMAN ON THE BEACH: Joan Bennett, Robert Ryan—This picture was well acted. Joan Bennett is

(*Continued on following page*)

(*Continued from preceding page*)

always a drawing card here, but we had strong competition. Some of my patrons had favorable comments, but some did not like it too well. This feature did not seem to pay off in this town too well. Played Sunday, Monday, Oct. 26, 27.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

Republic

BELLS OF SAN ANGELO: Roy Rogers, Dale Evans—A good Roy Rogers picture with plenty of action and running time, and just the right amount of comedy and music. Double billed with "The Meanest Man in the World." Either would have stood alone or with a very weak picture, so business was terrific. Played Friday, Saturday, Oct. 24, 25.—George E. Janes, Ojai Theatre, Ojai, Cal.

MADONNA'S SECRET: Francis Lederer, Gail Patrick—We did better than expected. This was not all due to the credit of the picture, as we had a dark house, having a film shipment go astray, two days previous. Played Wednesday, Thursday, Oct. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MY PAL TRIGGER: Roy Rogers, Dale Evans—One of the better Rogers pictures that only did average business here. Singing cowboys are slipping with me. Played Saturday, Oct. 11.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

NORTHWEST OUTPOST: Nelson Eddy, Ilona Massey—This is bubbling over with witty dialogue and appealing music, and that it has no plot to speak of, in this case, is an advantage. Receipts for the first night indicated that the picture would have a good run had it not been for the county fair as competition from then on, which made it hardly worthwhile. Played Tuesday-Thursday, Sept. 30-Oct. 2.—George E. Janes, Ojai Theatre, Ojai, Cal.

RUSTLERS OF DEVIL'S CANYON: Allan Lane, Bobby Blake—Up to the Red Ryder standard. Maybe even a little better, as it did better business than the last one. Double billed with "Kilroy Was Here" to good business. Played Friday, Saturday, Oct. 17, 18.—George E. Janes, Ojai Theatre, Ojai, Cal.

WINTER WONDERLAND: Lynn Roberts, Charles Drake—A humble offering from Republic laid on a platter of snow. The picture is just as cold as its setting. I suppose these kind have to come along now and then. Double billed with "Queen of the Amazons" to nearly average business. Played Friday, Saturday, Sept. 26, 27.—George E. Janes, Ojai Theatre, Ojai, Cal.

Screen Guild

CASE OF THE BABY SITTER, THE: Tom Neal, Allen Jenkins—Doubled with "Alexander's Ragtime Band" and succeeded in providing us with our record for an all time low. These series are billed as "Streamliners." They would be properly labeled "Deadheads." Absolutely no draw. Played Wednesday, Thursday, Oct. 8, 9.—Jack Hammond, Shastona, Theatre, Mount Shasta, Cal.

QUEEN OF THE AMAZONS: Robert Lowery, Patricia Morrison—This is about what you would expect it to be and nothing more. The kiddies bounced up and down in their seats once, but that's about all the excitement it aroused. Double billed with "Winter Wonderland" to just fair business. Played Friday, Saturday, Sept. 26, 27.—George E. Janes, Ojai Theatre, Ojai, Cal.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye—A very fine picture, well made and produced with top stars. Fell flat on its face. Had expected land office business on this one. Only goes to show that perhaps John Public is getting tired of reissues. I know we are. Played Wednesday, Thursday, Oct. 8, 9.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

CLAUDIA AND DAVID: Dorothy McGuire, Robert Young—We double billed this effort, but it is good enough to play alone. It drew an above average crowd and everyone seemed pleased. Comments were favorable, and this feature seemed to get the patrons' approval. Played Monday, Oct. 20.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

DANGEROUS MILLIONS: Kent Taylor, Dona Drake—Good program picture that we double billed to satisfaction. Played Friday, Saturday, Oct. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HOMESTRETCH, THE: Cornel Wilde, Maureen O'Hara—This picture is definitely outstanding entertainment and should pack them in anywhere, as it has family appeal. We had a misshipment, to our regret. Played Monday, Tuesday, Oct. 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

JEWELS OF BRANDENBURG: Richard Travis, Micheline Cheirel—Doubled with "Ramrod" to average weekend business. The picture is much better than its name and it makes a nice weekend billing. Mystery fans will enjoy it. Played Friday, Saturday, Oct. 10, 11.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

LATE GEORGE APLEY, THE: Ronald Colman, Peggy Cummins—Box office receipts low on this picture. Definitely out for small town and rural trade. Skip this one, unless you want to charge it off against your income tax. It was designed for the small exhibitor to lose money. Played Thursday, Friday, Oct. 16, 17.—Jim D. Loflin, Plaza Theatre, Prentiss, Miss.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey, Jr.—Here is a beautiful picture done to perfection by every member of the cast. The entertainment value of this is enormous, and the closing scenes brought a few happy tears. From audience comment, we gathered that this was Miss Grable's greatest role, that Dan Dailey is a sensation, and that Mona Freeman is going up fast. Needless to say, business was fine. 20th-Fox is improving their musicals all right. Played Sunday, Monday, Oct. 5, 6.—George E. Janes, Ojai Theatre, Ojai, Cal.

13 RUE MADELEINE: James Cagney, Annabella—This is a good picture similar to "House on 92nd Street," but few came to see it. My advice is definitely against mystery and war pictures, and any implication of same keeps them away. Played Monday, Tuesday, Oct. 13, 14.—Jim D. Loflin, Plaza Theatre, Prentiss, Miss.

United Artists

FABULOUS DORSEYS: Tommy Dorsey, Jimmy Dorsey—Of all the washouts, this was it. I would recommend the Dorseys stick to music and leave the movies to the stars. As far as our situation is concerned, it couldn't have been worse. Played Wednesday, Thursday, Oct. 22, 23.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

LITTLE IODINE: Jo Anne Marlowe, Marc Cramer—Pass this one up. It is just a waste of film. I was ashamed to face the people. Compensated many with passes. Played Friday, Saturday, Oct. 24, 25.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

RAMROD: Joel McCrea, Veronica Lake—A good Western picture, over-priced and over-exploited. Did average business. Miss Lake makes a poor cowgirl, and is very unconvincing as a hardboiled girl. Played Friday, Saturday, Oct. 10, 11.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

RED HOUSE, THE: Edward G. Robinson, Lon McAllister—Good! Good production, good photography, and good acting by the entire cast. Business above average for midweek. Doubled with 20th-Fox's "Strange Journey," which was also well received for a programmer. Played Wednesday, Thursday, Oct. 15, 16.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

STORK BITES MAN: Jackie Cooper, Gene Roberts—Nothing wrong with this comedy, but it failed to draw average business. No complaints and no walkouts. Played Tuesday, Oct. 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNEXPECTED GUEST: William Boyd, Rand Brooks—Used on double bill with "Banjo." Hoppy is still popular with the children and his pictures are always good for family trade, as they are clean and wholesome. Played Friday, Saturday, Oct. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Universal

MICHIGAN KID: Jon Hall, Victor McLaglen—A little Western in Cinecolor which will surprise all of us. Action fast and color very good. The print was excellent. Saved the day for the top half of the bill with "Ladies' Man." Give us more of these. Played Friday, Saturday, Oct. 17, 18.—Jack Hammond, Shastona Theatre, Mount Shasta, Cal.

STAIRWAY TO HEAVEN: David Niven, Kim Hunter—I know most of you won't believe this, but business was excellent. It is truly something different, and the color transition helped to make it so. For every patron who went out cussing it to high Heaven, five more came to see it. And, surprisingly, opinion was more in favor of the picture than against it. Truly an interesting and successful experiment. Played Tuesday-Thursday, Oct. 14-16.—George E. Janes, Ojai Theatre, Ojai, Cal.

UNDERCOVER MAISIE: Ann Sothern, Barry Nelson—Lots of action and comedy in this screwball feature about Maisie, the cop. Should please anywhere on any day of the week. Played Friday, Saturday, Oct. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

CHEYENNE: Dennis Morgan, Jane Wyman—Just what the small town exhibitor needs—a real Western. Business was very good. Played Sunday, Monday, Oct. 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LOVE AND LEARN: Jack Carson, Martha Vickers—Strictly program film fare. It seemed to get by with the usual weekend audiences. Played Friday, Saturday, Oct. 24, 25.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

NOBODY LIVES FOREVER: John Garfield, Geraldine Fitzgerald—This is certainly a good action feature. If you have that kind of customers, this is it. We didn't do big business, only average. Played Monday, Tuesday, Oct. 20, 21.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

NORA PRENTISS: Ann Sheridan, Kent Smith—This picture of its type was entertaining, but not for our situation. It failed to draw. Played Monday, Tuesday, Oct. 20, 21.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

PRIDE OF THE BLUE GRASS: Edith Fellows, James McCallion—A nice program picture we played to average attendance on a weekend double bill. Played Friday, Saturday, Oct. 24, 25.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

Short Features

Columbia

BEST IN THE SHOW: Sport Reels—About dogs. Will make an entertaining filler.—George E. Janes. Ojai Theatre, Ojai, Cal.

FOWL BRAWL: Color Phantasies—A fair cartoon in Cinecolor. Nothing exceptional.—George E. Janes, Ojai, Cal.

Metro-Goldwyn-Mayer

EARLY SPORT QUIZ: Pete Smith Specialties—Very humorous and highly entertaining. Good on any program.—George E. Janes, Ojai Theatre, Ojai, Cal.

SLAP HAPPY LION: MGM Technicolor Cartoons—Very good cartoon. This couldn't be Leo, could it? It didn't say.—George E. Janes, Ojai Theatre, Ojai, Cal.

Paramount

GOLDEN SLIPPERS: Musical Parade—These Paramount Technicolor two-reel films are always well received by our patrons.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

MUCH ADO ABOUT MUTTON: Noveltoons—Pleasing cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

POPEYE AND THE PIRATES: Popeye Cartoons—will please the kids on Friday and Saturday.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ROYAL FOUR FLUSHER: Popeye Cartoons—Popeye in the usual spinach-eating routine.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SELLING THE SUN: Sportlights—Routine sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WATTA KNIGHT: Popeye Cartoons—Up to standard in the Popeye series, maybe a little bit funnier.—George E. Janes, Ojai Theatre, Ojai, Cal.

RKO Radio

PASSPORT TO NOWHERE: This Is America—Excellent. One of the best to date. Propaganda? Maybe.—George E. Janes, Ojai Theatre, Ojai, Cal.

TREASURE HOUSE: This Is America—Interesting and informative without being too dry.—George E. Janes, Ojai Theatre, Ojai, Cal.

Twentieth Century-Fox

MIGHTY MOUSE AND THE HEP CAT: Terrytoons—Up to the Mighty Mouse standard. The kiddies like these.—George E. Janes, Ojai Theatre, Ojai, Cal.

PLAYTIME'S JOURNEY: Sports Reviews—Fairly entertaining. Color good. Will serve as a filler.—George E. Janes, Ojai Theatre, Ojai, Cal.

Warner-Vitaphone

HERE COMES NAVY BANDS: Melody Masters—Here's a good musical short ending with some excellent military music.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

HOLLYWOOD WONDERLAND: Technicolor Specials—Two-reel film in color showing how pictures are made. Has some good vocal numbers. Worth while subject.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RHAPSODY IN RIVETS: Blue Ribbon Cartoons—A very good cartoon in color with excellent music.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

VAUDEVILLE REVUE: Melody Master Bands—Vaudeville acts, but it is good entertainment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

FROM half way around the world, three fine campaigns have reached the Round Table desk, as entries for the Quigley Awards. And the showmanship displayed, so far from these shores, deserves special mention, because it is better than most.

For instance, Trevor F. Kerridge, manager of the St. James theatre, Auckland, New Zealand, "the theatre of distinction," submits a campaign for "The Jolson Story" that has more dignity than any we've seen on this side of the world. His advertising is unique; he says "the newspapers here are very conservative and will not on any account permit display type." So, to get anything larger than 12-point, he uses repetition, setting the name of the picture four times to achieve what amounts to 48-point in space occupied. Very, very *London Times,* and more so! In addition Mr. Kerridge goes all out with radio, lobby, windows and other forms.

From Mel Lawton, manager of the Prince Edward theatre, Sydney, Australia, comes a good campaign on "Welcome Stranger," made notable by the amount of fan-magazine and newspaper supplement material obtained. The display advertising for the run of the picture is more "Broadwayish" than is usual "down under." The State theatre, also in Sydney, submits another campaign for "The Jolson Story" that is complete in every department, even if a late arrival.



¶ To paraphrase an old saying: "When Eagle Lion exploit a film, it stays exploited." As part of its pre-selling campaign on "Out of the Blue" the company has arranged no less than twenty nationwide tieups. "The quality and quantity of these tieups are on a par with those attained—and then only occasionally—by multi-million dollar films," says Max E. Youngstein, director of advertising, publicity and exploitation.

SUPER-COLOSSAL

They have been paying as high as $1,000 for new adjectives in these parts, and that puts any but the old ones beyond our reach; so we'll have to settle for "super-colossal" to describe the highest, widest and handsomest campaign book to reach the Round Table this year.

Bill Novak, manager of the Capitol theatre, Winnipeg, is responsible for an elaborate presentation on "Welcome Stranger" which is indeed welcome, as something far beyond the usual trends. Looks as though those Canadians were expecting to latch on to the top Quigley Award again this year, following honors to Ivan Ackery for 1946. However, it's still in the laps of the honorable Judges, who really wear judicial robes in their sorting and selection of various entries.

We have a larger number of contenders than usual, and a better display of material for judging, but that's no sign that an "unknown" cannot achieve success. In fact, it's been typical through the years; contenders for the Quigley Awards don't remain as "unknowns", and winners invariably reach new positions of greater prominence as a result of their entries.

¶ Speaking of Indians, Paul Klingler, manager of the Loew-Poli Strand, Waterbury, Conn., added a twist when he used a gala appearance of his "Black Gold" Indian encampment as the occasion to make Arthur H. Quigley, president of the American Brass Company, a member of the tribe, crowning him "Chief Red Feather" in honor of the local Community Chest drive. A nice example of the resourcefulness and quick thinking of a good manager.

¶ Two items in the mail from England prove that our members of the Round Table in Britain are working closely in harmony with both church and state. John E. Lake, manager of the Savoy Cinema, Luton, boasts a letter from the mayor of his borough, with praise of cooperation between citizens and cinema managers and appreciation for an exchange of photographs. It is always pleasant to receive official commendation on the note paper of the Mayor's Parlour, Town Hall, in any municipality.

D. Mackrell, manager of the Playhouse Cinema, Crackenedge Lane, Dewsbury, Yorks., has made a tieup with a church magazine, official issue of the Parish Church of St. Luke's, Soothill, which started moderately as a writeup last June and is now a regular department of Parish News, devoted to the cinema. Which is considerable of an accomplishment, in these days of space shortages and the necessity of obtaining a maximum publicity result.

The Parish News of St. Luke's urges patronage of the local cinema in these words: " . . . not to say that other cinemas are not worthy, but we believe from experience that people get in the habit of visiting one cinema. . . . It is very much like going to one church and becoming a member of that church. . . ."

¶ The weekly program arriving at this desk from the Elco theatre, Cathlamet, Wash., concludes on a serious note. The house will close in protest against the 5 per cent city tax on theatre admissions. The management puts it squarely up to city officials that such a tax is unfair and discriminatory. Members of the city council, all merchants along Main Street, are told that it will make a difference in business downtown, and are warned "this program not subject to change." —*Walter Brooks*

SELLING HERE AND ABROAD



Philadelphia's "Adventuress" awards passes to alert store patron, the first to "recognize" her. Manager Roy Robbins arranged the tieup in connection with his playdate of the picture at the Aldine theatre.



Manager Boyd Sparrow's lobby display and ballyhoo for "It Had To Be You" at Loew's, Indianapolis. The couple toured the town with a portable loudspeaker.



Turin, Italy, is the setting for this window display for "The Bells of St. Mary's" playdate at the Astor theatre. Manager Carlo Giacheri arranged the display.



Eye-arresting lobby setpiece designed by manager R. J. Reed for "The Beginning or the End" at the Dominion Cinema, Southall, Middlesex, England.



Blow-ups, left, in the interior of Chicago's Lane Bryant store, were highly effective in drawing the attention of a steady stream of shoppers to manager Jerry Shinbach's engagement of "Something in the Wind" at the RKO Palace in the Windy City.



Patrons of the State theatre, Providence, R. I., are attracted by manager J. G. Samartano's advance lobby setpiece for "Green Dolphin Street".

CONTENDERS FOR QUIGLEY AWARDS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ART ABLESON
Lake, Devils Lake, N. D.

ELMER ADAMS, JR.
Hornbeck, Shawnee, Okla.

A. A. ALLEN
Dominion, Bispham, Blackpool, England

H. BEDFORD
Palace, Derby, England

JAMES BELL
Penn, New Castle, Pa.

GEORGE BERNARD
Odeon, Bury, Lancs., England

HUGH BORLAND
Louis, Chicago, Ill.

BOB BOWMAN
Latonia, Oil City, Pa.

JOE BOYLE
Broadway, Norwich, Conn.

BILL BROWN
Bijou, New Haven, Conn.

IRVING CANTOR
Eckel, Syracuse, N. Y.

PHIL CHAITON
Tuxedo, Bronx, N. Y.

WALTER CHENOWETH
Alexandria, San Francisco, Calif.

L. C. CLARK
Bucklen, Elkhart, Ind.

LOU COHEN
Poli, Hartford, Conn.

TIFF COOK
Capitol, Halifax, N. S.

DAN DANDREA
Stanley, Bridgeton, N. J.

JOHN J. DRISCOLL
Avalon, Milwaukee, Wis.

MORGAN DUVAL
Palace, Duncan, Okla.

RICHARD FELDMAN
Paramount, Syracuse, N.Y.

MILDRED FITZGIBBONS
Roosevelt, Flushing, L. I.

MATT FREED
Criterion, Medford, Ore.

ARNOLD GATES
Stillman, Cleveland, Ohio

GERRY GERMAIN
Palace, Pittsfield, Mass.

LEONARD S. GREENBERGER
Fairmount, Shaker Heights, Ohio

BOB GUSTAFSON
Roxy, LaPorte, Ind.

LEO HANEY
Lido, Maywood, Ill.

ELMER HECHT
Park, Tampa, Fla.

W. J. JOY
Ritz, Holmeside, Sunderland, England

TREVOR KERRIDGE
St. James, Auckland, N. Z.

LEONARD KLAFTA
Paramount, Kankakee, Ill.

SID KLEPER
College, New Haven, Conn.

PAUL O. KLINGLER
Strand, Waterbury, Conn.

JOHN LONGBOTTOM
Odeon, Chorley, Lancs., England

ABE LUDACER
Loew's, Toledo, Ohio

P. E. McCOY
Modjeska, Augusta, Ga.

D. MACKRELL
Playhouse, Dewbury, Yorks., England

JIM MASON
DeLuxe, Cherry Valley, Ohio

JACK MATLACK
Guild, Portland, Ore.

JOHN MISAVICE
Ritz, Berwyn, Ill.

WALTER MORRIS
Pike, Bearden, Tenn.

BILL MORTON
Albee, Providence, R. I.

BILL NOVAK
Capitol, Winnipeg, Manitoba, Canada

LOUIS NYE
Hoosier, Whiting, Ind.

TAKI PAPPAS
Voge, East Chicago, Ind.

J. PECORA
Allis, Milwaukee, Wis.

ROY PEFFLEY
Indiana, Indiana Harbor, Ind.

FRED PERRY
Liberty, Cumberland, Md.

MICHAEL PICCIRILLO
Dyckman, New York City

LESTER POLLOCK
Loew's, Rochester, N. Y.

BOB PORTLE
Elm Street, Worcester, Mass.

JIM PREDDY
Telenews, Dallas, Texas

ROY PRYTZ
Granada, Duluth, Minn.

MATILDA PYSYK
Broadway, Norwich, Conn.

LEO RAELSON
St. Albans, L. I.

G. E. RATHMAN
Marion, Marion, Iowa

H. W. REISINGER
Loew's, Dayton, Ohio

W. ROBERTS
Reo, Fazakerley, Liverpool, England

HARRY ROSE
Majestic, Bridgeport, Conn.

J. G. SAMARTANO
Loew's, Providence, R. I.

H. SAUNDERS
Odeon, Prestwich, Manchester, England

WILLIS SHAFFER
Atchison, Atchison, Kans.

EVAN S. SHAW
Palace, Gorleston, Suffolk, England

JACK SIDNEY
Century, Baltimore, Md.

SOL SORKIN
Keith's, Flushing, L. I.

BOYD SPARROW
Loew's, Indianapolis, Ind.

D. T. STALCUP
Martin, Opelika, Ala.

J. V. STARK
Regent, Newark, N. J.

WARREN STOKES
Palace, Las Vegas, Nev.

REG STREETER
Mission, Santa Barbara, Calif.

CARL UNICK
Aurora Motor-In, Seattle, Wash.

LILY WATT
Florida, Glasgow, Scotland

R. M. WHITE
Orpheum, Elkhart, Ind.

NATE WISE
Palace, Cincinnati, Ohio

P. H. WORTHEN
Forest, Forest Park, Ill.

Round Table

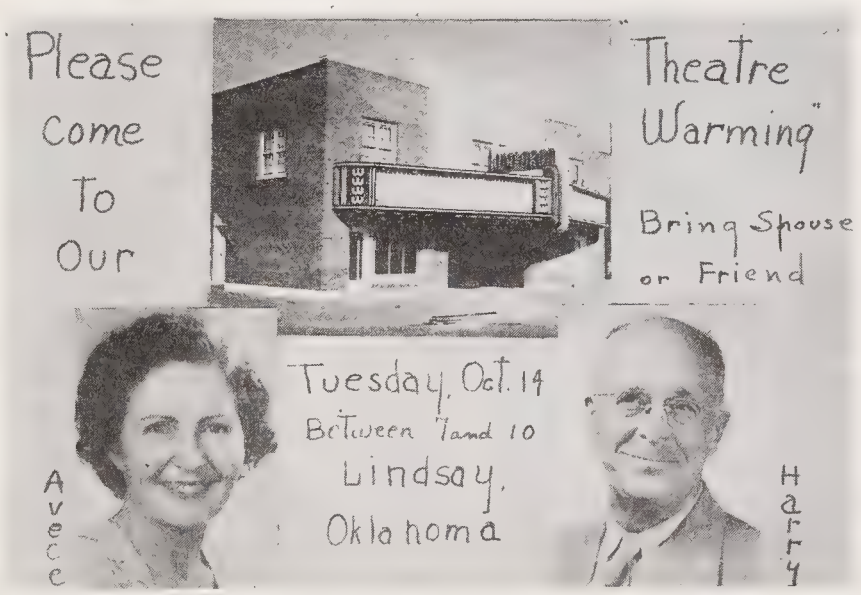
HARRY MARGOLEFSKY, manager of the Commodore theatre, Brooklyn, promoted by the Randforce circuit to District Manager, with headquarters at the Lefferts theatre. JULIAN KATZ, of the Benson theatre, takes over at the Commodore. . . . LAWRENCE LASH, student assistant manager, won a $50 prize from San Francisco Theatres, Inc., for his campaign on "Desert Fury" at the neighborhood Alexandria theatre. . . . HARRY KLOTZ, of Loew's theatre, Canton, Ohio, parading a Santa Claus with placard: "Only three days 'till 'Christmas Eve' at Loew's (a natural!). . . . ELMER ADAMS, JR., says his Quigley Awards silver plaque has place of honor on his desk at the Hornbeck theatre, Shawnee, Okla. . . . RKO Theatres around New York inviting old-time vaudevillians for personal appearances to exploit "Mother Wore Tights." . . . E. W. HECHT, manager of the Park theatre, Tampa, Florida, turned out four chartered busses of kids from all the orphan homes as his guests to see "Wistful Widow of Wagon Gap." . . . J. V. "UNCLE JULES" STARK, manager of the Regent theatre, Newark, N. J., says "Hello, everybody! I'm after that Quigley Award," and encloses a children's show herald to prove it.

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CLAUDE HUNTER, manager of the Odeon theatre, Kingston, Ontario, is another who likes six-sheets because they are a swell source of display illustration. . . . DUKE STALCUP convincing 'em that life in Opelika, Alabama, is not complete unless they see "Life With Father" at the Martin theatre. . . . National Screen offering some good institutional trailers for the new season. . . . TAKI J. PAPPAS, manager of the Voge and Forsythe theatres, East Chicago, Ind., putting over an Anniversary Drive. . . . ELMER ADAMS, JR., happened to have an old Indian tepee in the prop room, ready to advertise "Last of the Redmen" at the Bison theatre, in Shawnee, Okla. . . . Changes in managerial ranks of Warners' theatres in Albany puts JAMES MORGAN at the Madison, HAROLD STERN at the Delaware, and THEODORE FRIEDMAN at the Strand. . . . FRED PERRY telling the city fathers in Cumberland, Md., of his experience with flood conditions in Binghamton, N. Y., where FRED managed a theatre before coming to the Liberty. . . . Loew managers in Providence, R. I., and Hartford, Conn., having a wonderful time with the personal appearance tour of ESTHER WILLIAMS. . . . LEONARD KLAFTA, manager of Paramount theatre; WILLIAM HETZNER, manager of the Majestic, and WILLIAM JOVEN, of the Luna theatre, all Great States theatres in Kankakee, Ill., submit evidence of their showmanship ideas and say "October was a fruitful month."

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BOB GUSTAFSON, manager of the Roxy and Fox theatres, La Porte, Ind., built up a talking campaign on "Miracle on 34th Street," and good business was the result. . . . BILL REISINGER getting fine cooperative ads from big stores to advertise the picture "Christmas Eve" at Loew's theatre, Dayton, Ohio. . . . BOYD SPARROW promoted a seven-day contest with a popular disc jockey to advertise "It Had to Be You" at Loew's Indianapolis. . . . Mystic MIKE HUDISH, manager of the Mayfair, Brooklyn, steals Century's showmanship award for having scared the yell out of his patrons with advertising of a midnight show. . . . JIM MCCARTHY, manager of Warner's Strand, Hartford, Conn., arranging display of "The Unsuspected" in downtown book shops. . . . Manager BOB SHEPHERD and publicist ALICE GORHAM staging a "Battle of Swing" to exploit "New Orleans" at the Broadway-Capitol in Detroit. . . . BOB BOWMAN had a grand Hallowe'en Party at the Latonia theatre, Oil City, Pa., with kids in costume on both sides of the footlights, prize-winners and appreciative audience for a Saturday Morning Show. . . . Nearly 100 "shutterbugs" entered MONTY SALMON's camera contest at the Rivoli theatre on Broadway.



Avece Waldron, manager of the Blue Moon theatre, Lindsay, Okla., and her husband sent this invitation to neighbors and friends.

A Theatre Comes Of Age On Broadway, Flushing

We've said before that Mildred FitzGibbons, manager of the Skouras Roosevelt theatre, in Broadway, Flushing, L. I., is quick on the draw when it comes to community affairs. Now comes her complete campaign covering the 21st anniversary of the theatre, as an entry for the Quigley Awards, and we renew our belief that she's adept at making the community part of her affair.

Through two months of carefully planned promotion, she built up her birthday celebration for the Roosevelt theatre to a point where it really was of community interest, and without extra expense on the theatre's budget. Neighborhood interest is strong in Flushing and personalities of the metropolitan area are regulars in her audience. In the twenty-one millions who for 21 years have patronized the Roosevelt were many thousands to whom this was their theatre, part of their community life.

Gala Program Is "Co-Op" Affair

Movie stars, radio celebrities, personalities well known from Broadway, Manhattan, to Broadway, Flushing, were on hand to help celebrate. Patrons lined up for hours to attend the gala anniversary show. There was a super-colossal birthday cake, with lights and cameras. A paint store proprietor, nearby, who was opening his new place of business, kindly cooperated by underwriting all the festivities in return for reflected glory.

A new "21 Club" was organized, which will henceforth be a part of Flushing's social affairs, and all couples who could celebrate 21 years of wedded bliss were invited to be guests for the gala stage show. Committees were appointed for every function, headed



Skouras Roosevelt theatre, Broadway, Flushing, expresses thanks to its public for neighborhood support and approval through an era of motion picture history.



MILDRED FITZGIBBONS

by Vincent Trotta, long associated with National Screen Service, as general chairman. Flushing civic leaders and women's club officials took part in the committee meetings. Everything was as well organized as folks have come to expect, with Mildred FitzGibbons in charge. Even "Miss America" was there, and "Senator Claghorn" from the Fred Allen show.

Named for Theodore Roosevelt

Among exhibits attached with Miss FitzGibbons' entry for the Quigley Awards is an original program of the opening of the theatre, in honor of Theodore Roosevelt, and the evidence of community pride that has been climaxed in her 21st anniversary celebration. Also included are photographs of her Hallowe'en party, of a few weeks ago, when several hundred howling kids had to be turned away for lack of room; she couldn't squeeze any more in; the house, the stage and the lobby were packed to capacity.

When we picked up the phone to ask Mildred for her picture for this page, she launched into a description of what she has in preparation for the middle of December, which is exactly typical of the way she works. You don't catch her napping, because she has her part of the job done well in advance, and her house staff moves in to handle the crowds on schedule. There's nothing accidental or coincidental about the success of an affair at the Roosevelt theatre,

Bernard Contacts Racing Fans for "Homestretch"

Manager George Bernard obtained the cooperation of a racing official for the insertion of 500 novelty throwaways in the official's mail to exploit "The Homestretch" at the Odeon theatre, Bury, Lancs., England. The promotion resulted in a direct approach to the turf fraternity and drew a number of new faces to the box office. The only cost to the theatre was printing the throwaways.

Brown, Klingler Get Full Value Out of Indians

Two highly interesting campaigns for "Black Gold" have arrived at the Round Table from Loew managers. In both cases, the highlight of the campaign centered around the visit of the Indian troupe.

Manager Bill Brown, Poli-Bijou, New Haven, Conn., had quite a problem locating the troupe. After repeated efforts, including contacts with the mayor, Yale University, etc., all to no avail, Bill hit upon the idea of tying-up with the Community Chest drive. That did it and the Indians were parked on the "Green," which is in the heart of downtown New Haven.

Bill reports that it was the first time in the history of the City of New Haven in all its 180 years of charter that anyone (other than the U. S. Government during the war and the City government) ever got a permit to park a show of commercial value. Having located the troupe in so prominent a position, it was a simple matter for Bill to extract the last ounce of publicity possible out of the visit.

The arrival of the troupe in Waterbury, Conn., also was handled in expert fashion by manager Paul O. Klingler, Poli Strand theatre. The Indian Village was set up at Linde's Buck's Hill Stables, and attracted thousands of visitors. The itinerary included the crowning of a local "Chief Red Feather," a parade, entertainment at the Village, radio interviews and a visit to the Waterbury Convalescence Home.

Parade Gives Impetus to Anniversary Celebration

Mike Piccirillo is really doing a job at Loew's Dyckman theatre, with his 10th Anniversary celebration high on the list of things accomplished. Mike staged a night parade, with VFW, Jewish War Vets, Catholic Veterans and 25-piece Good Shepherd School Band starting the festivities in a grand march through neighborhood streets.

Three hundred roses, contributed by a local florist, and an enormous birthday cake, from a nearby bakery, added to the celebration for patrons as they passed through the lobby. A special lobby display had been on view for three weeks in advance of the birthday party. Contest letters won awards for the best recollection of the original opening of the theatre. Announcements from the stage thanked all those present for their regular patronage.

Promotes Window Displays

Manager John Misavice planted 10 special 22x28 window displays with stills around town to attract the public's attention to "Dear Ruth" at the Ritz theare, Berwyn, Ill. The displays were in addition to 100 weekly window cards.

Showmen Show Macon How to Get Cooperation

Fire Prevention Week in Macon, Georgia, under the ostensible sponsorship of the Chamber of Commerce and the Junior Chamber of Commerce was actually the work of a two-man committee, Lamar Smith, district manager, and Herman Hatton, city manager of the Georgia Theatre Company, and the Capitol, Grand, Rialto and Ritz theatres, in Macon. In spite of what *Life Magazine* or newspapers in general may print of this demonstration, it is well for members of the Round Table to know that it was a professional job, done by insiders, and we mean, showmen.

Biggest Fire Drill Ever

The two-man committee cooked up the operating procedure and then farmed out the detail to sub-committees of eager workers who responded as they always do to showmanship appeals. The theory was to show what an up-to-date fire plan could do by way of saving lives and property, and the only business or institution in Macon that had such a plan was the Georgia Theatre Company. Messrs. Smith and Hatton simply showed the town what to do on a larger scale. It was the biggest fire drill ever.

The idea was to evacuate every building in the downtown section, an area of about twenty square blocks, and every school and place of assembly, simultaneously, at a prearranged signal. The time selected was three minutes before one o'clock p. m. on a Wednesday afternoon. Through the Junior Chamber of Commerce, a personal contact was made with the person in charge in every such situation, so the mass demonstration would have the proper impact, supported as it was by newspaper, radio and theatre appeals for Fire Prevention Week.

Radio Keeps Public Informed

The city electrical department installed a siren in downtown Macon with a range of three miles. Some smaller sirens were placed in strategic locations to pick up the signal. At 12:45, twelve minutes before the zero hour, all local radio stations began broadcasting an account of the mass drill, and on the minute of 12:47 p.m. every business place, every theatre, every school in Bibb County, Mercer University, Wesleyan College, all office buildings, and city departments were evacuated, in complete good order, a demonstration that lasted a matter of minutes, but which put over the thought and theory of Fire Prevention as it has never been done before. No city in the country has ever witnessed a community proposition that landed with such force.

Prizes awarded from the stage of the Grand theatre in ceremonies broadcast over all local stations completed a tieup with Georgia Theatre Company that will be long remembered in Macon.



Two bobby-soxers avidly discuss "The Bachelor and the Bobby-Soxer" limerick contest with an employee of Abramson's. Manager Sol L. Sorkin, RKO Keith's, Flushing, set the contest tieup with the store.

Shows Knack for Adapting Ideas

Elmer Adams, Jr., has breezy and attractive ideas for the selling of the Metro picture, "Living in a Big Way," at the Bison theatre, Shawnee, Okla., including some nice photo offset throwaways, neatly absorbed from the pressbook. Seems from this point of view that showmanship in all phases of operation is able to get a decided lift when the ability to use pressbook advertising and to adapt it properly is apparent.

The four theatres in Shawnee under the advertising direction of Elmer Adams show one characteristic in style, which may be characteristic of the town, but is obviously policy with this management. The Hornbeck, top theatre of the group, and headquarters, displays admission prices, prominently and at the top of each ad, flanking the theatre name, thus: "10c Hornbeck 45c" and down the line "10c Bison 35c" and finally "10c Avon (and Criterion) 25c," giving the customers a clear idea that there's always a 10c admission at any of the theatres, and the four houses are graded accordingly from a 25c top price to a 45c top price, which would indicate that admission prices are fixed.

All on Germain's Staff Exploitation Minded

Gerry Germain, manager of the Palace theatre, Pittsfield, Mass., writes that everybody on the Palace staff is exploitation minded, from the doorman who meets patrons with a cheery greeting and is always handing out balloons or badges for the kids, to the ushers and cleaners who have daytime jobs in local stores and see to it that all outgoing deliveries are well stuffed with gadgets to advertise the show at the Palace theatre.

Star Appearance Aids Opening of "Out of Blue"

A series of personal appearances by Turhan Bey, one of the stars of "Out of the Blue," highlighted the campaign for the opening of the picture at the Hippodrome theatre in Baltimore. The campaign was arranged by manager Bert Claster and Eagle Lion exploiteer Max Miller.

Bey's itinerary included radio interviews on stations WITH, WCBM and WFBR; a press and radio party at the Lord Baltimore Hotel; appearance on the Hippodrome stage, and appearances at leading supper clubs, department stores and Kernan Children's Hospital, for autographs.

The *News-Post* ran a four-day contest with U. S. Bonds and other prizes going to readers sending in the funniest stories. The newspaper also carried a daily story for a full week, announcing giveaway of balloons promoted from a local store and distributed at Saturday children's matinee.

In addition to Bey's interviews, the three radio stations devoted considerable free time to plugging the picture. Other promotions included a sandwich board ballyhoo; tieup with Think-a-Drink Hoffman, who at each show at the Hippodrome the week before opening concocted a special blue drink in honor of the picture.



The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merits of these pictures.]

CHRISTMAS EVE (United Artists): This is a story of an eccentric, wealthy old woman and her three foster-sons who return from their farflung escapades to help her in her moment of need.

Through your local newspaper get the ball rolling on a "How I'd like to spend Christmas Eve" contest. Arrange with various merchants for the winner of the contest to have his Christmas Eve wish come true. It might be anything, from a weekend of skiing to a turkey dinner. Tie up with a travel bureau if transportation is necessary; a hotel and department store can supply other possible wishes.

Throughout America, "Foster Home" organizations and "Foster Parents" groups are constantly urging people to adopt homeless orphans. In "Christmas Eve" Ann Harding is the mother of three adopted sons, one of whom also adopts two orphans. Based on this fact, you can offer your support to a local organization and join them in sponsoring a drive for the adoption of a foster-child by Christmas Eve.

A favorite expression used among servicemen overseas was: "I'll be home by Christmas". Now the vet is home . . . and faced with a housing problem. Based on this thought, and utilizing the slogan, "A home for every vet by Christmas Eve", begin a campaign for getting veterans some homes. Tie-in with all local veteran groups and housing authorities to begin the drive.

DESIRE ME (Metro - Goldwyn - Mayer): Greer Garson, Robert Mitchum and Richard Hart are the stars of this romantic drama.

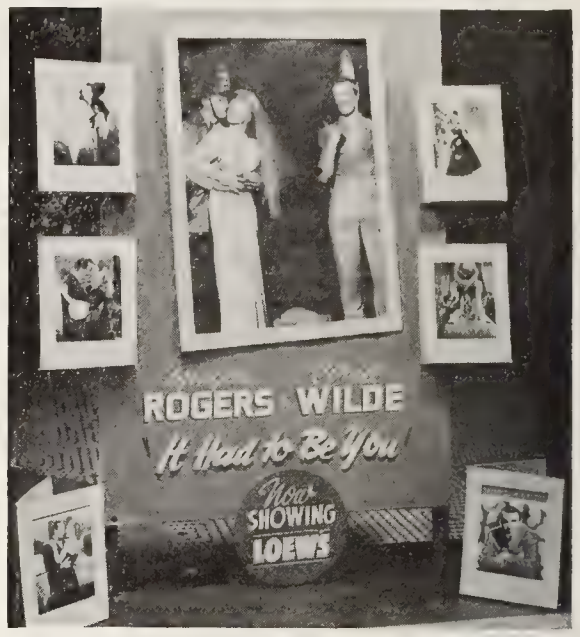
All through the press book the catch-phrase, "Greer Garson's great in M-G-M's 'Desire Me'", is stressed. Plaster it all over town—in homes, offices, schools, etc. Exploit it in red hearts from a giant-size cutout, over outside box office or on lobby floor, all the way down to small stickers.

The title lends itself to a contest based on the physical proportions of entrants, charm, personality and magnetism. Sponsor it in conjunction with a co-ed institution, newspaper, radio, high school or a leading beauty salon.

Overprint a newspaper extra in red. Also place catch-phrase messages on newsboys' aprons and on weights used to hold down newspapers on outdoor newsstands. Run a Greer Garson letter-writing contest based on: "If you 'Desire Me' as your favorite movie actress, write a 100-word letter telling me why."

Make up pledge cards for distribution to girls, instructing them to hand the card to a favorite boy friend. The heading on the card could read: "If you 'Desire Me' to attend Loew's theatre with you, you must pledge yourself to do the following things: . . . " Fill out the card with smart-alecky "pledges". Run theatre ad on reverse side. Lucky number them, if you think it's a good idea.

Rochester Gets To Know About "Had to Be"



All angles were covered by manager Lester Pollock in his campaign for "It Had to Be You" at Loew's theatre, Rochester, N. Y. Newspaper publicity began breaking a week in advance, highlighted by a cooperative newspaper ad dealing with the coiffure worn by Spring Byington in the picture. Theme: "Coiffure for the middle-aged lady."

Joe Dean, Sandy Squires and Bob Tracy, disc jockeys for radio stations WHEC, WSAY and WRNY, respectively, played the Harry Cool recording of "It Had to Be You," and plugged the picture each time the record was played.

A special picture frame window promotion was arranged with W. T. Grant's. A 30x40 display sign in a window of the store offered guest tickets to the first 25 people to purchase a picture frame. All frames surrounding the sign had 8x10 production stills from the picture.

The J. E. Fields Company, toy and game store, set up a special window around a production still showing Ginger Rogers and Cornel Wilde playing checkers. The display included an eye-catching 30x40 credit card plus other stills. The People's Star Clothing Company devoted two windows. One window dealt with men's clothing, built around stills of Wilde, while the other was concerned with women's clothing and Miss Rogers. In addition, window tieups were arranged with 15 music stores.

Sets Co-Op Newspaper Ads

Cooperative newspaper ads paved the way for the opening of "Repeat Performance" at the Arcadia theatre in Philadelphia. Manager A. Lawrence set a full page co-op with Bonwit Teller on fashions plus co-ops with Max Rusoff Fur Company and Strawbridge-Clothier Department Store.



Parade Does Job For "Stallion"

A children's parade helped to draw attention to manager Louis Deutch's playdate of "Red Stallion" at the Granada theatre, Virginia, Minn. It was arranged for the parade to end in front of the theatre.

To further heighten interest in the picture a bench was placed in front of the theatre, with a sign reading: "This bench is reserved for patrons waiting for 'The Red Stallion'." The bench was in full view of all the people connected with the parade and attracted much attention.

A neat tieup was arranged for the opening of the picture at the Strand theatre, Niagara Falls, N. Y. This was a coloring contest set by theatre advertising director R. D. Walsh and Eagle Lion exploiteer Charles Baron with the *Gazette*. It was especially gratifying, for the tieup marked the first time in 13 years that the *Gazette* has consented to be a party to a contest.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE SECRET LIFE OF WALTER MITTY (RKO)

First Report:

Total Gross Tabulated	$988,000
Comparative Average Gross	826,300
Over-all Performance	119.5%

BUFFALO—20th Century	180.6%
CHICAGO—Woods, 1st week	161.4%
CHICAGO—Woods, 2nd week	149.6%
CHICAGO—Woods, 3rd week	145.6%
CHICAGO—Woods, 4th week	125.9%
CHICAGO—Woods, 5th week	110.2%
CHICAGO—Woods, 6th week	114.1%
CHICAGO—Woods, 7th week	106.3%
CHICAGO—Woods, 8th week	98.4%
CHICAGO—Woods, 9th week	82.6%
CHICAGO—Woods, 10th week	66.9%
CHICAGO—Woods, 11th week	59.0%
NEW YORK—Astor, 1st week	190.1%
NEW YORK—Astor, 2nd week	157.7%
NEW YORK—Astor, 3rd week	154.9%
NEW YORK—Astor, 4th week	154.9%
NEW YORK—Astor, 5th week	121.1%
NEW YORK—Astor, 6th week	135.2%
NEW YORK—Astor, 7th week	121.1%
NEW YORK—Astor, 8th week	92.9%
NEW YORK—Astor, 9th week	95.7%
NEW YORK—Astor, 10th week	92.9%
NEW YORK—Astor, 11th week	73.2%
NEW YORK—Astor, 12th week	78.8%
PHILADELPHIA—Stanley, 1st week	158.0%
PHILADELPHIA—Stanley, 2nd week	121.2%
PHILADELPHIA—Stanley, 3rd week	106.7%
PITTSBURGH—Fulton, 1st week	149.5%
PITTSBURGH—Fulton, 2nd week	130.8%
PITTSBURGH—Fulton, 3rd week	93.4%
PITTSBURGH—Fulton, 4th week	79.4%

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THE LONG NIGHT (RKO)

Final Report:

Total Gross Tabulated	$387,500
Comparative Average Gross	421,400
Over-all Performance	91.9%

ATLANTA—Capital	108.0%
BALTIMORE—Hippodrome	102.6%
(SA) Vaudeville	
BOSTON—Memorial, 1st week	145.5%
(DB) That's My Gal (Rep.)	
BOSTON—Memorial, 2nd week	108.2%
(DB) That's My Gal (Rep.)	
BUFFALO—20th Century	106.0%
(DB) Seven Keys to Baldpate (RKO)	
CHICAGO — Palace	83.3%
(DB) When a Girl's Beautiful (Col.)	
CINCINNATI—RKO Palace	84.5%
CLEVELAND — RKO Allen	121.0%
CLEVELAND—Warner's Lake, MO 1st week	102.8%
DENVER—Orpheum	88.6%
(DB) Singin' in the Corn (Col.)	
INDIANAPOLIS—Circle	72.5%
(DB) Seven Keys to Baldpate (RKO)	
LOS ANGELES—Belmont, 1st week	103.0%
(DB) Banjo (RKO)	
LOS ANGELES—Belmont, 2nd week	80.8%
(DB) Banjo (RKO)	
LOS ANGELES—El Rey, 1st week	121.2%
(DB) Banjo (RKO)	
LOS ANGELES—El Rey, 2nd week	95.4%
(DB) Banjo (RKO)	
LOS ANGELES—Orpheum, 1st week	108.5%
(DB) Banjo (RKO)	
LOS ANGELES—Orpheum, 2nd week	78.9%
(DB) Banjo (RKO)	
LOS ANGELES—Vogue, 1st week	96.5%
(DB) Banjo (RKO)	
LOS ANGELES—Vogue, 2nd week	71.6%
(DB) Banjo (RKO)	
MINNEAPOLIS—RKO Orpheum	70.0%
NEW YORK—Palace, 1st week	103.3%
NEW YORK—Palace, 2nd week	75.9%
NEW YORK—Palace, 3rd week	59.4%
PHILADELPHIA—Aldine, 1st week	117.3%
PHILADELPHIA—Aldine, 2nd week	67.7%
PITTSBURGH — Warner	94.7%
SAN FRANCISCO — Fox	74.3%
SAN FRANCISCO—United Nations	50.0%
ST. LOUIS — Fox	98.9%
(DB) Under the Tonto Rim (RKO)	

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IT HAD TO BE YOU (Col.)

First Report:

Total Gross Tabulated	$131,500
Comparative Average Gross	123,600
Over-all Performance	106.3%

INDIANAPOLIS — Loew's	117.6%
(DB) Blondie in the Dough (Col.)	
KANSAS CITY—Midland	102.8%
(DB) Blondie in the Dough (Col.)	
LOS ANGELES—Hillstreet	107.5%
LOS ANGELES—Pantages	114.1%
SAN FRANCISCO—Orpheum	112.5%
(DB) Railroaded (EL)	
ST. LOUIS—Loew's State, 1st week	106.7%
(DB) Blondie in the Dough (Col.)	
ST. LOUIS—Loew's State, 1st week	106.7%
(DB) Blondie in the Dough (Col.)	
ST. LOUIS—Loew's State, 2nd week	89.8%
(DB) Blondie in the Dough (Col.)	

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THIS TIME FOR KEEPS (MGM)

First Report:

Total Gross Tabulated	$105,000
Comparative Average Gross	107,700
Over-all Performance	97.4%

BALTIMORE—Century	92.8%
BOSTON—Orpheum	100.3%
(DB) Key Witness (Col.)	
BOSTON—State	96.1%
(DB) Key Witness (Col.)	
CLEVELAND—Loew's State	91.1%
INDIANAPOLIS—Loew's	97.5%
(DB) Key Witness (Col.)	
KANSAS CITY—Midland	106.5%
(DB) Key Witness (Col.)	

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GOLDEN EARRINGS (Para.)

First Report:

Total Gross Tabulated	$175,300
Comparative Average Gross	171,500
Over-all Performance	102.2%

ATLANTA — Fox	124.2%
BALTIMORE—Mayfair, 1st week	144.2%
BALTIMORE—Mayfair, 2nd week	96.1%
BUFFALO — Buffalo	111.7%
(DB) Killer Dill (SG)	
CINCINNATI—RKO Albee	83.3%
CINCINNATI—RKO Shubert, MO 1st week	71.4%
PHILADELPHIA—Boyd, 1st week	110.1%
PHILADELPHIA—Boyd, 2nd week	75.7%
SAN FRANCISCO—Paramount, 1st week	132.0%
(DB) Throw a Saddle on a Star (Col.)	
SAN FRANCISCO—Paramount, 2nd week	77.8%
(DB) Throw a Saddle on a Star (Col.)	
ST. LOUIS—Ambassador	106.2%
(DB) Railroaded (EL)	

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 21—Piper-cub fliers in Japan. . . . Storm pounds east coast. . . . Entire atomic city moved. . . . Stanislas Mikolajczyk tells why he fled from Poland. . . . Fashions. . . . Sports.

MOVIETONE NEWS—Vol. 30, No. 22—Marshall plan: American food for Europe. . . . Thirty horses compete in Melbourne Cup Classic. . . . Football games.

NEWS OF THE DAY—Vol. 19, No. 219—Report from India. . . . Escaped Polish leader tells his story. . . . "Flivver-plane" in Tokyo. . . . Co-ed fashions. . . . Olympic ice team preview.

NEWS OF THE DAY—Vol. 19, No. 220—Game of the year: Notre Dame vs. Army. . . . Marshall asks speedy aid for Europe.

PARAMOUNT NEWS—No. 22—Polish peasant leader safe in England. . . . Will Rogers honored. . . . Royal wedding cheers Britain. . . . Kentucky says farewell to Man of War. . . . Football.

PARAMOUNT NEWS—No. 23—Food for Europe via the rail. . . . Marshall gives Congress plan to aid Europe. . . . Celebrities. . . . Salute Bob Hope. . . . Army-Notre Dame game.

UNIVERSAL NEWS—Vol. 20, No. 89—Army fliers circling globe in miniature plane. . . . Greeks honor war dead in Athens. . . . Maharajah takes part in India festival. . . . Polish anti-Red leader speaks in London. . . . Olympic figure skaters train at Rockefeller Plaza. . . . Sports.

UNIVERSAL NEWS—Vol. 20, No. 90—Secretary Marshall asks Congress for aid to Europe. . . . Friendship Train begins humanitarian trip from California. . . . Football highlights.

WARNER PATHE NEWS—No. 24—Southwest honors Will Rogers. . . . New department stores open in Massachusetts and Texas. . . . Stanislas Mikolajczyk is interviewed. . . . Export water to Mexico. . . . Camera shows flowers' growth. . . . Dirt-track thriller.

WARNER PATHE NEWS—No. 25—Friendship Train crosses U. S. west states. . . . Two football stories: Notre Dame vs. Army, Penn vs. Virginia.

TELENEWS DIGEST—Vol. 1, No. 29—U. S. aids Berlin polio victims. . . . Chinese victims escape guerillas. . . . Telephone lines laid across desert in Mexico. . . . Monster sardine haul in Canada. . . . Elections split sexes in France. . . . Telenews tracks down the long skirt culprit. . . . Czechoslovakia scooter race.

Park-In Sues Drive-In On Theatre Patent

Park-In Theatres of Camden, N. J., filed suit October 28 in U. S. District Court at Philadelphia against Simon H. Fabian, Harry Hellman, Neil Hellman, and others, and the Penn Drive-In Corporation, charging that the Fabian-Hellman Lincoln drive-in theatre at Revise, Pa., and other drive-ins operated by them, constitute infringements of the Hollingshead patent which covers the construction and arrangement of drive-in theatres.

Television Relay Opened From New York to Boston

The Bell System's radio relay system between New York and Boston was to be opened Thursday for experimental telephone and television use, with simultaneous ceremonies in New York, Boston and Washington. The ceremonies will be linked by the new facility between New York and Boston, and by cable to Washington. In the new system, radio microwaves are beamed via seven hilltop relay stations.

Astor Plans Six Westerns

The first of a series of six Westerns from Yucca Pictures, Hollywood, was to be released this week by Astor Pictures, New York. Starring Sunset Carson, the initial release is "Sunset Carson Rides Again."

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

ARE YOU A CAPABLE SHOWMAN WITH ability to exploit and advertise a picture properly, with a nice personality to greet patrons on the floor, who can mix with the people of this Indiana community of 30,000, who knows house management and upkeep? If you're that man the position to manage this modern 1300-seat theatre will be available January 1st. Give complete details in first letter, experience, references. photo and salary required. BOX 2175, MOTION PICTURE HERALD.

WANTED—ASSISTANT MANAGER TO LEARN our system in a fast growing independent chain in Indiana. Future assured for right young man. Give salary, references and experience with snapshot in first letter. BOX 2176, MOTION PICTURE HERALD.

WANTED: THEATRE MANAGER FOR SECOND run house, nights. State age, references and salary expected to BOX 2180, MOTION PICTURE HERALD.

POSITIONS WANTED

MANAGER AT LIBERTY. WOULD LIKE TO make tie-up with chain or independent house. Pacific coast only. Excellent references if desired. BOX 2165, MOTION PICTURE HERALD.

PROJECTIONIST, 16 YEARS' EXPERIENCE. New York license. Willing to go anywhere. BOX 2174, MOTION PICTURE HERALD.

USED EQUIPMENT

SOS! SAVE ON SOUND-PROJECTION OUTFITS, too! Late model RCA Brenkert equipment, L.I. Arcs, rectifiers, complete sound, worth $6,000, special $2,995; Holmes 2000' silent 35mm projectors, heavy pedestals, lamphouses, regulators, $149.50; RCA 16mm L.I. arc sound Projector, special $375; Bell & Howell, Ampro, Victor, DeVry 16mm sound Projectors, $195 up; like new Ampro arc 16mm H.I. $1,295; rebuilt 35mm H.I. Super Simplex or Century outfits with RCA or Simplex 4-Star Sound, $3,850. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

SIMPLEX REAR SHUTTER DOUBLE BEARING mechanisms, good condition, $195; others from $125; Neumade film inspection tables 30" high, $19.95; 18" Backrest Chairs, $5.35; Brandt Coinometers, $99.75; Roth 25A arc Generator, $57.50; late Projector mechanisms, RCA Brenkert, $495; Century, $595; Motiograph, $495; Enclosed Rewinders, $47.50; six section film cabinets, $16.95. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

145 GORGEOUS INTERNATIONAL FULLY padded upholstered back, deep springedge cushion chairs, rebuilt, $7.95; 1,300 Stafford panel back metal lined boxspring chairs, excellent, $4.25; 1,500 American fully upholstered back, boxspring cushions, good, $4.95; 200 portable folding chairs, gangs two and four, $2.95; 400 luxurious heavily padded fully reupholstered back, reupholstered boxspring cushion chairs, metal lined, rebuilt, $6.95; 370 American heavy panel back, boxspring chairs, rebuilt, reupholstered, $5.25. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

FOR SALE: TWO PEERLESS MAGNARC HIGH-intensity lamps and one Forest 65/65 amp. rectifier. Formerly Army motion picture service property. Excellent condition. Will crate and ship prepaid for best offer received by November 20. LOUIS WADE, Fuquay Springs, N. C.

TWO SIMPLEX PROJECTORS, COMPLETE, 1940 model, all guaranteed. HOME THEATRE, Old Forge, Pa.

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GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERAL TOY CO., 40 E. 23rd St., N. Y.

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PHOTOGRAPHIC BLOWUPS: WRITE FOR America's lowest prices. PHOTOCRAFT DISPLAY COMPANY, 3545 Broadway, Kansas City, Mo.

WE MAKE ALL KINDS OF REPAIRS TO theatre seats, upholstering and installing. Also handle used chairs. BOX 2179, MOTION PICTURE HERALD.

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FOR SALE, REX THEATRE, MONTEZUMA, Indiana. 340 seats, population 1,800. Write CARL WEISHEIT.

NEW EQUIPMENT

SPACE HEATERS FOR GARAGES, OUTBUILDings, etc. Cost Government $300, special $89.50; Hearing Aid Headphones, worth $6, special 98c; tickets, misprints, 19c roll; Cue markers with 4 scribers, framelight, $9.95; Film Cabinets, $3.95 section; Typhoon 48" exhaust fan, $59.50; Griswold Splicers, shelfworn, $17.95; GE Tungar Bulbs, 6 amp. $2.95; Panic Bolts, $22.50; ¼ hp. Motors, $29.95; 8" x 10" Changeable Letter Signs, $1.95; Cetron 868 photocells, $1.95. Catalog free. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

NEW DEVRY PORTABLE SOUNDHEAD AS-semblies with optics, $29.50; Carbon Handmikes, 59c; semi-permanent Phonograph Needles, 39c; new 12" Dynamic Speakers, $10.95; PA Systems, microphone, amplifiers, tubes, speaker, 10W, $44.75; 20W $74.95; 30W $94.95. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

BLOWERS! BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower. 5,000 cfm $76; 7,500 cfm $90; 10,000 cfm $140; 20,000 cfm $175; 30,000 cfm $265. Prices include belts and pulleys. ZIPAIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

STUDIO EQUIPMENT

WALL BELL & HOWELL TYPE 35MM camera with pilotpin movement, $1,495; Eastman Densitometer, $152.50; WE Sound Moviola, $735; New Moviola D, $279.50; Famous Cinephon 35mm Camera, 4 lenses, magazines, complete $1,795; Arriflex, 4 lenses, magazines, motor, $1,095; wall single system Studio Camera, 5 lenses, 2 magazines, motor, tripod, cases, all for $2,990; rebuilt Bell & Howell D 5-way 35mm Printer, $2,750; 5000W Studio Spots, $89.50; Bardwell Floodlights, $57.50. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

MOTION PICTURE EQUIPMENT EXCLUSIVEly! Used 16-35mm cameras. Eyemo single lens and Turret cameras, $225 to $1475. Arriflex, 35mm Reflex Motors, 3 lenses, $925 up. Akeley, Cinephon, Mitchell, Bell & Howell cameras. Brush soundmirror tape recorder $229.50. Pair Holmes Portable "Educator" 35mm sound projectors, 2 amplifiers, 2 speakers, cases, like new $950. Equipment bought, sold and traded. Write for catalog R4. CAMERA MART, 70 W. 45th St., New York 19.

WANTED TO BUY

WANTED TO BUY POWERS 6B PROJECTORS, complete, or 6B heads and bases separately. BOX 395, Rochester, N. Y.

WILL BUY—REEL OR REELS OF PEARL White serial, also Monte Blue and Lon Chaney pictures, to complete 16mm private California collection of old stars. $150 per reel for good prints. BOX 2178, MOTION PICTURE HERALD, or phone Richards, Regent 7-3832 A. M., N. Y. C.

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LEARN MODERN SHOWMANSHIP. TIME-tested training in modern theatre management, and effective theatre advertising-Box-Office salesmanship. The Institute's training has successfully solved many men's problems of advancing to better theatre positions. Big opportunities for trained theatre men. Free catalog. Established 20 years. THEATRE MANAGERS INSTITUTE, Elmira, N. Y

BOOKS

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Veto $27,412,291 Building Plans

Washington Bureau

More than $27,000,000 in theatre construction and repair projects were vetoed by the government during the last four months, according to reports issued by the Office of the Housing Expediter.

From July 1, when the current construction curbs went into effect, through October 31, the OHE denied 593 applications for theatre projects valued at $27,412,291. During the same period, it approved 243 projects, valued at $8,850,703.

Tendency to deny the larger projects is shown by the fact that the average size of the approved projects is a little more than $36,000, while the average for the ones turned down is more than $46,000.

During the week ending October 24, the government approved nine projects valued at $371,000, and denied 15 valued at $1,004,-148. During the week ending October 31, it approved 13 valued at $453,000, and denied the same number of projects, with an estimated cost of $329,000.

MPA Directory Summarizes Alexandria, Cairo Houses

The Motion Picture Association last week released the first of its foreign theatre directories, dealing with theatres in Alexandria and Cairo, Egypt. There are, according to the report, 28 theatres in Alexandria and 63 in Cairo, all open seven days a week. Thirty per cent of the Alexandria theatres and 35 per cent of the Cairo houses exhibit U. S. product only, while an additional 52 per cent in Alexandria and 35 per cent in Cairo show U. S. product together with native or other foreign product. The majority of houses in both cities show American product in superimposed title versions. American newsreels dominate the field. Practically all of the theatres in both cities sell beverages and confections. More than half of the theatres operate on a single feature policy.

Engel Settles Suit

Jack Engel, branch manager of Screen Guild-Film Classics of Philadelphia, has announced an out-of-court settlement in the suit filed by him last July against Film Classics. He retains rights, under the settlement, to Goldwyn, Selznick and Roach reissues until his contract expires in 1950, but gives up the Film Classics Name. He will use the name Screen Guild.

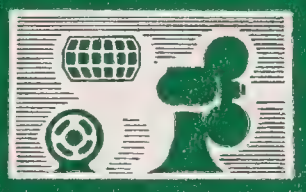
Elect Screen Writers Officers

The newly formed Eastern Screen Writers Association has elected Dudley Hale, RKO Pathe staff writer, president, and John Davenport and Newton Meltzer, vice-presidents. Richard Koch has been elected secretary, and Grace Goodman became the Association's treasurer.

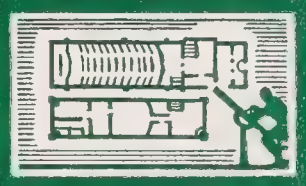
MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN









How Balconies Can Increase Seating in Area of Good Vision

■ ■ ■

Training and Duties of Out-Front Staff

■ ■ ■

The Drive-In Screen Light Puzzle

PHYSICAL OPERATION · MAINTENANCE

NOVEMBER 15, 1947



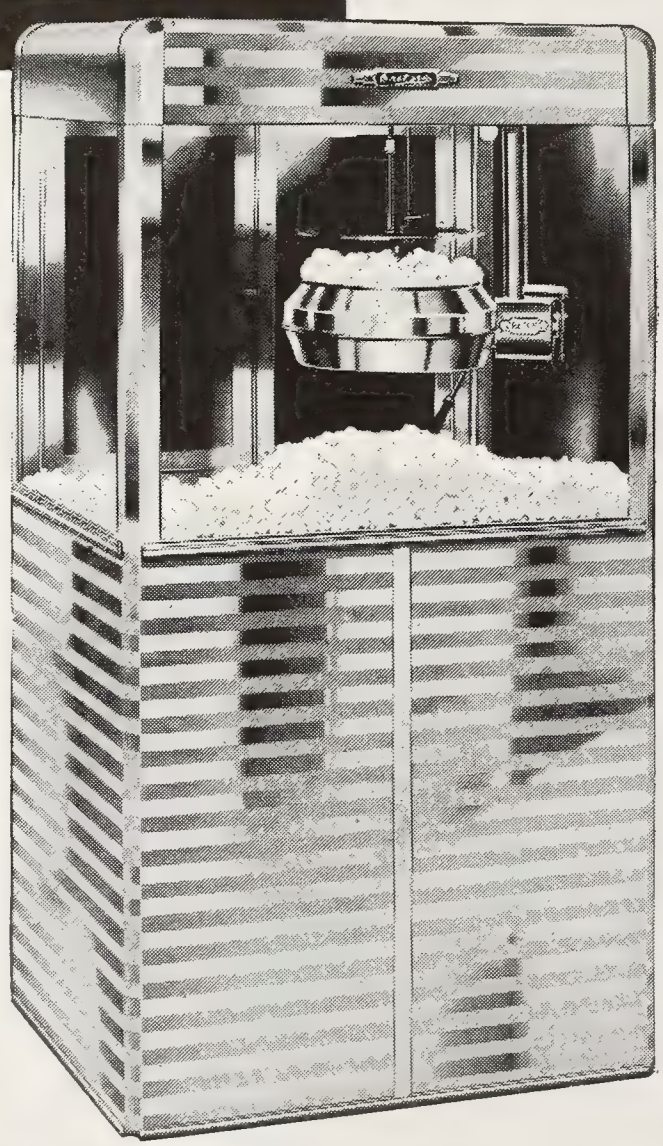


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The new Hollywood model is available in a satin-finish, striped stainless steel, designed to harmonize with any location. It combines beauty with improved mechanism and modern engineering, insuring economical, speedy operation and large profits.

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about People of the Theatre

AND OF BUSINESSES SERVING THEM

The Gay theatre in Burlington, Tenn., has been reopened following completion of extensive remodeling, LAWRENCE BRICHETTO, JR., manager, reports. Improvements include air-conditioning, new seats and sound system, and lobby and rest-room renovation.

The Holliday theatre has been opened at Conway, S. C., with Miss THELMA LILLY as manager. The theatre seats 650.

J. H. THOMPSON, president of the Martin & Thompson circuit, has announced that the company will build a new theatre at Hawkinsville, Ga. Government approval has been granted.

Mr. and Mrs. G. W. SUMMERS are remodeling their Royal theatre at Unionville, Mo. The screen is being moved back 20 feet to provide more seating space.

JUSTUS GARARD is constructing a new theatre at Warsaw, Ill., to be called the Warsaw. It is a Quonset type building 40 by 112 feet.

A. L. BURKE of St. Louis, has purchased the Venita theatre in Festus, Mo., from A. C. LOCH, and has taken over operation.

At Pineview, Ga., Miss MARY K. DOLVIN has sold the Pine theatre to L. E. and J. E. WASHBURN. The latter will have immediate charge of operation.

Plans have been completed for a new drive-in theatre to be built four miles north of Ashboro, N. C. J. F. WHITE, JR., of Charlotte and Ashboro, owner, said the new project will be completed next spring. It will have a 500-car capacity.

A. WEST JOHNSTON, pioneer theatre operator of Eugene, Ore., associated in the operation of the Helig Mayflower State Theatres, has announced the sale of a major interest in the houses to Western Amusement Company.

JAY SOLOMON, secretary-treasurer of Independent Theatres, Inc., has announced that construction of a motion picture theatre in Brainerd, Tenn., will be started in November. The theatre building, reported to represent an investment of $150,000, will have a frontage of 60 feet and a depth



DO THESE FOOT HABITS COST YOU MONEY?

Of course they do! But there IS a sensible answer to the "feet-on-the-seat" problem: Recover your seats with Lumite (the amazing new plastic fabric *that has never worn out!*) and stop repair and replacement costs from eating up your profits. If you are ready to purchase *new* seats, too . . . specify Lumite fabric. *Lumite can take it!*

Lumite is wearproof · beautiful · luxurious

1.

Unlimited choice of beautiful patterns

The pattern, weave and color-combination possibilities of Lumite are endless! Lumite reflects LUXURY... to the eye *and* to the touch... yet low cost, plus amazing long-wearing qualities, make it a highly practical investment

2.

Cannot fade... won't stain

Lumite's fresh, bright colors can *never* fade or run. Because it is woven of Dow's Saran, the color is IN the plastic filament itself. *Nothing* can stain it... neither dirt, dust, mud, ink, grease, chewing gum, food, lipstick nor any liquids.

3.

Easy to clean... at less cost

No scrubbing... no vacuuming... no complicated cleaning methods! Easy to clean! That means less time and less labor required to maintain seats... which reduces your annual cost of upkeep considerably.

4.

Pliable... fits snugly... ventilated

Lumite fabric "upholsters well"! It cannot ravel, sag or tear. There is no "cupping." It holds a snug fit on the seat... *permanently!* Because Lumite "breathes", it never becomes sticky in hot weather nor clammy in cold weather.

WRITE TO OUR DEPT. 7E for free samples and descriptive literature. Our trained engineers will be glad to work with you on your special applications.

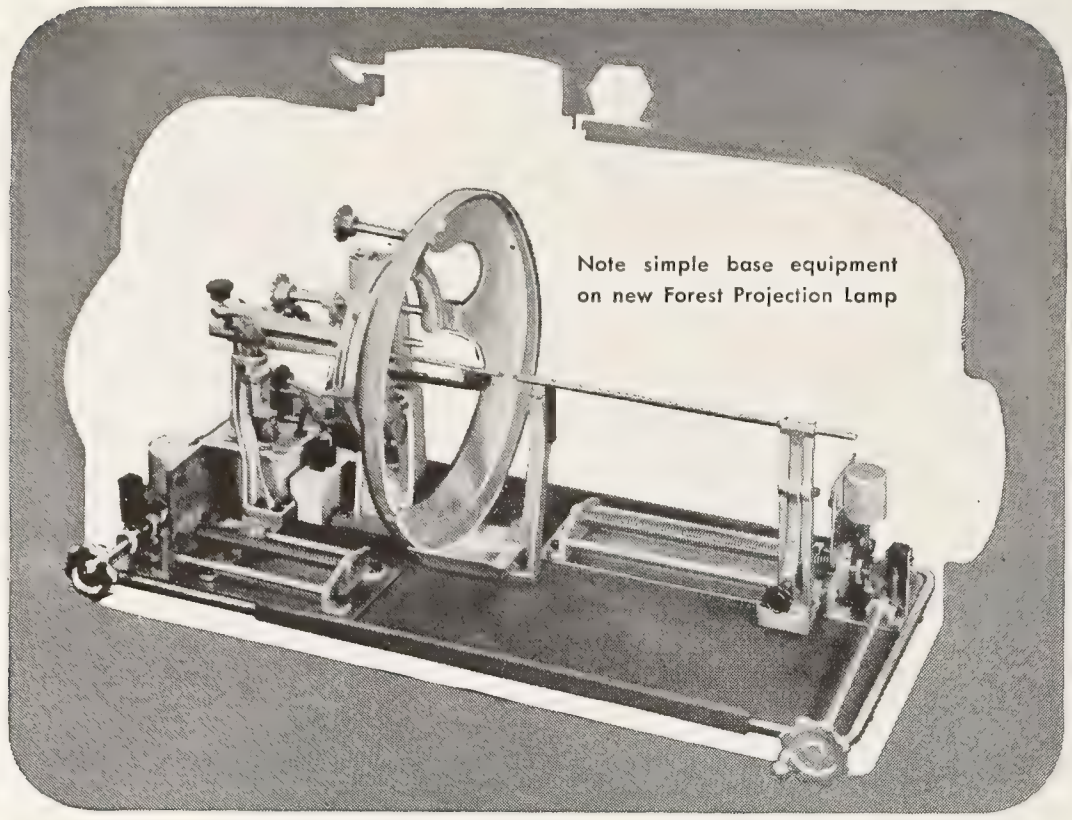
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CHICOPEE MANUFACTURING CORPORATION

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The Inside Story on the New FOREST Electronic Projection Lamp

One look at the inside of the new Forest Electronic Projection Lamp will demonstrate the reason for its dependable operation, economical maintenance and trouble-free performance.

Simplicity is the keynote of Forest construction. Note the lack of complicated gearing mechanisms, cams and other fast moving parts. Through the use of Electronic timing and solenoid actuation of carbon feeds, Forest has successfully eliminated more than 300 components.

The result is a lamp that maintains constant, maximum brilliance without continual attention from the operator, that reduces current and carbon consumption to a minimum, and that simplifies maintenance and overhaul.

7 Forest Electronic Advantages

- Electronic Control
- Easy Maintenance
- No Fast Moving Parts
- Low-Cost Operation
- Electronic Timers
- Unit Construction
- Solenoid-Actuated Carbon Feed

FOREST
Electronic Company, Inc.
744 Broad St., Newark, N. J.

Now Available For Quick Delivery!

See Advertisement Page 41 for Data on Rectifiers for Use with Forest Electronic Projection Lamp

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¶ F & Y Building Service is still the lowest cost producer in the Theater Design and Construction field in the Central West.

¶ Even in these troublesome times, they have produced comparative values that defy competition.

¶ If you want to know more about F & Y and its undivided responsibility plan and the results it can get for you, consult any owner of any F & Y built theater.

¶ They know how and why F & Y can and does give you the most theater for the least money and why we say, "The Buildings We Build Build Our Business".

The F & Y BUILDING SERVICE, 328 East Town St., Columbus, Ohio

Service by Registered Architects • Experienced Theatre Designers

of 195 feet. It will be fully air-conditioned and of modern architecture.

The Orada theatre in Oroville, Wash., which was destroyed by fire several months ago, has reopened. The rebuilt house has 700 seats and a "cry-room."

C. H. TREMBLAY, U. BOLDUC and J. and R. SIMARD have opened a new theatre in Baie, St. Paul, Quebec. The theatre is air conditioned and has a Ballantyne "Sound Master" sound system.

Construction work is nearing completion on the new Colony theatre in Easley, S. C., according to HAROLD ARMISTEAD, manager of the Lyric theatre who will also manage the new house. The Colony will have a capacity of 707 on two levels, and facilities will include a soda shop. Eventually a coffee shop will be added to the second floor. The Lyric and Colony are owned by Mrs. E. A. ARMISTEAD.

JACK SINGER and DAVID SILVERMAN of the Towne theatre in Wrightstown, N. J., have broken ground on a $1,000,000 housing project one block from the theatre. Being erected are eight two story brick garden type buildings, which will contain 94 apartments and 34 garages.

Fire recently destroyed the Marcilla theatre, two miles south of Rockingham, N. C. The blaze was caused by spreading of a nearby grass fire. The theatre was owned by the Coronet Amusement Company of Wadesboro, N. C. The loss, partially insured, was estimated at $20,000.

L. J. PATTON has been transferred from the district managership of the Altec Service Corporation's Atlanta office, to the engineering group in New York. D. L. TURNER, Altec branch manager in Atlanta, has been promoted to district manager.

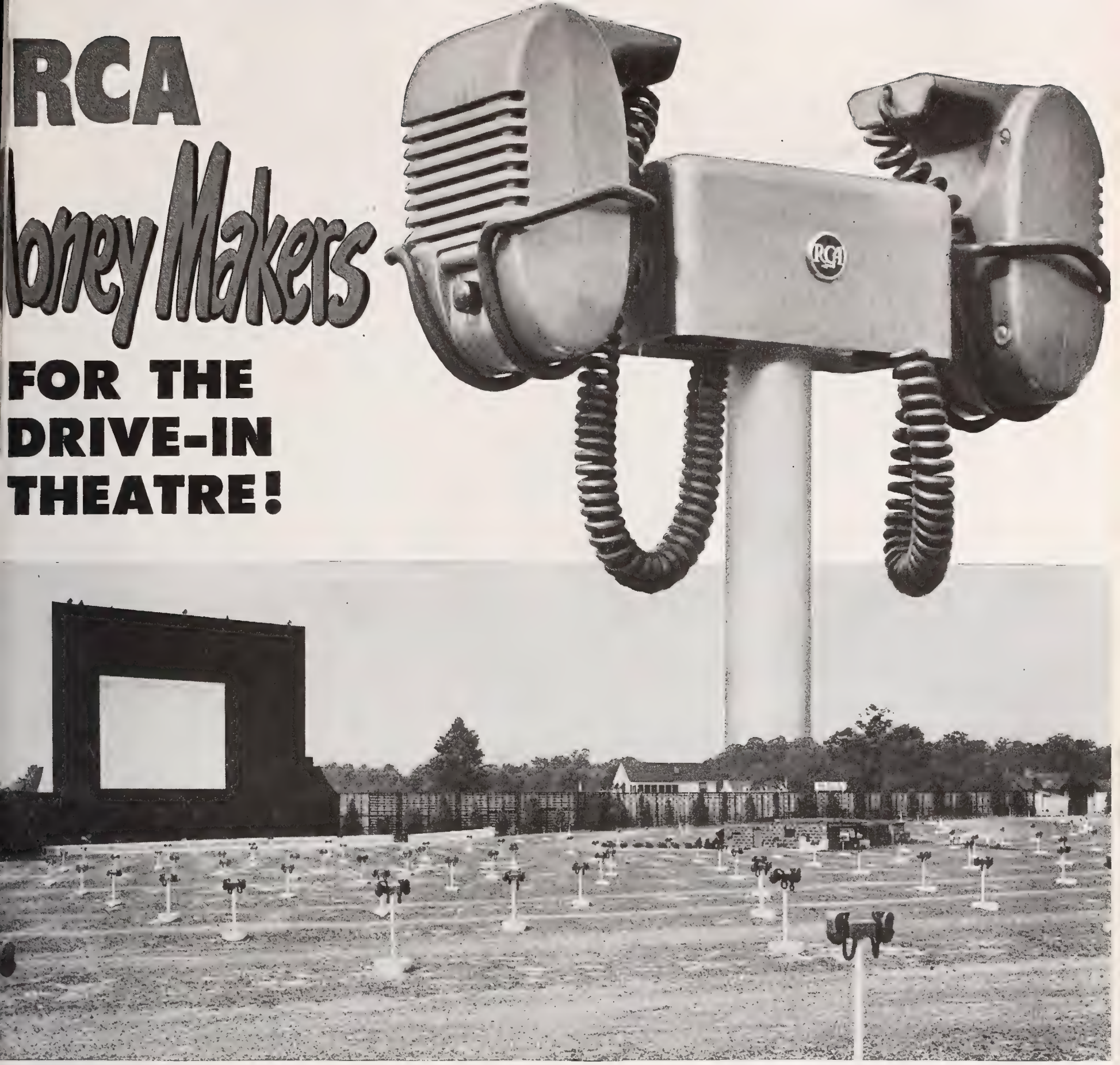
The Lyric theatre in Marysville, and the Franklin in Olivehurst, Calif., have been purchased by BEN LEVIN.

Following extensive remodeling, the Tremont theatre in Boston is scheduled to open shortly under the name of Astor. All equipment is new and the latest in theatre improvements and design have been added.

MICHAEL NAIFY, head of T & D Enterprises, has purchased a site near San Bruno, Calif., where he will begin construction of a theatre shortly.

O. C. JOHNSON, assistant chief of engineering of the Westrex Corporation, motion picture equipment export subsidiary of the Western Electric Company, has returned to New York after a four-month trip to Latin America. The journey was

RCA Money Makers FOR THE DRIVE-IN THEATRE!

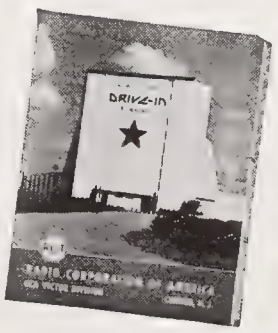


RCA In-Car Speakers enable the drive-in theatre to operate weeks earlier in the spring and show for weeks later in the fall—longer seasons mean greater profits.

The RCA In-Car Weatherproof Speaker mounts in pairs on a permanent pedestal between two cars. Convenient cradle bracket makes it easy and handy for patrons to pick up and replace the speaker. The smartly styled speaker itself is of special design for acoustically correct in-car sound reproduction.

See your RCA Independent Theatre Supply Dealer—for information on RCA's complete new line of drive-in equipment—or write: Dept. 57-K, RCA Theatre Equipment Section, Camden, N. J.

FREE BOOKLET—Get a copy of "The Drive-In Theatre" Planning Booklet for helpful aids in building a profitable drive-in theatre.



THEATRE EQUIPMENT

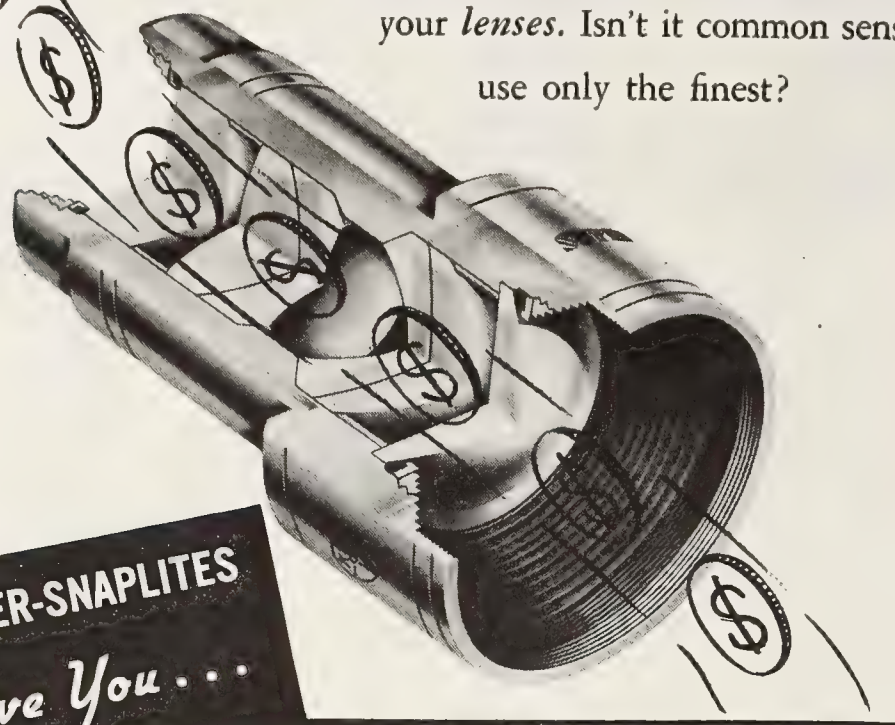
RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

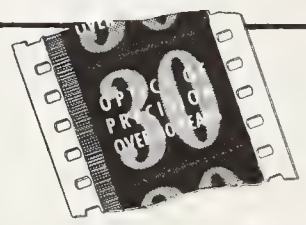
Through the Lens

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- **CONTRAST** . . . . with durable coated optics.
- **SHARPNESS** . . . that only a six-element anastigmat can achieve.
- **VALUE** . . . . . one-piece mount, hermetically sealed to last a lifetime.

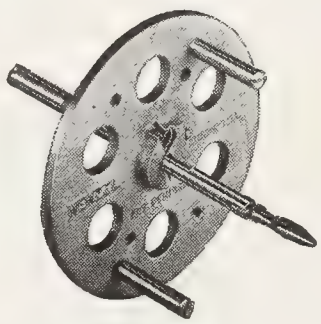


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The Bull-Dog AR-15—engineered by Wenzel to eliminate key breakage on all types of shafts for winding film. Also for use in the Lower Magazines to more evenly distribute the pull strain. For automatic and hand rewinds, too. When ordering give model number or make of shaft, together with shaft diameter.

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made for the purpose of acquainting Western Electric engineers with new techniques developed in the industry, and new testing equipments designed by Westrex engineers.

A two-day meeting between executives of the RCA Service Company and the Ernie Forbes Theatre Supply of Detroit was held recently at the Detroit Variety Club. ADOLPH GOODMAN, manager of district operations for the RCA Service Company, represented the home office at the meeting, which included a discussion of service policies and new equipment. Other members of the RCA Service Company attending the meeting included T. G. WHITNEY, Cleveland district manager; H. E. FRISBIE, Cleveland district supervisor, and J. A. BURNETT, T. M. CAMPBELL, R. FULLERTON and R. HARDY, field engineers.

Permission to construct a 1,000-seat motion picture theatre in Charleston, S.C., has been granted the Theatres Realty Company by the Federal Housing Expediter, according to AUGUSTUS E. CONSTANTINE, architect for the organization. Mr. Constantine said the plans and specifications for the new house, to be known as the Cynthia, will be completed shortly and construction work is expected to start in January.

E. C. HOFFMAN, pioneer theatre operator in Michigan, has purchased a site for the erection of a new theatre in Buchanan, to be built when materials become available.

VOLNEY E. HAMM, owner and operator of the Okla theatre at Frederick, Okla., has purchased the Rex theatre in Elk City from Mrs. FRANK HUNT. HOMER GIMLIN will operate the house.

The owners of the Gloria theatre at Myrtle Beach, S. C., have started work on alterations and improvement. A balcony will be added to increase the capacity to 800, and new sound and projection equipment will be installed.

JOSEPH P. MAXFIELD, pioneer in the development of sound transmission, recording and reproduction, who recently retired from the Bell Telephone Laboratories, has become associated with the Altec-Lansing Corporation as a consulting engineer, G. L. CARRINGTON, president, has announced.

H. B. SNOOK, president of Mid-West Theatre Supply, Inc., Cincinnati, has announced the formation of the Mid-West Sound Equipment Division, for distribution in that area of RCA sound systems, and also to handle sales, installation and service of all types of RCA intercommunications systems.



Lasting Color
FOR THEATRE DECORATION

BRILLIANT and thrilling color in a material that has the utmost durability under tough conditions of use has made Formica first choice of leading theatrical architects for important surfaces about the theater.

These include entrance doors, lobby wall paneling, ticket office deal plates, walls and doors in toilet rooms, water fountain back panels.

Surfaces used on the interior of the theater can be inlaid in attractive designs with fluorescent pigments, that are most effective in semidarkness.

The material is so easy to clean that many hours of cleaning time is saved during the life of the theater. The Formica remains new and unchanged for many years.

Leading theatrical architects of whom John Eberson and Son is typical, are very enthusiastic about Formica.

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BRIGHTEST SPOT IN THE WORLD!

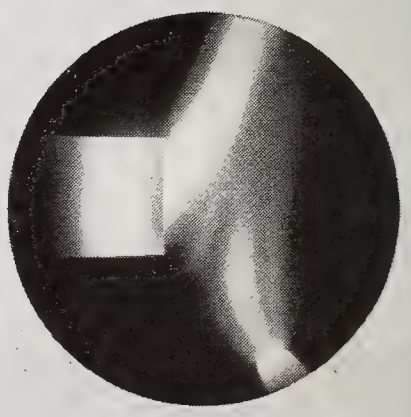
ITS AREA is less than one quarter square inch. It is the most powerful "point source" of light in the world. It is the crater in the tip of an experimental positive "National" High Intensity carbon.

Into this tiny spot is packed the same amount of light which would be emitted by 137,000 brightly burning candles!

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The SMPE Marks the Advance In Design for Film Exhibition

THE LATEST convention of the Society of Motion Picture Engineers must have been a milestone of some sort in the history of this art-industry. We recall a thick book published back in 1916, the author of which comes to mind as one Bulfish, that offered instruction in the physical fashioning of a theatre for *moving* pictures. That was the year in which the society itself was founded. What has happened to both of these institutions since then quite probably was never so impressively displayed at one time and place as it was at the Hotel Pennsylvania in New York last month, when the SMPE's first Theatre Engineering Conference ran through five full days, including the evenings thereof. The convention papers and discussions that the society's *Journal* will publish during the coming year will bear little, if any, relationship to Mr. Bulfish's authoritative work of 1916.

It was a significant show as a verbal and physical concentration of exhibits of the crafts which go today into the making of a theatre specifically for motion pictures. Much of this significance is derived, in fact, from the recognition given to this theatre as a thing distinct, in its basic problems, from the stage theatre which set its original pattern. These pages, through twenty years, have been much concerned with that distinction. The strenuous program of papers and demonstrations thoroughly reviewed and pretty well defined the difference, an appreciation of which, among exhibitors generally and among their architects and engineers, is necessary to the broadening of progress toward a better exhibition plant than that which has, for the most part, merely "growed up."

This significance would greatly expand with investigations that it inspired for the purpose of establishing standards to guide theatre owners, designers and code boards.

Auditorium Seating in Relation to Sightlines

ONE FIELD of investigation was mapped by Philip Alexa of the American Seating Company, in a paper on sightlines.

"In the past, the screen position was influenced by the stage level, and the physical conditions of the theatre, such as the projection of the balcony over the orchestra floor, the height of the proscenium, and the projection angles. In other words, the location of the screen was a compromise to give the occupants of the orchestra floor and balcony the best possible vision under the existing conditions. Naturally, since the design was basically for a stage view, someone had to suffer as vision to the top of the screen was obstructed for those seated under the balconies due to the overhang.

"This screen location on the stage somehow became a fixed rule and notwithstanding the fact that the function was different, many motion picture theatres came to be built still holding on to the traditional stage, along with the rule-of-thumb that the screen should be located 12 to 24 inches above the stage."

Citing the rejection of these bases in the floor slope studies of Ben Schlanger, Mr. Alexa stated that his company finds it necessary to manufacture chair standards in a greater quantity for upward ("reverse") inclines than ever before, and this type of chair standard is now considered regular equipment.

In the designing for unobstructed sightlines, he pointed out that the floor slope and seating plan should be specified according to the site, capacity, tiers of seating, and the building code, with careful study of seating stagger in the middle rows to provide "one row vision" with minimum floor slope. Stating that more seating jobs are coming in than ever before with staggered seating, he gave the following as the methods now in use:

1. All chairs same size, one less chair in every other row, giving a half-chair aisle indentation at alternate rows. It allows maximum between-head vision with not more than 10 chairs per row.
2. Varying chair widths in all rows, giving irregular aisle indentation, sometimes none at all. More corrective than first method, but requires special chair widths.
3. Using three widths per row, alternating their order from row to row. No aisle indentation, but only partially corrective.
4. Varying chair widths for all rows and also varying aisle indentation—like second method, but introducing double middle standards as necessary. More corrective than second method, requires no special sizes.

VARIATIONS IN STANDARDS

Mr. Alexa urged care in making calculation accurately, and explained:

"Since the chair standards for a downward and upward pitch are manufactured in increments of ¼inch up to 2 inches per foot for the downward pitch, with a recommended of 1½ inches per foot, and with a maximum of ¾-inch for an upward slope (toward screen end), the best results can be achieved when the floor slope is designed to these inclines. This will result in a slightly greater total pitch than required, but it will be on the safer side both in chair and in viewing comfort.

He cited the greater number of rows per level that the motion picture has brought about as one factor advising a bowled ("dual incline") floor.

"The possibility of having seating depths as much as 44 rows," he said, "has created the need for a departure from the conventional downward slope. The all-downward slope, in such instances, would become excessive and would present difficulties in meeting grade conditions. Then again, the pitches of balcony floors become needlessly excessive when a complete downward floor slope is used. The ability to make floors generally flatter to meet these conditions

has been made possible by the positive, careful seat staggering now developed and tested, and by the flexibility in floor slope treatment which takes advantage of the fact that the screen is a movable element in the vertical plane."

Vision and Image Size As Basic Design Factors

PROVIDING for unobstructed vision, comfortably, was emphasized by Ben Schlanger (who contributes further comment on the convention in his department on page 32) in his report for the society on advancement of theatre design. He gave the following as the principles determining "the characteristics of ideal motion picture presentation":

1. Seating capacities permitting minimum picture sizes.
2. Control of picture sizes to avoid overmagnification.
3. Minimum viewing distances to allow effective use of pictorialization in narration.
4. Attainment of maximum capacity without disturbing requirements of points 2 and 3.
5. Provision for maximum capacity within an area from which the image will not appear distorted.
6. Grading of floors and steps to allow unobstructed view of the picture from every seat.
7. Maximum screen brightness at minimum consumption of power at the arc.

"There is now sufficient information," he continued, "to enable us to standardize on methods of determining sightline clearances. A seemingly unimportant dimension like the one measuring from a person's eye to the top of the head, becomes a key dimension for calculating sightline clearances. We will have to establish this measurement. We now appreciate that the angle subtended to an average image on the motion picture screen can be approximately five times as great as the angle subtended to a group of two or three human figures in a stage performance. This fact makes it mandatory to so locate theatre chairs as to enable a viewer a wider clear view of the screen image in looking between the heads of preceding spectators. Effective methods have been developed and employed for staggering seating to achieve this clearance of view. This is a notable development, especially since it can be used in improving sight lines by reseating existing theatres. Floor slopes become intolerably excessive if any attempt is made to gain vision to the picture over heads of preceding spectators.

"A type of seating arrangement commonly known as Continental seating is also receiving much attention. The 1943 edition of the National Board of Fire Underwriters Building Code, and the new National Canadian Building Code, permit such seating. Basically this calls for aisles along the side walls only with seats spaced further apart for quicker transverse circulation. Emergency exits occur all along the side walls. This arrangement places more seats in desirable viewing positions and also places the longitudinal circulation along the side walls where it is least objectionable. This seating form merits serious considerations.

"We have yet to determine the tolerable range for angles of view upward and downward to the picture. The quality of a theatre design from a patron comfort standpoint is much affected by this yardstick."

Upper level seating should receive consideration, he said, because it decreases viewing distances and thus allows the most practicable picture sizes.

Modern Technique Urged To End Old Lighting Evils

GREATER USE of the many techniques of modern illumination was urged at the convention session devoted to theatre lighting, with emphasis on the elimination of spots of light in areas that come within the arc of audience vision. C. M. Cutler of the General Electric Company reviewed the tools of these techniques, and Eugene W. Beggs of the Westinghouse Lamp Division explained the application of yet another implement, his company's new "Circlarc" fluorescent lamp (BETTER THEATRES of October 18th). The objectives of these techniques, however, were outlined by Fred M. Wolff of the Century Lighting Company, New York.

"Many systems of lighting have been devised," he said, "which will care for either movement of patrons, or for visual comfort, but today's continuous performances require both to take place simultaneously. It is here that most lighting installations fail. Equipment which gives sufficient light to guide patrons about the house must not disturb those who are spectators; and conversely, illumination designed in conjunction with the presentation must not interfere with traffic flow."

With respect to spots of light outside the direct line of vision to the screen, Mr. Wolff pointed out that actually illuminated areas of low brightness against dark grounds are seen when the eyes have become dark-adapted, more sharply out of the sides of the eyes, so to speak, than when looked at directly. The total visual area begins practically in line with the eyes, and extends around 50° above and 70° below the eyes.

"These facts are well known," he said, "but too frequently they have been disregarded in designs where their application is of fundamental importance. They indicate, briefly, that the general rules of commercial illumination cannot be applied to theatre interiors.

"So many 'foot-candles of illumination' over the seating area, or 'watts per square foot' of floor space will never guarantee a satisfactory layout. Fixtures which have been accepted for years as not only adequate, but excellent examples of 'glareless' units, must be rejected as far too bright.

"The answer to the problem is a design worked out in brightness values rather than in terms of illumination, in distributions of light which, though general, are also accurately controlled."

He called cove lighting the most satisfactory solution for lighting in the screen area at low levels.

"In the past," he said, "such areas have often been broken up into baroque designs, made into ornate frames for the picture. But growing appreciation of the strain imposed by severe contrasts between picture brightness and dark surroundings, as well as modern architecture, has led to the introduction of a simple wide cove. This is then illuminated to a low brightness level which greatly reduces the contrast with the walls of the auditorium."



Coast-to-coast hookup at the SMPE convention for a discussion, presumably, of theatre design. S. Charles Lee, Los Angeles theatre architect, and Ben Schlanger, representing the Atlantic side of the issue, snapped at the luncheon which opened the society's first Theatre Engineering Conference. Mr. Lee addressed the convention on Pacific Coast theatre design and announced his development of a new method of construction, details of which are expected to be released soon.

•

To a convention largely devoted to a review of practices which have been applied at least to some extent and reported and discussed in the trade press, Ben Schlanger, in another paper following his progress report, submitted a novel scheme of motion picture presentation involving both the processing of prints and the size of the screen. The method would eliminate the fixed, straight edge of the picture, having it, instead, fade out into an irregular vignette. It would take a good bit of doing, and it won't get it very soon. It represents, however, another criticism of the picture frame, the rigid black surround, which has long been regarded by many as a burden upon both the eyes and the dramatic illusion. There are simpler ways, however, of dealing with it—completely in the theatre.

—G. S.

The Advantages of Balconies for Motion Picture Auditoriums

How upper levels can be kept at heights inviting their reconsideration as seating provisions peculiarly suited to the screen

ONE OF THE characteristics of the development of a theatre for the motion picture, in specific distinction from the requirements of stage performances, has been a tendency to avoid, even in large theatres, multiple levels of seating. When capacities of several thousand demanded more than one floor, it became practice to confine the upper seating to what was, in effect, a single balcony, though it may have been divided into two sections. Then in more recent years, during which a capacity of twelve to eighteen hundred has come to constitute a relatively large theatre, as many as 1200 seats have been placed on a single floor, sometimes with the elimination of a balcony altogether, and in any case, the balcony, typically, has been relegated to a minor role in achieving the desired amount of seating.

This trend has developed in spite of the fact that the screen performance is wholly vertical. When a character disappears into the background of the scene, he merely gets smaller, possibly goes *up* the screen. Certainly he does not move, actually, in a horizontal plane. The performance is all in one plane. Moreover, it is wholly a thing of reflected light from a flat surface, which can be seen as well from vertical as from horizontal angles.

With motion pictures, an upper level, at about the height ascribed to a mezzanine, provides vision of less angularity than main floor positions of comparable distance from the axis of the auditorium. Yet pursuit of better design specifically for motion pictures not merely has failed to use the upper part of the auditorium for theatres of the larger capacities—it has turned in the horizontal direction to obtain the necessary space.

Aside from such considerations as the number of ushers required by multiple-floor auditoriums, the balcony came into ill repute for motion picture theatres because of the heights thought necessary. The stage theatre, of course, supplied the basic pattern. And so long as the screen was thought to have a fixed position comparable to that of the stage, main floor pitches did indicate for a balcony a height above the main floor, and a rate of rise, that made it, at best, a necessary evil instead of a practical solution of the capacity problem.

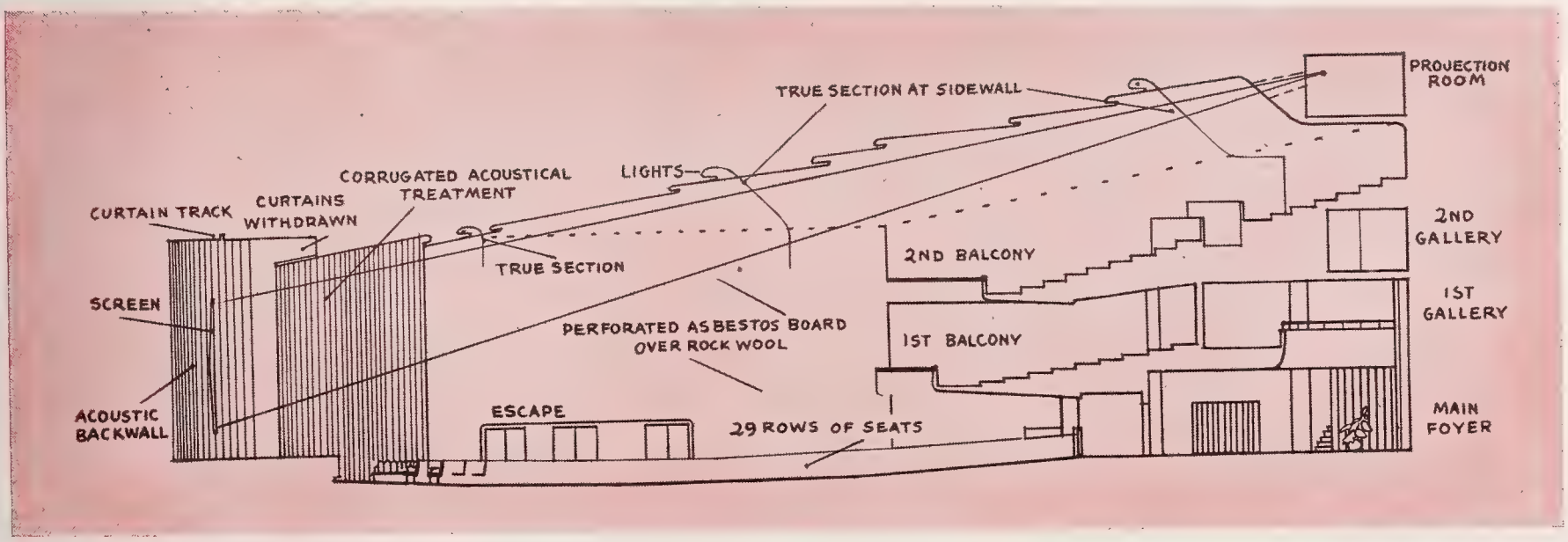
2,000 SEATS, TWO BALCONIES

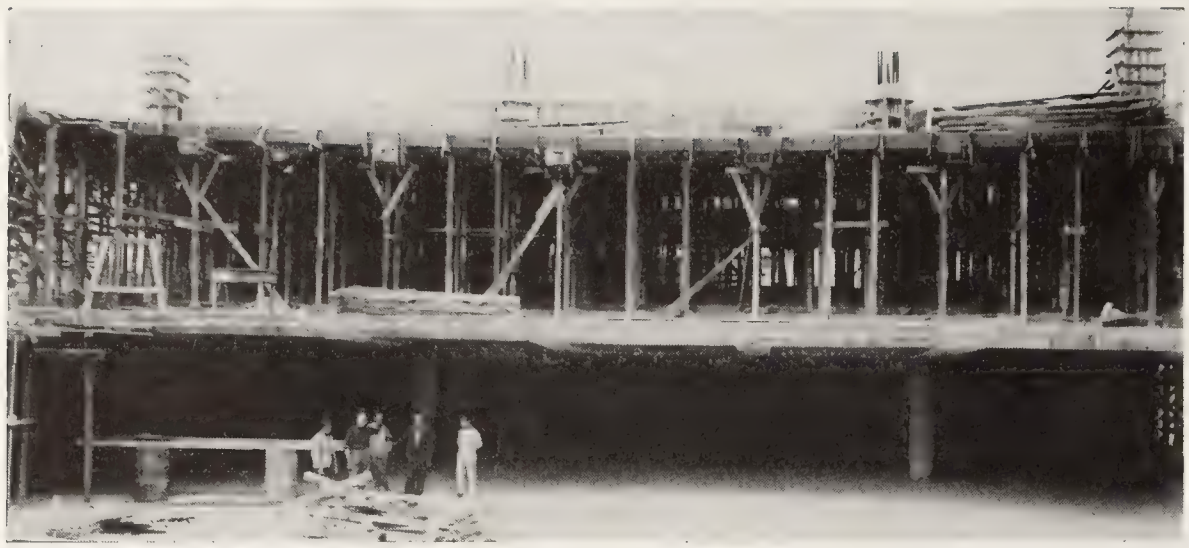
In a theatre now under construction, the balcony has been so used. In fact, this theatre will have *two* balconies—taking advantage of *all* of the good-vision area in front of the screen. This is a foreign theatre, although being constructed, and to be operated, by American interests. It is the Paramount Tacna in Lima, Peru, the first house of the Paramount International Theatres Corporation, a subsidiary of Paramount International Films, Inc. Part of a ten-story building to contain apartments, offices and shops, it is located on Tacna Boulevard, one of the principal avenues of the city. The building is a project of Inmobiliaria San Martin, S. A., formed by a group of prominent Lima businessmen and headed by Manuel Gaboldoni and J. Bayly Gallagher. Architects of the theatre are Ben Schlanger, William Hoffberg, and Reisner & Urbahn, of New York.

The Paramount Tacna is designed for a seating capacity of 2000, and this capacity is achieved with the use of relatively small ground area. The program as given to the architects indicated the need for a second balcony as a matter of policy, but it was desired that this second tier of seats should afford a comfortable view of the picture and that the people seated therein be made to feel that consideration for them was not secondary. It was also necessary to have 800 of the 2000 seats placed on this upper tier.

The level of seating between the orchestra and third levels will contain 400 chairs, main floor capacity will be approximately 800. Almost three-quarters of the total seating capacity, therefore, is contained in

LONGITUDINAL SECTION OF THE PARAMOUNT TACNA THEATRE IN LIMA, PERU, SHOWING ITS TWO BALCONIES





The balconies of the Paramount Tacna under construction—a view that indicates their relatively slight rise (note interior construction without first erecting an enclosure—an advantage of Peruvian climate.)



Details of the Paramount Tacna's auditorium ceiling, finished in finely corrugated plaster which controls reflection of screen light through the angle of the indentations. Screen light thus contributes to running illumination.

the rear half of the auditorium, the portion with the two upper levels.

Placing this large proportion of the total seating capacity in this rear area is possible for two reasons: one is that a theatre can be wider in that portion because the horizontal angle of vision from this area is good even for the extreme side viewing positions; and the second reason is that very favorable positions in the *vertical* plane can be achieved for the upper level seating tiers with the use of a "dual incline" type of main floor slope. It is significant in the Tacna that the front half of the auditorium at the main floor will contain only about 550 seats. Capacity in this area was intentionally reduced because poor seating positions (too far to one side of the picture) would be created if this area were expanded for seating. Such multiple level seating brings more area in front of the screen into advance in motion picture theatre design because it places the bulk of the practical use, placing more seating within comfortable horizontal viewing angles, and at distances from the screen which are favorable to sight of image details.

The tendency to build up a large seating capacity on a single floor, resulting in many poor viewing positions, has seemed to be justified by the amount of stair climbing necessary to reach such levels. The accompanying longitudinal section indicates, however, how stair climbing can be far less than was once thought necessary. With a relatively flat main floor, the balcony slopes are themselves sufficiently flat to eliminate the intermediate step in balcony aisles. This intermediate step also is a hazard.

Each of the three levels of seating are so located in relation to the level of the picture as not to create uncomfortable upward or downward viewing angles. The second level is practically at the center of the picture height, and the main and third levels are within comfortable vertical angles with the screen. The angle of projection is approximately 12°, which falls within the recommendations of the American Standards Association and is an angle milder than that found in many theatres having only one upper level of seating.

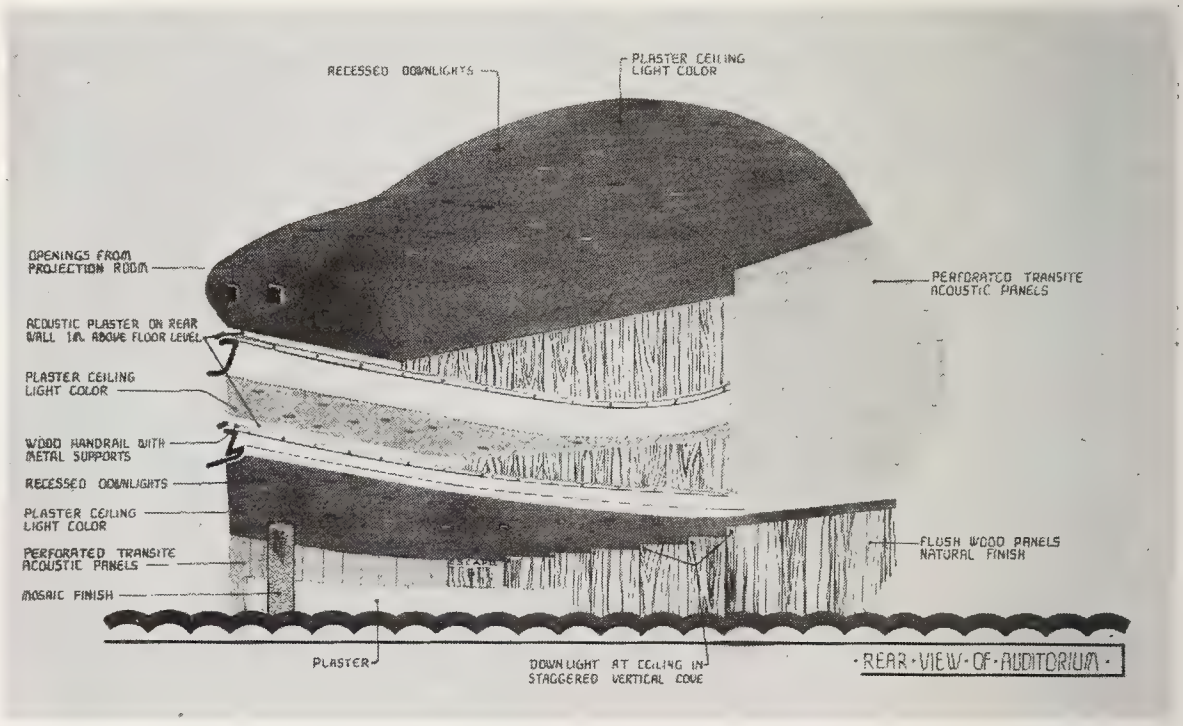
The comparatively flat main floor slope proved useful in this instance also in permitting a large garage beneath for the use of the residents of the apartment house which is part of the project. Uses to which such space can be otherwise put include bowling alleys and other recreational enterprises. The requirements of this particular project dictated this multiple level scheme, but actually the treatment of the problem that was here developed indicates that advantages which multiple level seating has for motion picture auditoriums because of the single-plane, vertical nature of the performance, can be enjoyed without structural and space sacrifices.

It is to be noted that in achieving a relatively flat main floor slope, which in turn has allowed mild balcony grades, the seating is arranged in a stagger system, with chairs throughout placed 35 inches back-to-back. All sightline clearances are to the bottom of the projected picture (because the stage floor is well below this, provision is made for elevating the stage floor mechanically in the event that an occasional stage performance or perhaps a speaker is presented.)

The flat balcony pitches made it possible to reduce the volume of the auditorium to a cubage per person very close to the volume considered ideal for acoustical purposes. This made it possible to minimize the amount of sound absorbing material in the surface finishes, producing a more natural acoustic character.

Illumination through the auditorium is by downlights. The walls near the picture are of corrugated plaster and the entire ceiling which comes within the range of vision of those seated in the balconies is also of corrugated plaster; these corrugations control the screen light to prevent its

(*Continued on page* 26)



Scheme of the balcony area of the Paramount Tacna's auditorium, indicating materials and illumination.



Invitation to Your Patrons

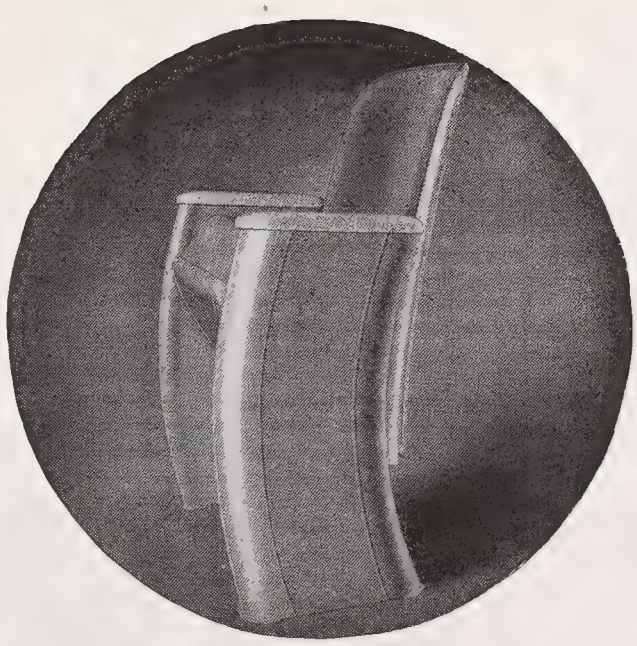
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A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

THE OUT-FRONT STAFF

WE HAVE SAID a great deal, and implied much more, about the theatre being what the manager is, both as a business enterprise and as a community institution. It is also true that what the manager can be depends to a large extent on the kind of staff he has. The selection of staff members, and their training, is therefore of vital importance to him.



CHARLES H. RYAN

A few issues back we dealt at some length with ushers and ushering. Let us now consider other divisions of the staff which come in critical contact with the public.

The Cashier

When a person goes to a theatre, it is with the object of being entertained. The cashier in the box office is the first contact the patron has with the personnel of the theatre, therefore it is very essential that this contact be a pleasant one. Courtesy and a pleasant manner on the part of the cashier is required.

If she recalls the patron as having been to the theatre before, she should greet the patron in a manner that indicates recognition. The average person is flattered when remembered as a previous patron, and it is a well known fact that some persons will go considerably out of their way to a theatre where friendly treatment has been accorded them by the personnel.

A human being is subject to many ills and moods; nevertheless, the cashier should endeavor to be pleasant and courteous *at all times,* regardless of her own feelings. You have heard or read of performers going on the stage when they were not feeling their best, or when they have just received news of the death or serious illness of some loved one, yet giving such an excellent performance that none in the audience suspected the truth, thus maintaining the old rule of the theatre that "the show *must go on*". The cashier of a motion picture theatre is in much the same kind of spot relative to the public. If a cashier is actually too ill to present a bright, cheerful countenance, she had better be relieved until she recovers.

LEARNING THE ANGLES

The person calling on the telephone is probably as important as the patron in front of the box office window. Be courteous. Be brief—avoid long conversations. (It is usually better to forbid cashiers personal telephone calls unless in an emergency, and in such cases they should inform the manager of the necessity of such a call.)

The cashier should keep well posted on the daily schedule. The schedule should be where she can see it readily. The manager or assistant should inform her hourly if the schedule is running ahead or behind, and if so, how much. This will enable her to answer inquiries with accuracy.

When a cashier is asked as to the merits of show, she should reply along the lines of, *The comments are very favorable; I believe you will enjoy it.* Conversations should be limited to business and short pleasantries. Should a friend show an inclination to visit, the cashier may well say, diplomatically, *I am sorry, but our rules do not allow me to hold extended conversations. I am sure you understand.*

DON'TS FOR THE CASHIER

Don't read magazines, books and newspapers while on duty.

Don't advise strangers what time you close.

Don't make refunds—send the patron to the manager or his assistant.

Don't count your money near the window in the box-office, where someone can make a grab.

Don't open the door of the box-office with the day's receipts at closing, unless accompanied by a designated male employe of the theatre.

Don't open the door of the box office when someone knocks—be sure the person who knocks has the authority to enter before the door is opened.

Don't manicure nails or attend to coiffure or put makeup on while in the box-office.

Don't chew gum or eat anything while in the box-office.

Don't accept delivery of any packages or parcels at the box-office—refer the deliveryman to the theatre office.

Don't sell loose tickets. A refund envelope should be made up *in every instance* of a loose ticket occasioned by over-punching or other reasons.

Don't open cash box in the manager's office in the presence of anyone except the manager or his assistant.

Box office information is confidential—don't convey it to anyone.

Don't carry personal pocketbooks or purchases into the box-office.

Don't give out figures on the telephone unless a pre-arranged check word is used. (A different check word should be used each month.)

DO'S FOR THE CASHIER

▶ A cashier can be a great asset to a theatre. Properly dressed and mannered, she can lend charm, and a theatre should be a thing of *charm* and *personality*. If only the mechanical issuing of tickets is needed, anybody would do. In saying *thank you* and *how many please?* the cashier should have a smile in her voice.

▶ It should be an unbreakable rule for the cashier to keep bills for which change is being made *in sight until the patron receives both change and ticket.* This is to avoid any arguments as to the amount of change due. Large amounts of money should not be displayed.

Nothing riles the patron as much as to be told that the feature is due to start in ten minutes or so when the picture is already on the screen. When a patron calls on the phone regarding the schedule, the *correct* starting time is required, not the approximate time.

▶ If an intoxicated person appears, call the manager or assistant. If patrons leave their

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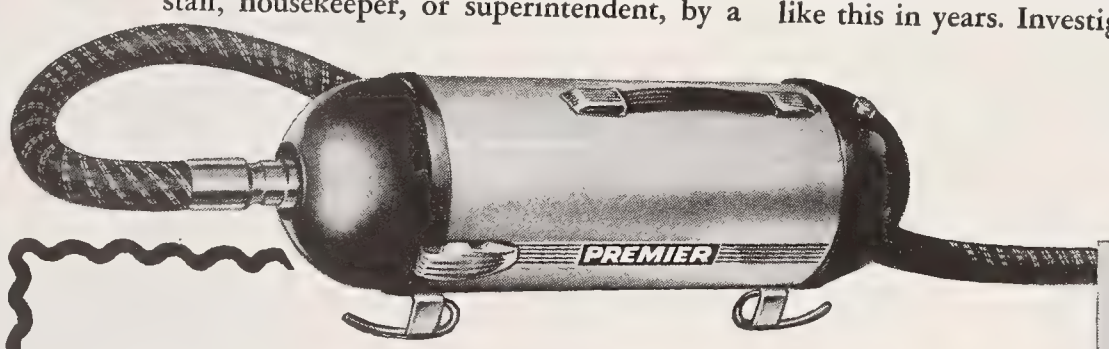
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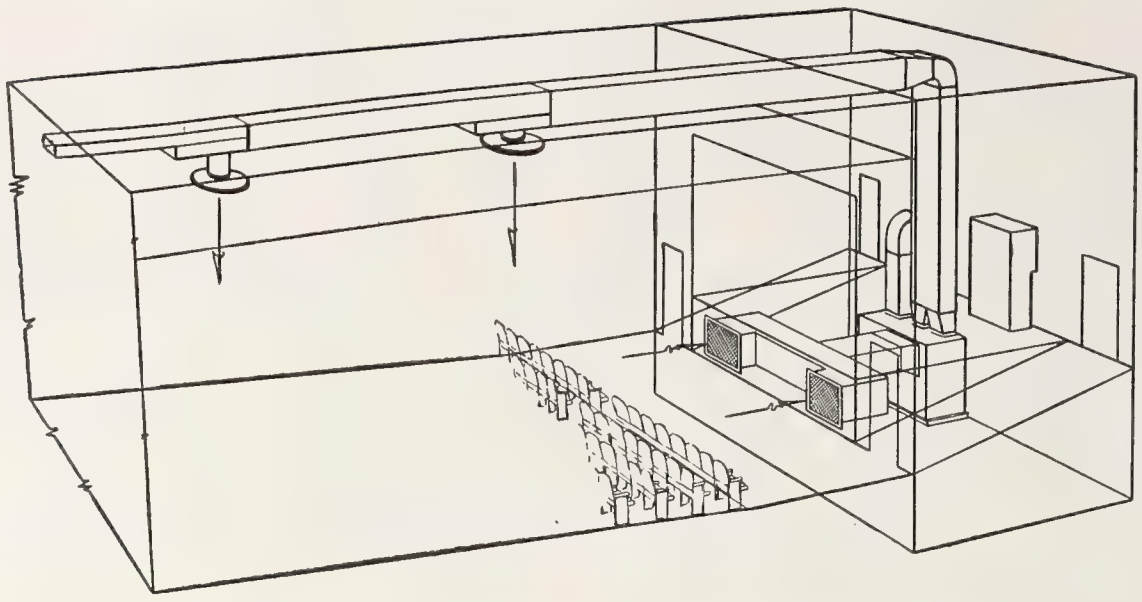
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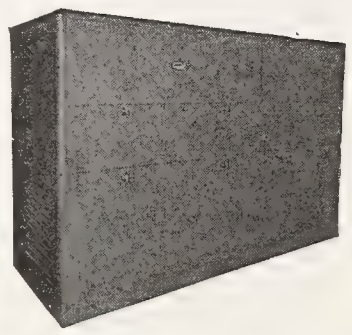
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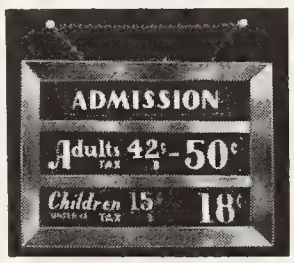
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Clip .....85¢
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automobiles parked in front of the theatre, apparently for the duration of the performance, call the manager. The front of the theatre should be kept clear of parked vehicles.

▶ When patrons want to know the time the show will be over so that they can call for their children, *add five minutes to the actual time the children will be out.* In this way the children will be out in front waiting to be called for and congestion of parked cars at the entrance will be avoided.

▶ Children are often impudent; that means steps should be taken to win them over. The child of today is the man or woman of tomorrow. Don't argue about their age. Refer them to the doorman or manager.

▶ The cashier should know or have posted in front of her the police and fire call telephone numbers in case of an emergency.

▶ When witnessing a show cashiers should take off their uniforms.

▶ When a telephone call is received requesting information on the day's receipts, be sure you are talking to a person entitled to have it. A code word is useful here.

▶ Tardiness in arriving on the job is bad. Cashiers should arrive at least ten minutes early.

▶ Under no circumstances should cashiers have contact with the doorman or any person handling tickets. When a cashier has such contact, she is leaving herself wide open for a charge of collusion.

▶ *Never* argue with a patron. When there is a misunderstanding, call the manager or whoever else is in charge. Much money is spent to get people into your theatre. If they are not treated properly they will not return. Most likely there are other theatres to which they can go. Keep them coming to *your* theatre!

▶ When leaving the box-office with the manager or his assistant, cashiers should be cautious in their trip to the office. The manager should walk a little behind the cashier, and the doorman or an usher should keep an eye on both until they are safely inside the manager's office.

▶ The green side of currency is the first tip-off as to counterfeit money. Cashiers should note the color of the money handed to them, and have such a definite mind-picture of the legitimate color as to be able to suspect phoney money. This is a quick check and saves time remembering all the numbers in a rush. Counterfeiters usually cannot duplicate the green of good currency.

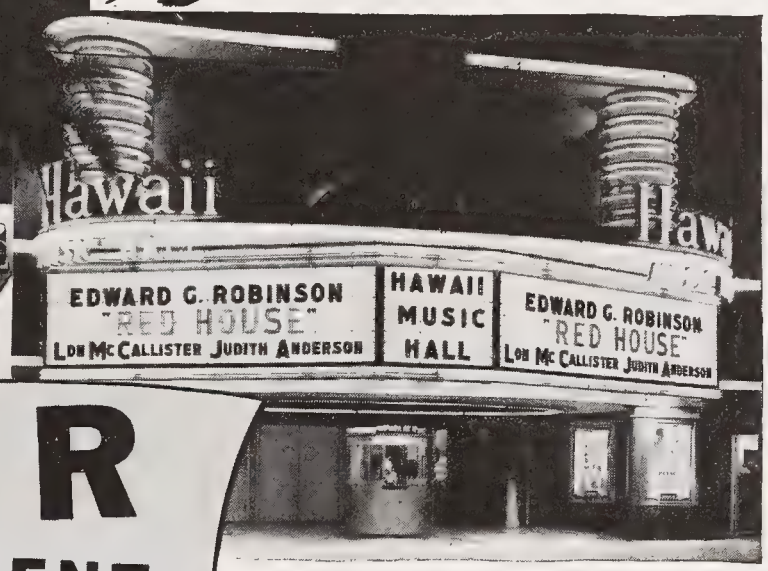
The Doormen

DIGNITY AND refinement are essential in doormen. They should know as many of the patrons by name as possible. It is part of the doorman's job to smile, whether he feels like it or not.

DOUBLE THE EFFECTIVENESS OF YOUR DISPLAY BOARD



AND WATCH YOUR BOXOFFICE SOAR!



WAGNER MULTI-SIZE TRANSLUCENT COLORED PLASTIC LETTERS

attract more attention because they're in gorgeous everlasting color and avoid the eye monotony of ineffective one-size letter copy.

The first day you use them you'll be convinced. Even the use of part plastic letters in combination with your present silhouette letters will work wonders in attracting attention.

The colors go all the way through the letters, cannot chip or scale, never require painting or other maintenance. 4", 8", 10" and 17" sizes in red, green and blue. 4", 8" and 10" sizes in amber.

IMMEDIATE DELIVERY!

No other letters afford such complete safety! Wagner's exclusive slotted method of mounting allows more than six times the bearing surface of the lug-type letter. Wagner letters cannot freeze to the sign as in the case of letters designed for mounting arrangements which employ channels.

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WINDOW-TYPE MARQUEE FRAMES
The most economical to maintain. Permit billing space of any height and length. Lamps, neon and glass removed and replaced without removing frames.

WAGNER
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White enameled steel, 24", 36" and 48" sections combine to make any length.

WAGNER
TRANSPARENCIES AND FRAMES
Full-colored photographs for marquee and lobby. All stars. Any size.

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MOUNTING STRIP FOR PLASTIC LETTERS
White enameled sheet steel, drilled for mounting above or below. No special wiring.

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Many styles and colors in 4", 6", 8", 10", 12", 16", 24" and 30".

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THEATRE .....

STREET .....

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THE MISSING TENTH!

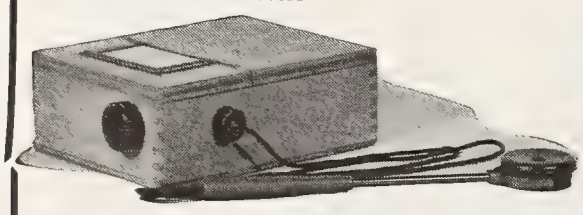
"The Missing Tenth" are the 10% of the population tributary to each motion picture theatre, small or large, who cannot now patronize and enjoy the show unless you install the remarkable TELESONIC THEATREPHONE.

TELESONIC THEATREPHONE SYSTEM

The TELESONIC THEATREPHONE opens wide the doors of your theatre to "The Missing Tenth" to their profit and yours.

It enables the user to hear and enjoy your programs from ANY seat in ANY part of your theatre, without plugging in or attachment to any seat or fixed point and even while walking about.

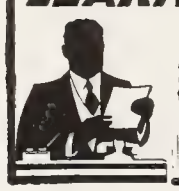
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TELESONIC THEATREPHONE CORPORATION
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IMMEDIATE DELIVERY

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He must acquire the habit of smiling. And he should say *Thank you* to each patron when he accepts the ticket, and he can well add a pleasant *good evening.* It is utterly impolite to accept a ticket without saying *thank you.*

Doormen should give a cheerful, courteous answer to the meanest grouch. He can be pretty sure of getting back a similar answer in return. New customers are as valuable as established ones. Each new patron is an old customer in the making. Especially should doormen be kind to the aged and incapacitated. They should keep half a dozen ablebodied people waiting until they have made comfortable one elderly man or woman.

There are no set rules concerning diplomacy that can be handed out to employes. The method must fit the occasion. There is one reliable rule. *A kind word turneth away wrath.*

It is an indisputable fact that if doormen leave people standing for any length of time with their tickets in their hands, the urge upon the more impatient ones to leave the theatre is much greater than if their tickets had already been taken from them. It is important, therefore, to try to get as many people past the doorman as possible, moving the doorman out further into the lobby than where he normally stands during rush periods. People who have given up their tickets are less likely to ask for refunds.

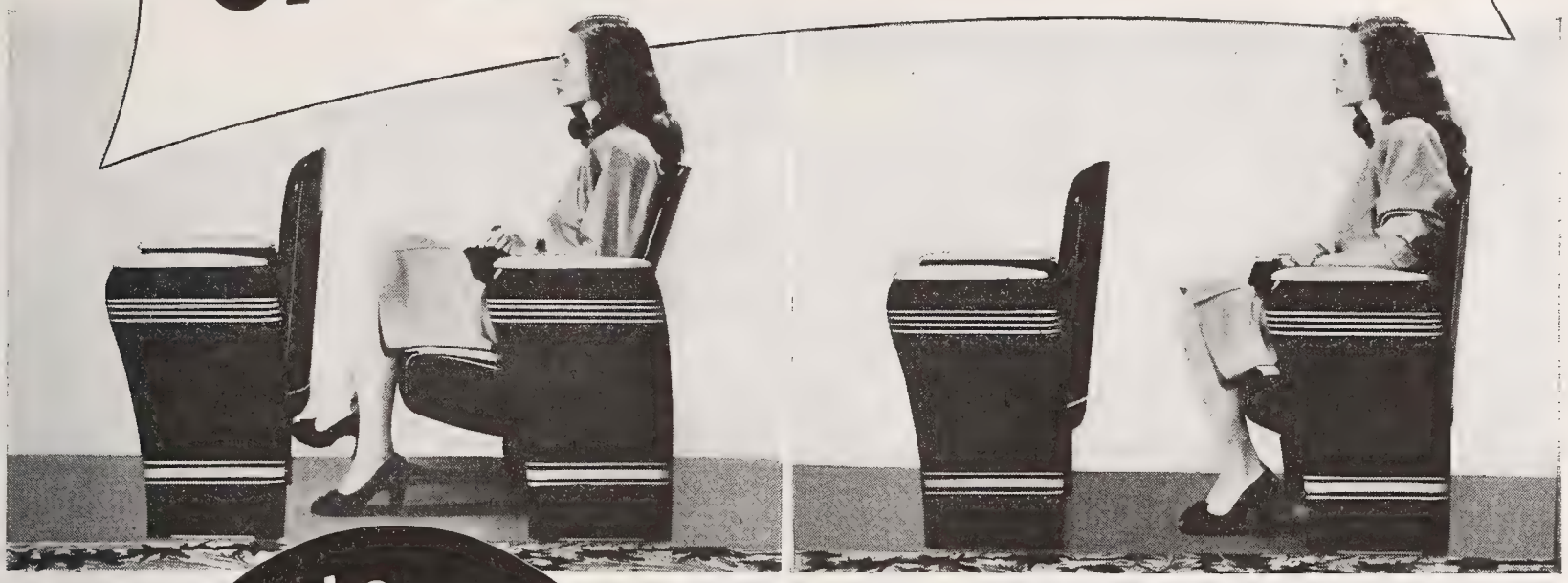
The Footman

IN BUSY shopping sections of cities, a footman can be of great importance to a theatre. His post may have direct bearing on a theatre's receipts, according to his knowledge, conduct and proper wording of answers to pedestrians' questions. The following, a routine that can be used at a large theatre, represents the fundamental requirements of a footman. A footman must know the daily schedule and be able to tell a prospective patron the precise time he will have seen the show. One way to make this easy is for the footman to have a wristwatch and a pocket watch, one bearing the correct time, the other set ahead for the duration of the program.

There is suggestion and assurance in his repetition of, *there is no waiting for seats . . . choice seats available throughout the theatre at this time . . . there is still time to see a complete performance.* He must be in constant touch with the manager for revision of his announcements.

A footman must at all times know the names of the stars appearing in the features and be generally well informed about the attractions so that he may answer the questions of passersby with intelligence. If a person's question cannot be answered, the

FOR EFFICIENT USE OF SEATING SPACE



The NEW IDEAL SLIDE-RACK CHAIR

The ONLY chair that gives you ALL these advantages

REAL PATRON CONVENIENCE

Ample space to eliminate standing. More than six inches of smooth, effortless, horizontal retraction . . . no humps, no jarring, no disturbance to those behind.

ACTUAL (NOT JUST THEORETICAL) SPACE SAVING

100% more passing space when occupied, with conventional spacing of 32" back to back.

NO PINCHING HAZARDS

Full length, die formed steel back panel entirely covers the seat cushions.

NO SHARP EDGES TO BUMP SHINS

DEEP SPRING CUSHIONED COMFORT

THE ONLY CHAIR OF ANY TYPE THAT AFFORDS 100% SAFETY IN EMERGENCIES

Unoccupied seats automatically, silently, slide back, rise and lock into position; automatically disengaging when lowered for occupancy.

NO MAINTENANCE HEADACHES

Only 3 more moving parts than conventional chairs. No adjustments, lubrication or replacement required.

ADJUSTABLE TO ALL CONDITIONS AND INCLINES

Can be stationary in balconies with high risers.

EASILY INSTALLED WITHOUT SPECIALIZED MECHANICS

NO UNDERSTRUCTURE TO HAMPER CLEANING

A VARIETY OF MODELS, END STANDARDS AND UPHOLSTERING

Write for details

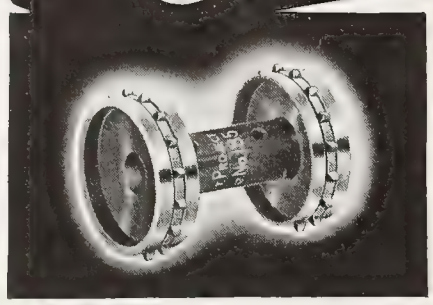
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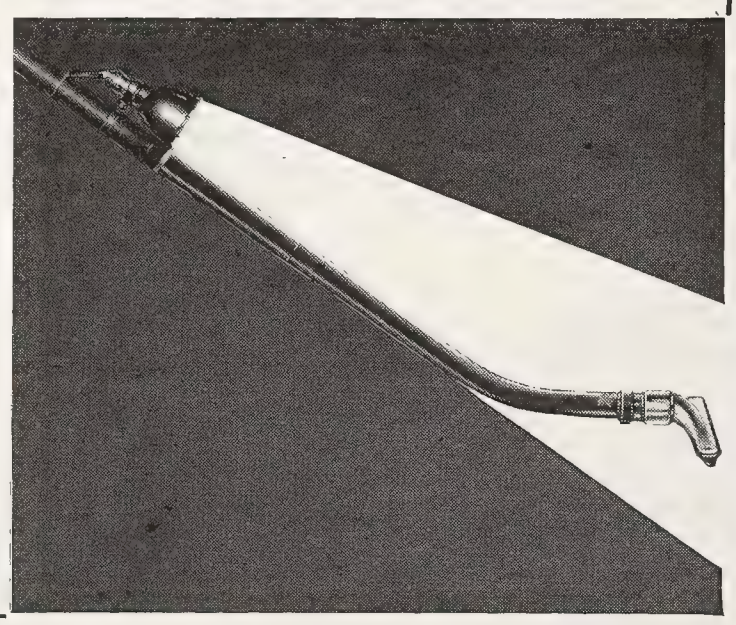
EQUIPMENT AND SUPPLIES FOR EVERY THEATRE NEED

New Super Spot Light

Speeds The Job—Cuts The Bills

Now you can clean floors in the dark with even more speed and efficiency than with all the house lights.

This new Super Spot Light is mounted on the handle, puts a wide strong 50 watt beam in front of and around the Super Floor Tool. Saves time, labor and power. This is the latest of many specially engineered tools for the Super Theatre Cleaner which save money and furnishings for modern theatre men. Ask your supply dealer, or us for a free trial of the Super in your own house with your own help.



National Super Service Company, Inc.
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ADLER "THIRD DIMENSION" MULTIPLE SIZE SILHOUETTE LETTERS
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FIRST CHOICE IN FINE THEATRE SEATING...

AMERICAN Bodiform RESTFUL CHAIRS

American Seating Company • Grand Rapids 2, Michigan

footman should offer to refer him to someone in charge.

A footman of course should assist patrons upon entering or leaving their autos, greeting them with a pleasant *good afternoon* or *good evening.*

He should keep disorderly people and youthful pranksters moving and see that they do not gain entrance to the theatre. It is also a footman's duty to see that the cashier does not sell a ticket to anyone whose appearance indicates he may not conduct himself properly. And he should see that the sidewalk is kept clean.

A footman, being out in front, gets to familiarize himself with the general public. He should not hesitate to give a cordial *hello* to anyone whom he recognizes, whether the person is entering the theatre or not. He represents the theatre service and should be courteous at all times.

The footman should be on the alert to note suspicious persons at or observing the box-office and should not hesitate to notify the manager. The footman should also help the cashier in apprehending wrong-change artists (they attempt to confuse cashiers). When the footman observes procedure such as this, he should ask the customer to wait, and then call the manager. If the customer is honest, he will wait; if not, he will hurry away.

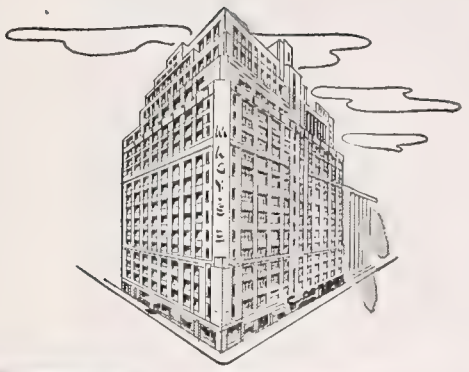
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SPECIMEN OF GOOD FORM



An example of good composition architecturally, and incidentally, also photographically (this picture is entered in the current photo contest being conducted by the Wagner Sign Service, Inc., Chicago, to encourage effective usage of modern attraction sign equipment). With vertical sign and marquee face forming an architectural pattern by night, in filament lamps on flashers, Wagner display panels are set off by themselves, standing out against the dark, their message in two sizes of colored plastic letters. This installation, at the Lancaster theatre in Detroit, was made by the Long Sign Company of that city.

Take a leaf from Macy's book...





Bigelow's Lokweave Gropoint carpet used in the 3rd floor Shoe Department of Macy's, New York.

...use Bigelow Lokweave Carpet for heavy traffic areas

Here are some of the reasons why Bigelow's amazing Lokweave carpet is ideal for Macy's much-walked-on floors:

Sturdy loop pile Gropoint construction stands up for years under heavy traffic . . . special close weave resists dirt . . . tufts are locked in and cannot pull out . . . installation costs are low—no waste yardage, no binding or stitching . . . and, best of all, Lokweave comes with *spare parts.*

Because there are no sewn seams in a Lokweave carpet, worn or damaged areas can easily be replaced with pieces of carpet left over from the original installation. This is an economical carpet—ideal for large floor areas. Don't overlook Lokweave when you buy carpet.

BIGELOW-SANFORD CARPET CO., Inc.

140 MADISON AVENUE, NEW YORK 16, N. Y.

Fine rugs and carpets since 1825

RUGS & CARPETS BIGELOW WEAVERS Woven on Power Looms in U.S.A.



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PERMANENT FLUORESCENT PAINTS AND LACQUERS
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THEATRICAL BLACK LIGHT EQUIPMENT

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Complete, Easy Accounting System For Theatres



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Every exhibitor will appreciate the completeness and convenience of this easy accounting system. Enables you to keep an accurate and up-to-the-minute record of *every phase* of the business of your theatre.

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

INSPECTION REMINDER—GUIDE

Accessories, Miscellaneous

1—LADDERS

Don't allow a ladder to be laid flat on the floor or on its side diagonally from a wall; in these positions one can step heavily on the rungs or legs, or throw heavy objects upon them, causing breakage. Also, do not store a ladder in a wet or damp area or exposed to the weather. Provide horizontal hanging hooks on the wall; or, if the space is not available, lean the ladder in an upright position, in a space that is dry and out of the way where it will be sure to be no hazard.

2—FIRE HOSE

Hose should be uncoiled at least every three months and check for any signs of deterioration. The nozzle should be thoroughly cleaned and checked for tight fit, ease of adjustment and proper connection to the water pipe. (Reverse the coiling method occasionally so that the hose is not kept bent continuously in the same spots.) Make sure hand valve is operating properly. If it leaks, new washers or gaskets should be installed; and if it works hard, the water should be shut off at the main control valve, and then the seating and threads should be checked for any misalignments. Check standpipe for corrosion.

3—FIRE AXES AND POLES

Check to see if axe-heads are on handles tightly, or if handles are split or broken.

4—FIRE EXTINGUISHERS

SODA-ACID AND FOAM TYPES: Check nozzles for clogging, connections for looseness and cracks in surface. CARBON TETRACHLORIDE TYPE: This type of extinguisher should be tested about every five or six months by pumping the charge into a glass vessel to see if it is still of the right chemical consistency. The container should be filled to capacity. Check for cracks, clogging or loose connections. CARBON DIOXIDE TYPE: Hose connections and nozzle should be checked for congealed or clogged conditions and to see that there are no cracked or opened seams in the hose.

5—POPCORN MACHINE

Besides the regular periodical checking and maintenance of the motor, gears and vent blower, the most important thing, of course, is to have the popcorn machine always spic and span. Extreme care should be taken that seasoning does not run down into the heaters and electrical parts; this is main cause of heater and contact burnouts.

6—SODA DISPENSER

Make sure machine sets perfectly level on the floor and is fastened solidly in place. A trick of some patrons is to tilt machine slightly after depositing coin and banging it with the fist to try to obtain an extra free drink. Where the internal mechanism is out of adjustment or the coin slot is clogged, call in a service man.

7—CANDY DISPENSERS

The same care should be given this machine as in Item 6.

8—TICKET MACHINES

Check motor brushes for wear or accumulated grit. (Carbon and copper dust should be cleaned off motor commutator with rag saturated with alcohol or carbon tetrachloride.) Check electrical wiring for breaks in the insulation and to see if plug and wall receptacle are making good electrical connection. In case serious motor trouble develops, call in electrician familiar with small motors.

9—COIN-CHANGER MACHINE

Never use force if the keys do not work. Whenever lever arms work hard, light machine oil can be applied at tight-fitting parts.

10—BOX-OFFICE HEATER

Whenever an electrical heater is used in the box-office, make sure that it is kept free of dust, dirt and scrap paper. Make sure electrical connections are properly insulated. Check wall plug and receptacle for proper electrical contact.

11—DOOR CHECKS

Check for firm attachment and oil leakage.

12—"RIXON" DOOR HINGES

In checking, top plate should be taken off and the interior mechanism looked over carefully for any signs of accumulated dirt or rust due to the leakage of water. Check also operating arm to see if it is stuck. If operating parts are dry, they should be oiled, and any loose parts should be tightened.

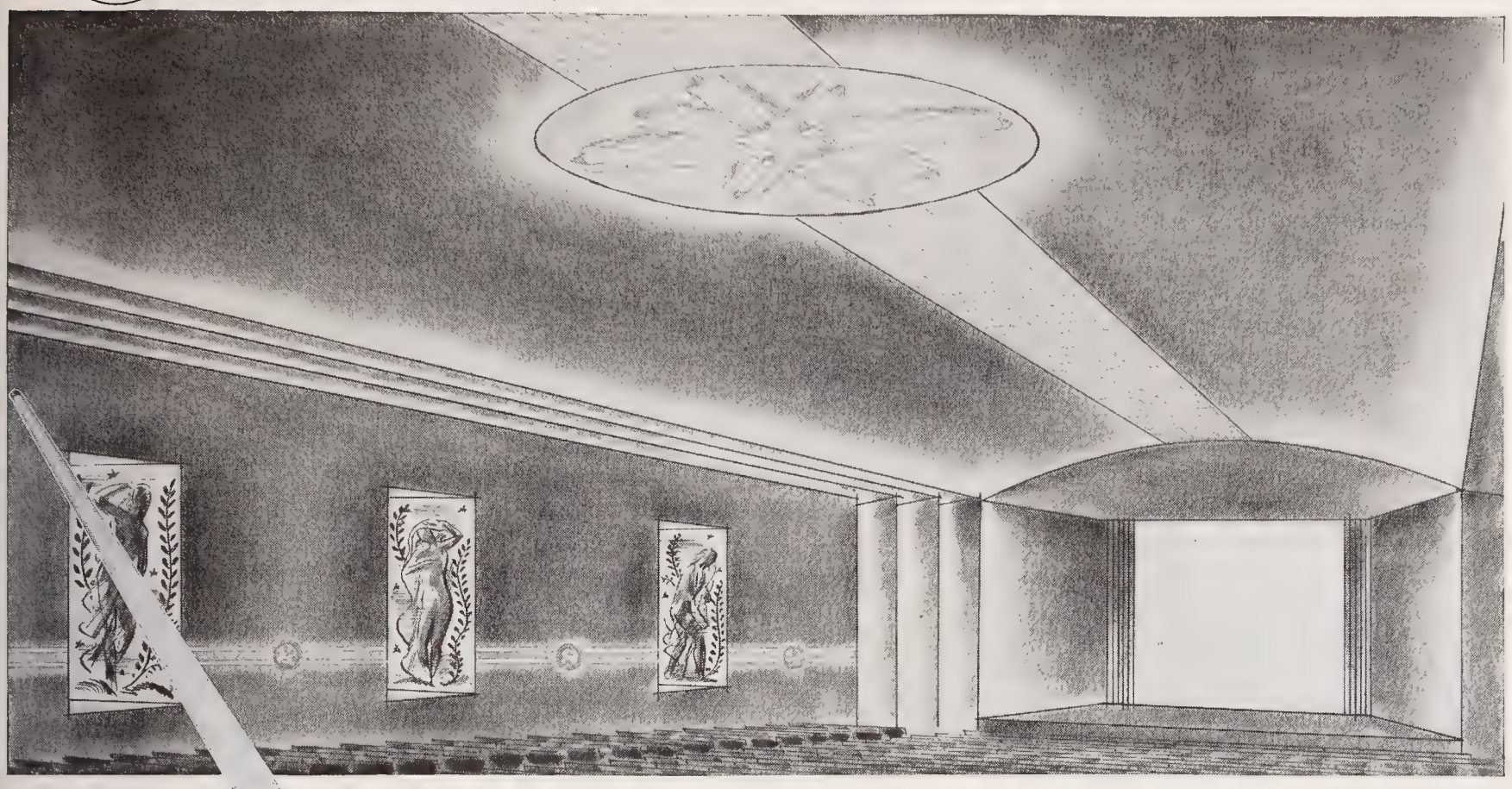
13—MARQUEE LETTERS

Check channels on marquee to see that they are not bent out of shape. All letters, when not in use, should be stored away where no heavy object can drop accidentally on them, and where it is dry.

CONCLUDES 1947 SERIES

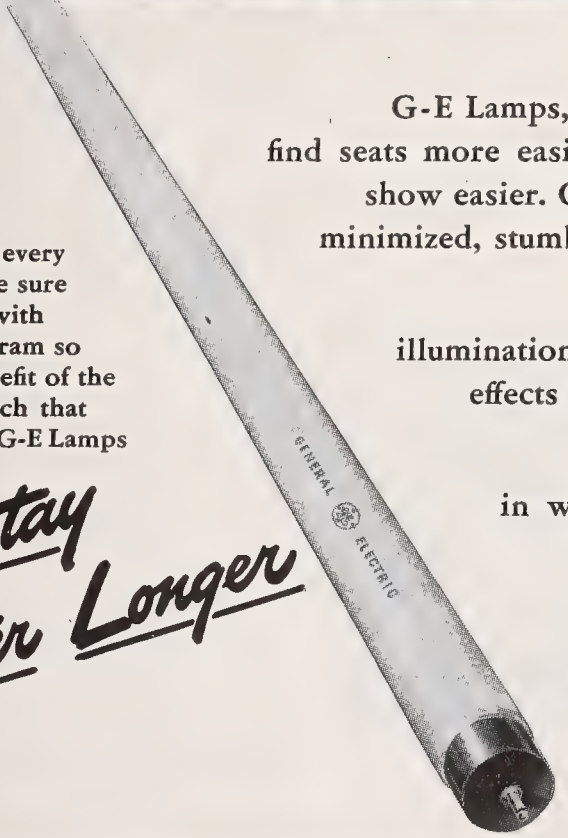
GE LAMPS

Speed Traffic at the "Break"



There are G-E Lamps for your every theatre need. Be sure you get lamps with the G-E monogram so you get the benefit of the constant research that works to make G-E Lamps

Stay Brighter Longer



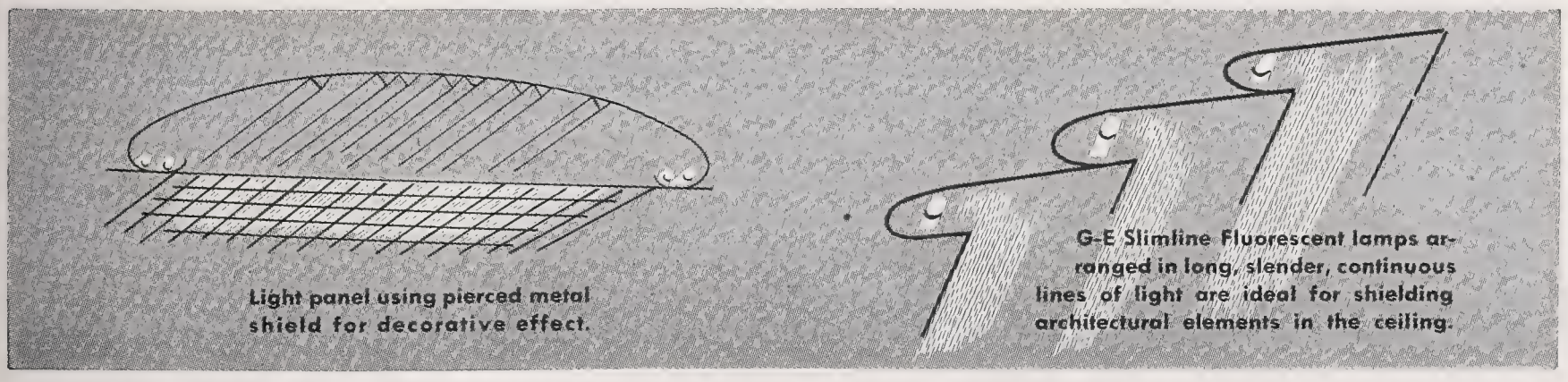
G-E Lamps, properly installed in your auditorium, help patrons find seats more easily, make movement at the "break" and during the show easier. Quick turnover enhances profits. Usher service can be minimized, stumbling and inconvenience reduced.

Obviously, during picture showings, a low tone of illumination is desired. Careful planning will produce pleasing effects that patrons appreciate.

Your G-E Lamp supplier can suggest infinite ways in which G-E Lamps can help make your theatre more popular, your boxoffice receipts better.

G-E LAMPS

GENERAL ELECTRIC



Light panel using pierced metal shield for decorative effect.

G-E Slimline Fluorescent lamps arranged in long, slender, continuous lines of light are ideal for shielding architectural elements in the ceiling.

Can theatres be too old to save? Here's restyling

From Nickelodeon to Modern

FOR LO, THESE many years the Strand theatre has been serving the village of Freehold, N. J. It hasn't been a nickelodeon in the original sense, but it could have fooled a lot of the younger folk who had only heard about them. Some might have thought it too obsolete to warrant the cost of remodeling. Walter Reade Theatres of New York, the owners and operators, judged differently, however, and these before-and-after pictures show the transformation recently completed. Streamlined at front and in lobby,



Below, entrance of the Strand before remodeling, and above, "the new look" at the entrance today.

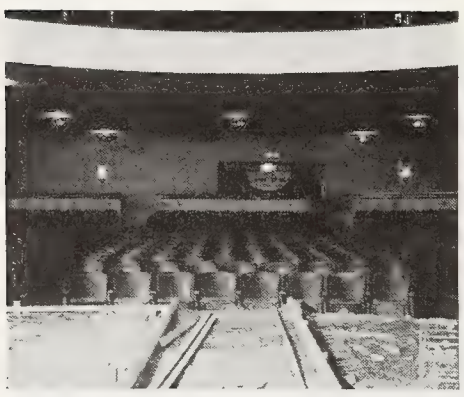


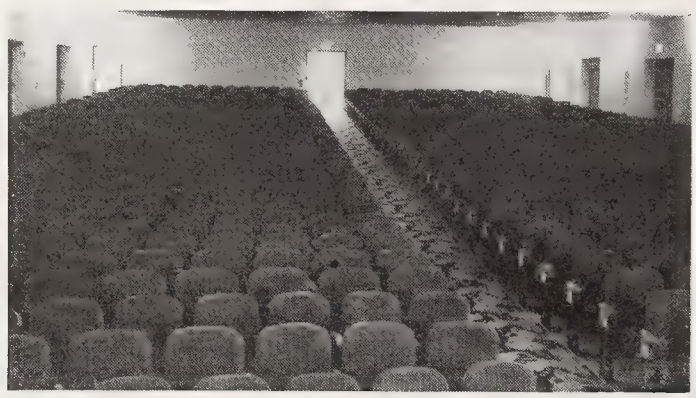
and cleaned of original gingerbread, Freehold's Strand has a sleek modern look in its plain cream-colored plaster walls under lighting by pink and blue fluorescents in the lobby and foyer, by coves and downlights in the auditorium. At the front a marquee has been installed, its brilliant soffit continuous with the lobby ceiling, and entrance is now by "Fulvue" all-glass doors. A refreshment bar has been installed in the foyer, its face finished in red tufted simulated leather. To the toilet facilities a powder room for the women has been added, done in pink and furnished as a lounge, while a section of the mezzanine has been furnished as a "television lounge." The auditorium has been reseated with Kroehler push-back chairs.





The lobby before and after modernization, with recarpeting to the all-glass entrance doors.





Before and after views of the auditorium, which has been reseated with an entirely new plan.

Advantages Of Balconies

(*Continued from page* 14)

reflection from these surfaces into patrons' eyes. However these surfaces are kept very light in tone (see schematic drawing of balcony area), so that the screen light falling on these surfaces is itself reflected, by their angularity, downward or across the auditorium, thus providing running illumination without interference with vision. Running illumination is also otherwise provided, but the screen light is controlled to contribute to it.

Illumination throughout the public areas, indeed, is almost entirely by downlighting, there being some 600 of these sources, which consist in simple flush lamp receptacles.

The theatre part of the project was arranged by Clement S. Crystal, vice-president in charge of Paramount International's theatre department. According to the plans, when it is opened, which is expected to be in January, it will present architectural and environmental styling of luxurious character in a modern pattern, and a number of unusual features in its promotional equipment.—*George Schutz.*

•

Cellular Rubber Mat For Standing Workers

A RUBBER MAT of cellular type designed for reduction of fatigue of doormen, projectionists or others who stand a great deal while on the job, has been added to the line of the Colonial Rubber Company, Ravenna, Ohio. Each mat, which measures 16x23½ inches, contains, according to the manufacturer, 2000 cells, with thin strips of rubber criss-crossing each cell to produce a high degree of resilience without encumbering softness. The colors available from stock, selected to reduce footprints, are blue and white, gray and white, and solid slate gray. The mats may also be obtained in oil and grease resistant synthetic rubber (neoprene).

Self-Lubricating Hinge For All-Glass Doors

A NEW FLOOR type hinge for all-glass doors has been announced by the Pittsburgh Plate Glass Company. Called the Pittco hinge, it is basically double-acting, but can be converted to single action by use of a stop on the transom bar.

The hinge is available in one size (6¼x6¼x4½ inches) and is furnished with cement case, top pivot assembly and arm with shim plate for attachment to the door. All working parts are permanently sealed in oil, and controls can be reached without removing either door or threshold.



1. As the only lamps produced complete within one factory, they can be so engineered as to obtain the finest screen results.

2. The most complete line. Includes lamps specially designed for the best results in every condition.

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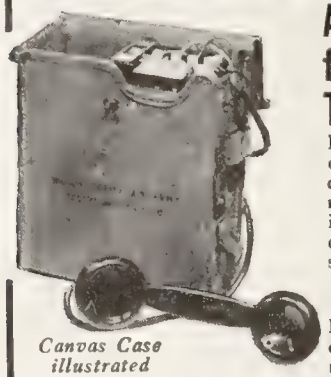
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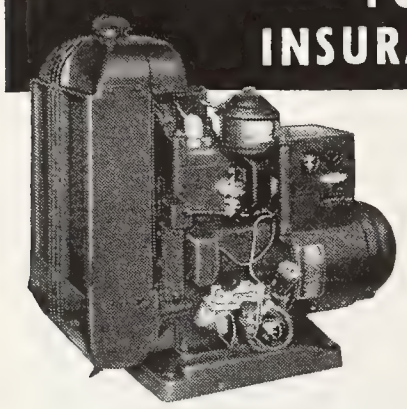
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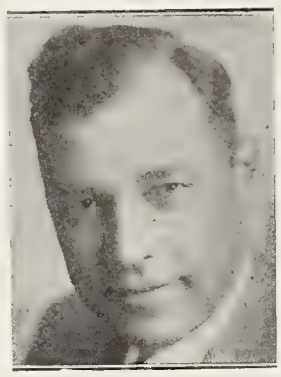


Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Assumption of Courts In Mail Agreements

IN VIEW of the fact that a large number of agreements are entered into today by mail, here is an important question: *If the addressee of a letter denies that he received it, can he win a suit based on the contents of the letter?* Federal law states that when the writer of a letter on which the postage is prepaid, writes or prints on the outside his name and address, and such letter remains uncalled for at the office to which it is addressed, the postmaster shall return the letter to the writer without additional charge for postage.



LEO T. PARKER

If the writer has written or printed on the envelope the date the undelivered letter shall be returned to him, the postmaster must return it to the writer according to these instructions.

If the writer fails to specify when the undelivered letter shall be returned to him then, under these circumstances, the postmaster may use his own judgment as to what date he shall return the letter to the writer.

If the addressee denies that he received the letter and it was *not returned* to the writer, *the law presumes that the addressee received it,* providing the writer *proves* that he properly addressed the envelope, placed the required postage on the envelope, and deposited it in a post office or government mail box.

For example, in Adams v. Plaza Theatre, Inc., (43 S. E. [2d] 47, reported August, 1947), it was shown that one Adams purchased a theatre building from the Ghent Theatre Corporation, which had leased the theatre building to the Plaza Theatre, Inc., for a term of ten years beginning May 20, 1936, and ending May 19, 1946. The lease stated that unless written notice of an intention to terminate the lease is given by the lessor to the lessee, or by the lessee to the lessor, at least 90 days before May 19, 1946, the lease would renew itself from year to year.

The Plaza Theatre, Inc. held over after May 19, 1946, the expiration date of the lease, and refused to surrender possession to the owner, claiming that it never received any notice from Adams that the lease would be terminated.

Adams filed suit to compel the Plaza Theatre, Inc., to vacate the premises, claiming that more than six months before the expiration of the lease one Herman, his agent, had written a letter to Plaza Theatre stating "your lease on the Plaza theatre, Norfolk, Va., will not be renewed at its expiration." Rovert Levine, manager of the theatre, denied that this letter had ever been received.

Herman, the writer of the letter, testified unequivocally, that he typed the letter himself and mailed it in the Norfolk post office on September 1, 1945. He further testified that he placed his return address on the envelope and that the letter had never been returned.

The crucial point in the case was whether Robert Levine received the letter. If he did, then Adams was entitled to the possession of the premises. If he did not receive it, the Plaza theatre was not entitled to a renewal of the lease.

The lower court decided that Levine had not received the letter and, therefore, that the lease was automatically renewed. However, the higher court reversed the verdict, saying that the law presumes that the addressee of a properly posted and addressed letter received it.

Equipment Owner's Right To Remove His Property

MODERN HIGHER courts consistently hold that any theatre operator who unlawfully retains possession of another's property is liable in damages. A recent affirmation of this came recently in Toledo Pipe Organ Company v. Paradise Theatre Company (28 N. W. [2d] 224, reported September, 1947).

Here it was shown that in 1941 the Paradise Theatre Company purchased the real estate and building that contained a large pipe organ which had been installed by the seller of the building at a cost of $175,000. The seller sold the organ to the Toledo

Pipe Organ Company, which sent a crew of six men to the theatre to dismantle and remove it.

The manager of the theatre refused to let the workmen in to possess the organ. The Toledo Pipe Organ Company sued the theatre company for damages based on unlawful retention of the organ. The higher court ordered the theatre owner to permit the organ company to gain possession of the organ *and to pay heavy damages.*

False Equipment Claims Fraud Despite Contract

WHAT STATEMENTS made by a seller of equipment constitute legal fraud? A recent answer is found in American Company v. Lamb Laundry (34 S. E. [2d] 190).

A purchaser signed a written contract to purchase certain equipment, and the contract contained a clause to the effect that it constituted the entire agreement between the parties and that all previous memorandums, either written or oral, "are hereby cancelled" and no representations, agreements, promises or warranties relating to the subject matter of this contract are valid.

The contract was signed by both the theatre operator and the manufacturer's salesman in the presence of a witness.

In subsequent litigation, however, the higher court held that this clause is rendered *void* and has *no* legal effect if the testimony shows that the seller, or his salesman, made fraudulent statements or promises relating to the quality or efficiency of the equipment.

Lease Interpretation Seeks Equal Protection

THE COURTS generally interpret theatre lease contracts to give security to *both* the lessor and lessee. For example, in California Building Company of San Diego v. Halle, (181 Pac. [2d] 404), it was shown that two persons, White and Brown, owned adjoining lots. They signed a contract to construct one theatre covering both the lots. The contract stated only one theatre could be operated on the two lots, and that the main entrance to the theatre should be maintained on White's building site.

In subsequent litigation the higher court held Brown could not partition off an unused area located entirely on his lot and convert it into another motion picture theatre. This court said:

"If plaintiff's construction of the lease should prevail, a financial failure of one or the other or both of the picture theatres might cause the annual rental of $15,000 per year to become insecure."

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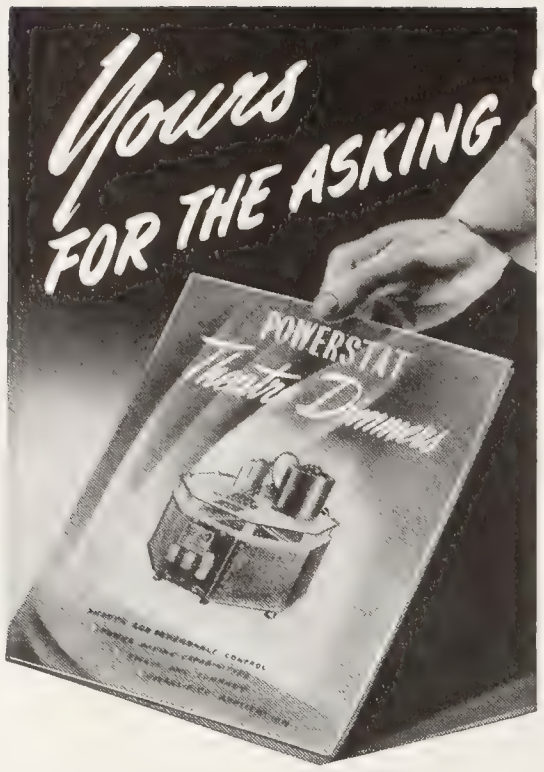
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Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by
BEN SCHLANGER
Theatre Architect & Consultant

THEATRES FOR FILMS AND FOR TELEVISION

MOST OF THE existing motion picture theatres are not suited physically, in my opinion, to television unless further developments change the technique of large-screen projection substantially from what it is now. This is my reaction to the more recently published material, and the papers and demonstrations at the October meeting of the Society of Motion Picture Engineers, indicating the progress thus far made in theatre-scale television.

Today, because of the relatively small amount of light produced, it is necessary to use screens which project the light back to the audience in a very narrow angle. This would leave side seats in most theatres in an area where the television image would appear much too dark.

Television projection distances, furthermore are still limited to about 40 feet. This makes it very difficult to find a location for the television projector that would not seriously interfere with existing seating arrangements. It seems to me that the audience would not be concerned with the method by which the screen entertainment was brought to them. They are more interested in the end result, and they would be highly critical of an image so inferior in definition as the theatrical television picture is now to the standard motion picture image.

While this could seem to confine theatre television, for the time being, to special news and sports events, it may be that theatres especially designed for the limitations of the present art of theatre television, may offer an independent medium of entertainment. One may reasonably question the likelihood of that, however, in view of the cost of such theatres and their equipment in relation to the limitations of the performance.

Of all of the proposals made for possible locations of the television projectors in existing or proposed motion picture theatres, the only one that does not interfere importantly with other functions is the face of a balcony. In existing theatres, the control equipment would have to be in the regular projection room, with only the projector in the balcony parapet position. It may be possible in new theatres to develop enough space at the front and immediately under the front of the balcony to locate the control equipment as well as the actual projector there.

•

SIGNS OF APPROVAL FOR STAGGER-SEATING

There is good reason to believe that we may expect the establishment of some important standards of motion picture theatre design as a result of this latest SMPE convention. Papers presented, and floor discussions on them, indicated that staggered seating and second-row clearances in calculating sightlines may very well be the subjects of the first standards to be adopted. Opinion appeared quite general that it is not practical to try to gain unobstructed vision of the picture over the head of a person seated immeditely in front of the spectator because of the extreme floor pitches which this requires; therefore, the arrangement of seating so that all patrons (not merely those in side banks) can see the picture *between* heads immediately in front is getting consideration that may one day make it standard practice in motion picture theatre design. Sightline clearances would be created over the heads of persons seated *two or more* rows in front.

•

NEED SEEN FOR ADVICE ON LOCAL CODES

The need for a standard building code that would apply in all sections of the country also was voiced by many at the convention. Although it scarcely would be feasible for an organization like the SMPE to attempt to write a complete recommended code, I believe that a set of recommendations governing *seating arrangements* and *exits* might be well received by the various code authorities.

Many buildings codes have restrictions which make it difficult if not impossible to attain the most efficient seating arrangement for motion picture viewing. If the authorities enjoyed the specialized knowledge available to motion picture engineers and thus understood thoroughly what conditions are important to the viewing of motion pictures, they might very well do

a better job of providing for such conditions without sacrificing safety.

For example, the number of seats from one aisle to another should be controlled *by the row spacing,* instead of being the same regardless of the back-to-back distance between chairs. "Continental" seating, with aisles at the side walls only, has already been approved by the National Board of Fire Underwriters and the Canadian Government. This type of seating should be given consideration by other code authorities, and recommendations of such sponsorship as that of the SMPE would carry the necessary weight to achieve that, it seems to me.

•

OPTICAL INVASIONS

Another factor in auditorium design that was given constructive attention at the convention was distracting ornamentation on the walls and ceiling. Dr. Walter Cutter of New York University, in discussing psychological aspects of the theatre, urged its elimination. Architects, at the convention, even some who in the past have displayed great talent in the decorative details of the auditorium, seemed to agree on the need for a neutral auditorium atmosphere. Papers and the discussion on auditorium lighting also deplored light sources or isolated illuminated areas where they invaded vision of the screen.

•

When metal-covered wood doors, known as kalamein construction, are used for exterior exits, they should not be of the panelled type. The mouldings used to frame the panels cannot be sufficiently watertight and they will, therefore, corrode. A flush type (no panels) metal covering on the exterior, of at least a 14 gauge, is advisable. Where constant maintenance with a regular painting crew is not feasible, it may prove profitable to face these doors with non-corrosive metal, of aluminum or stainless steel.

•

VIEWING DISTANCE IS DISPLAY SIZE FACTOR

THE SIZE of a display frame should be determined by the distance at which the frame is most likely to be viewed. Frames placed to attract attention from a distance should be relatively large and have display material large enough for distant viewing; small display frames should be used if the viewing distance is short.

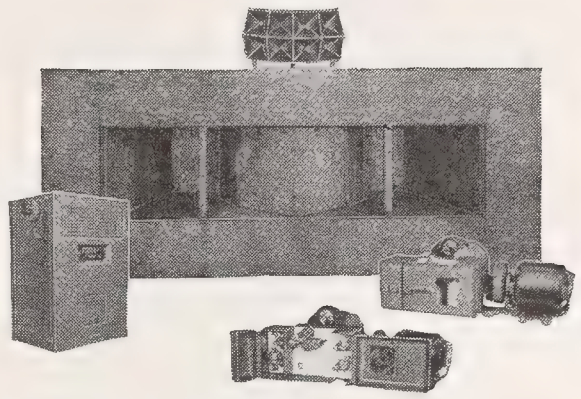
Small display frames can prove very attractive, and you may be drawn to them more easily because there is not too much to look at one time. Size is effective in display only when the viewing conditions are consistent with the size. Deeper frames are now being more widely used to permit three-dimensional displays.

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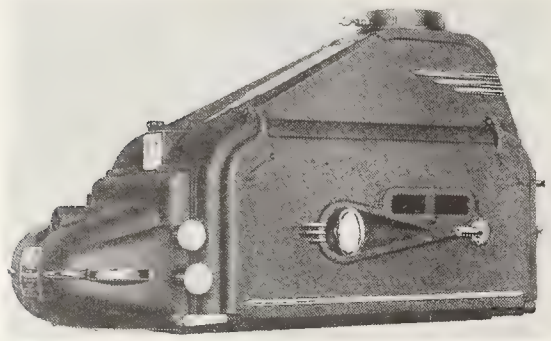
About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Drive-In Growth Brings New Straight H. I. Lamp

THE GROWING number of drive-in theatres, with their need for relatively high levels of projection light, has led to development by the J. E. McAuley Manufacturing Company, Chicago, of a new straight high-intensity lamp, representing comprehensive redesigning of the company's Peerless Hy-Candescent lamp originally designed for large indoor theatres. Principal features of the lamp, as described in a paper by Charles A. Hahn, operating head of the company, for presentation at the convention of the Society of Motion Picture Engineers in New York last month.

The new design has been directed to an important degree toward the problem of internal lamphouse temperature, which is aggravated by today's tendency toward increased arc amperage. The housing is now



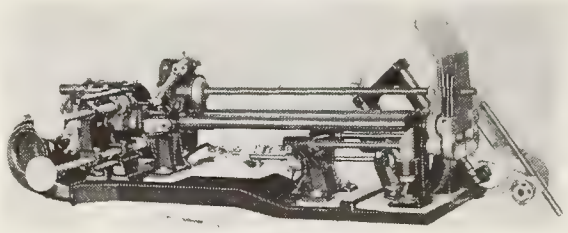
Exterior view of new Peerless Hy-Candescent lamp.

49 inches long, 29 inches high, and 22 inches wide, providing about 9 cubic feet. Inside, directly over the arc, is a conical metal canopy built-in separately from the housing and connected to an 8-inch chimney. Vents are also provided in the chimney casting base to exhaust heat from the upper lamphouse into the projection room.

Besides means for air intake at various points, a blower is connected to the arc feed motor, delivering over 60 cfm over the base of the arc burner mechanism.

The lamphouse, formed of heavy sheet metal, has side doors 1½ inches thick, double-walled and equipped with a sliding steel heat baffle plate, opposite the arc. These plates, which are removable, have three thicknesses of metal with insulating air spaces between.

The condenser lens holder is physically related to the light cone casting so as to be adjustable independently of the position of the main housing. The condenser support cradle is mounted to slide on the cone casting with means for focusing the lens to the arc crater. The rear dowser, which is also supported by the cradle casting, can be moved according to condenser lens focusing. This dowser swings upward and to one side



The Peerless Hy-Candescent burner mechanism.

when open so as to be entirely out of the path of the arc tail flames.

The lens mounting represents a fundamental change from previous design in that the mount casting has machined prongs into which the rear lens fits, the prongs forming the only contact. A spun sheet metal separator ring provides accurate spacing of the condensers. The entire lens and spacer assembly is held in alignment by a threaded ring at the front of the holder. This design provides for use of the full aperture of both condensing lenses.

The arc burning mechanism is completely removable. For a wide range of carbon feed speeds, over-riding clutches are provided, allowing use of a constant speed motor, eliminating a controlling rheostat in the motor circuit and rotating the positive carbon at a constant speed of 18 rpm regardless of the rate of feed.

The lineal feed of the positive carbon is variable up to 35 inches an hour, that of the negative up to 8 inches per hour. The burner accommodates a 22-inch positive without resetting, 4¾ inches of the negative can be fed at one setting to last through the burning of an entire positive. For manual control of carbons or arc adjustment handles extend from the right side of the feed mechanism. The burner may be moved vertically or laterally as a unit to place the positive crater in the optical axis of the projector mechanism.

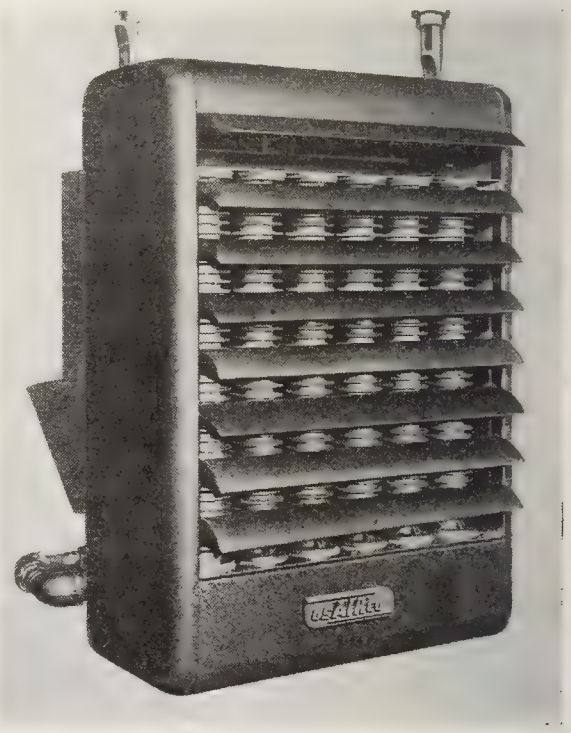
To remove the negative carbon carriage out of area of intense heat, it is located well to the rear and left of the arc, allowing sturdier construction with lubrication by regular oil that otherwise would carbonize. Because the negative is carried at an angle of 55° from the positive axis, the crater can be located closer than otherwise practicable to the rear condenser. A rack and pinion on the negative feed carriage provides for immediate manual striking of the arc and lowering of the carbon arm for inserting a new carbon.

The condenser lens system has a speed of f/2 and the rear lens is available in either fused quartz or Pyrex glass. The front lens is of Corex glass.

Gas-Fired Unit Heater Of High Output Design

A NEW gas-fired unit heater of high heat production has been developed by the United States Air-Conditioning Corporation, Minneapolis, manufacturers of "Kooler-Aire" cooling equipment and related products. The heat is being manufactured by the Great National Air-Conditioning Corporation, Dallas, Tex., under exclusive manufacturing license.

Designed for commercial and industrial application in new or old structures, the



heater, designated as Model CS-95, has cast iron ribbon type burners engineered for quiet operation and prevention of flashbacks. They are easily removed for clean-

ing. Cast iron heat exchangers have internal as well as external fins and are guaranteed for five years against burning out. Other features are kidney-shaped 16-inch diameter aluminum fans with blades especially designed for quiet operation; streamlined, built-in draft hood; and completely automatic controls. This equipment has been approved by the American Gas Association.

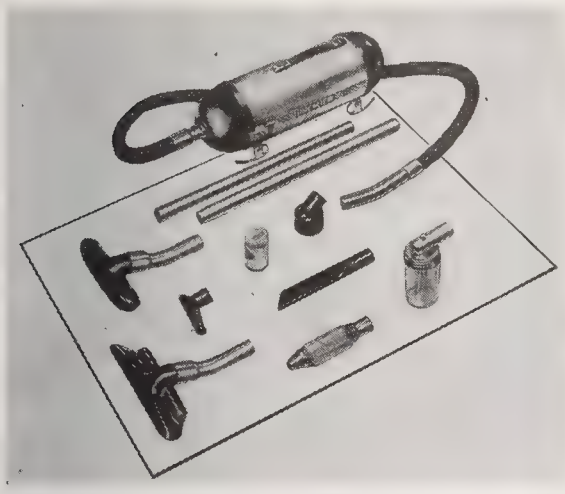
Two-Unit Lightweight Vacuum Combination

TWO NEW MODELS of vacuum cleaning equipment, one designed specifically for carpeting, the other for above-the-floor cleaning, and both light in weight, have been brought out by the Premier Vacuum Cleaner Division of the General Electric Company, Cleveland. The upright type is equipped with motor-driven brush to give fullest efficiency in carpet work, while the tank model has an 8-foot hose with two lightweight chromium steel extension tubes with which to reach remote places. They have been developed to make combination equipment for all kinds of vacuum cleaning with a high degree of portability.



Premier upright model.

In the motor used with both models, as compared with that previously employed, rigidity of the armature shaft has been almost doubled as a precaution against bending, and a self-sealed bearing is nearly twice the size of the former one. Suction blades have also been redesigned for greater durability, while a patented feature has been added to increase the life of the commutator and brushes.


Premier tank model and attachments.

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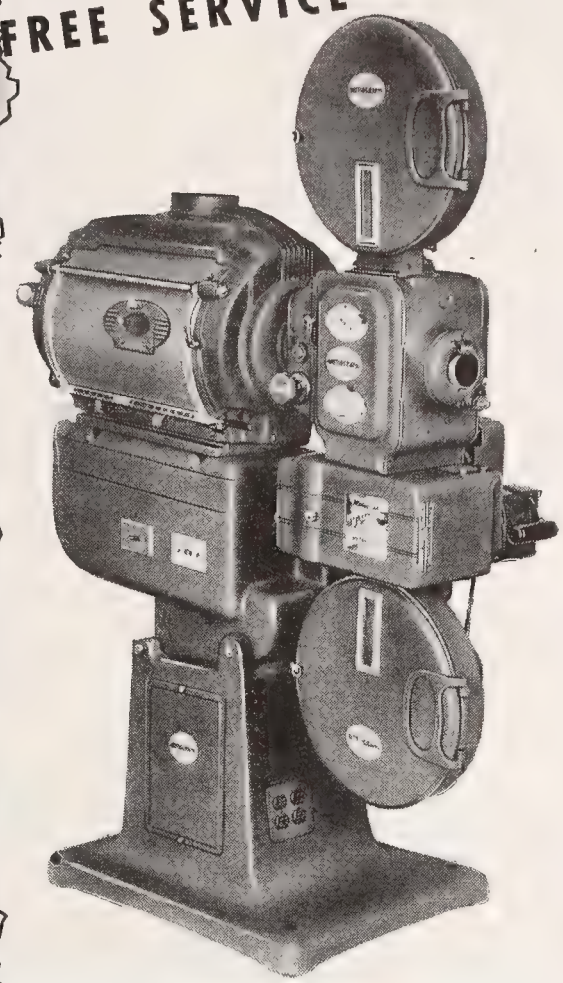
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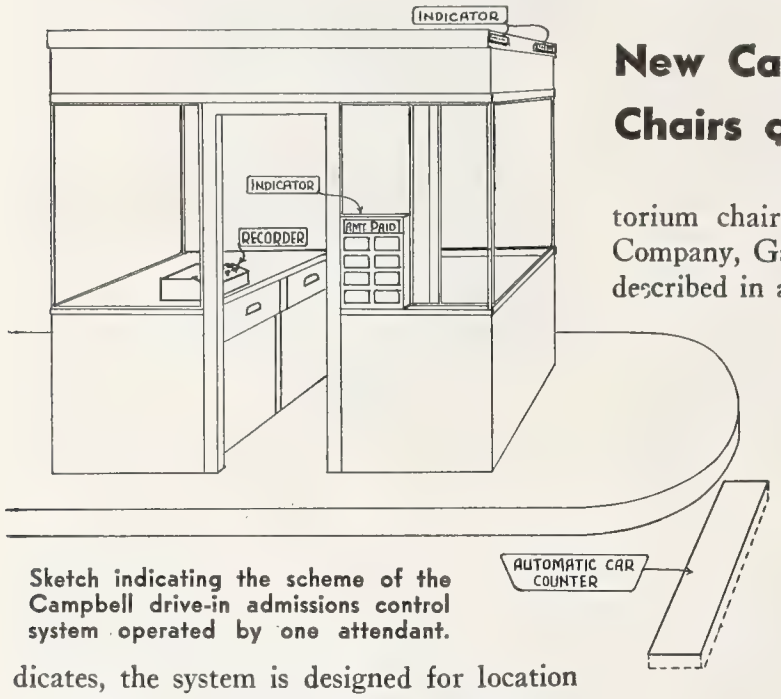
PRO-TEX REEL BAND CO., 200 Film Bldg., Cleveland, O.

Your patrons appreciate the best—
Insist upon
Superlite Lenses!
PROJECTION OPTICS CO. INC.
326 LYELL AVE., ROCHESTER, N.Y. U.S.A.

suction. The tank model comes with a rug nozzle, crevice tool, round brush, swivel brush, upholstery nozzle, deodorizer and liquid sprayer. This cleaner may also be reversed in action to blow dirt out of crevices and inaccessible places, or to clean a wall with a blast of air.

Drive-In Ticket Control Allowing One Attendant

AN ADMISSIONS control system for drive-in theatres that provides printed records and combines cashier and car attendant functions in one person, has been marketed by the Campbell Recorder Company, New York, manufacturers of highway toll and traffic checking equipment. As the accompanying drawing indicates, the system is designed for location of a ticket booth alongside a single entrance lane, or between two lanes. Following is how it works:



Sketch indicating the scheme of the Campbell drive-in admissions control system operated by one attendant.

Each lane has one attendant stationed at a doorway on the side of the box-office. As the car is driven up to this doorway, the attendant determines the admission charge, collects the money and registers it by pressing the appropriate button or buttons on the register. The pressing of the register buttons causes the automatic illumination of an indicator so located as to be clearly visible to the patrons. This visible, lighted panel receipt eliminates the need for tickets. The patron then drives on, with no additional stop to have tickets collected by a "doorman."

As each car moves forward after payment of admission, the wheels pass over a rubber pad set in the pavement. This pad actuates an electric relay, which causes an electro-magnetic counter to register. The automatic count of automobiles entering the theatre is thus set up on the audit tape record along with the record of box-office transactions.

At the same time that the indicator is illuminated to show to the patron the amount paid, a lighted indicator facing the theatre side of the box-office, shows the number of persons in the car. For theatres with separate rates for adults and children, this indicator shows the separate figures for each, in different colors. The indicator is visible for a considerable distance and enables the manager or a spotter to check each transaction.

Printing counters inside the register case accumulate the totals of the admissions registered. Prints are made on a paper tape hourly, or at more frequent intervals when desired. Each print shows on one line the accumulated number of admissions for each of the separate rates, the number of cars as determined by the transactions, and also the number of cars as recorded by the automatic counter in the pavement. A safety lock on the register case prevents tampering with counters or with audit tape.

New Catalogs on Chairs and Dimmers

THE NEW LINE of auditorium chairs of the Heywood-Wakefield Company, Gardner, Mass., is pictured and described in an eight-page brochure printed in eleven colors and issued in a handsome suede cover. The line, originally announced last summer, consists in two general types, one of popular classification called the Encore group, the other of deluxe type, with special posture response characteristics, named the Airflo. Several design models of each group are pictured in full color.

The Superior Electric Company, Bristol, Conn., has issued a four-page bulletin (No. 347) devoted to theatre dimmers. Five types of the company's Powerstat equipment are shown, each adapted to certain conditions of control, capacity and mounting met with in theatres of different sizes and lighting installations, and each is described and pictured. Also given is a table of dimmer ratings for selection of type and characteristics according to requirements.

Keeping Lenses Clean Made Easier by Container

A CONTAINER for the shipment of all of its line of Snaplite projection lenses designed to be kept for storing them between performances, has been adopted by the Kollmorgen Optical Company, Brooklyn, N. Y. A velour-lined trough is provided for each of the two lenses, with or without its shade tube. Recesses are provided for clamping rings when these are shipped with the order. The container is covered with leather-like coated fabric that is oil- and moisture-proof.

The company points out that the container can be bolted or screwed to the projection room wall, two reinforcing eyes having been provided for this purpose. It is recommended that the lenses be removed from the projectors after the last performance of the day, then be cleaned and placed in this dust-proof box until the first show next day. The lenses are held firmly in place in the troughs either with or without the clamping rings; however, recesses are provided for them so spaced that the rings may be located anywhere along the barrel or shade tube. Additionally, the container has a lower compartment for storing a camel's hair brush, lens cleaner and tissues.



•

Theatre installations of DeVry projectors and sound systems have been made recently in drive-in theatres at Toronto and Bradenton, Fla., and in the following regular theatres:

Roxy, Concord, N. C.; Cankton, Sunset, La.; New Era, Harvey, Ill.; Illiopolis, Illiopolis, Ill.; Crisp, Gainesville, Mo.; and Donk's Hudgins, Va.

DIRECTS CHAIR SALES



H. V. Williams, who has been named sales manager of the public seating division of the Kroehler Manufacturing Company, with headquarters in Chicago. Mr. Williams, who for ten years was Western sales representative, stationed in Los Angeles, thus succeeds the late B. B. Buchanan, who directed the sale of the Kroehler push-back auditorium chair since its introduction. Succeeding Mr. Williams in Los Angeles is Herbert Jack. H. W. Peterson continues as Midwest representative with offices in Chicago.

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Simplex HIGH

PROJECTION

ARC LAMPS

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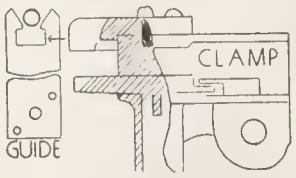
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"THERE'S A BRANCH NEAR YOU"

MATTHEWS CARBON SAVER



SAVE 25%

of carbons with this improvement on the clamp and guide.

Eliminates any possibility of wasting carbons.

The operator does not have to handle tools, stubs, or a hot removable carbon saver; hence, the carbon saver rather than the operator saves the carbon.

FREE 10-DAY TRIAL!

If it does not save you more carbons you may return it and money will be refunded.

Used by many theatres and theatre circuits.

For use in Peerless lamps—$4.00; in Ashcraft lamps—$5.00; plus replaced clamp and guide in good condition.

When ordering, specify whether for 7 or 8 mm carbon and kind of lamp.

Order one today from your Theatre Supply Dealer

B. MATTHEWS

4111 N. BERNARD CHICAGO, ILL.

The IN A CAR SPEAKER

For Drive-In-Theatres



With the

"LIGHT THAT SELLS"

(Extra Profits)

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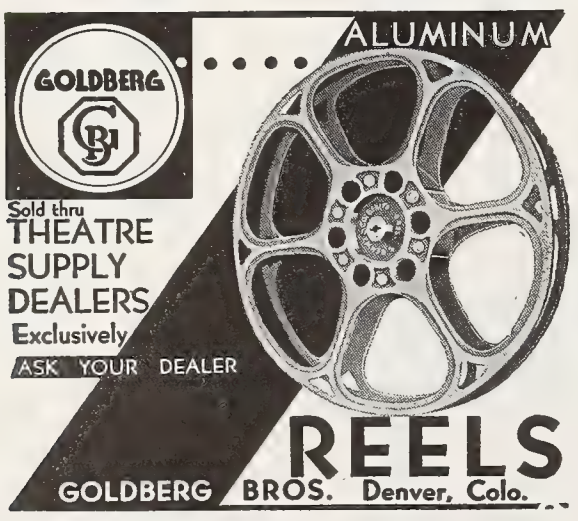
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Order Now for Early Delivery



The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS



"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —TERRY RAMSAYE

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; business manager, Local 365, IATSE & MPMO

An Excursion into the Puzzling Land of the Drive-In

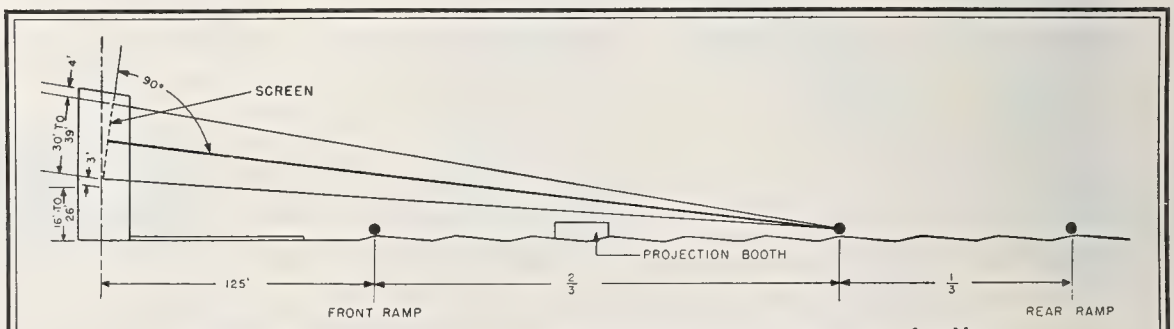
WE WHOSE experience in projection has been confined to regular enclosed theatres—and that means nearly all of us in this business—and especially those of us who are interested in presenting a picture of good definition, bringing out as much as possible of the pictorial quality available from the film—and that *should* be all of us—are likely to get quite a jolt and be considerably mystified by what goes on in many of these drive-in theatres, even by what is recommended in various pieces of commercial literature on this type of theatre.

I have never had anything to do with the projection setups of drive-in theatres and have not paid any attention to them, assuming that inasmuch as they used standard equipment, the results sought were similar to those we were after in at least fairly well operated regular theatres, and that to get such results required, fundamentally, regular theatre methods, except in the setup for sound. It is astounding, however, to find that for picture sizes of around 50 feet, sometimes more, light sources and optical systems are used which are considered barely adequate for pictures half that size.

A drive-in theatre near my field of operations has a 42-foot picture with straight high-intensity lamps powered by a motor-generator set and pulling about 130 amperes. Image definition seemed to be all right but with nothing to spare, yet I find that this picture size is about the smallest recommended for ten ramps, which means around 600 cars according to the literature I have since obtained.

But straight high-intensity, I am told, is not the usual thing for drive-in theatres of this size, which is average. A new one on which I have obtained a report uses a condenser lamp at 170 amperes, but it is built for around a thousand cars. Furthermore, I am told that reflector lamps of the so-called simplified high-intensity type using suprex carbons are used at drive-ins of as much as 750-car capacity, and I note that they are actually recommended for capacities up to 600.

Now the new drive-in of nearly a thousand cars just referred to has a picture size



Drive-in theatre screen arrangement as given in RCA instruction booklet.

What to Do in Case of Film Fire

Burning nitrate film is dangerous. It can kill—it has killed. The slower it burns, the more dangerous it is. Burning nitrate film produces nitrous gases which, when breathed into the lungs, combine with the water of the body to form nitric acid, which burns the lining of the lungs, causing injury likely to endure for years if it does not soon result in death. When film is ignited in a theatre projection room, only one proper course of action remains for the projectionist.

GET OUT — INSTANTLY!

[Originally published in Better Theatres of Feb., 1945]

of approximately 60x40 feet. With straight high-intensity at 170 amperes and an f/2 coated six-element lens, they would be getting less than 5 foot-lamberts at the center of the screen, and 5 foot-lamberts is only half of the *minimum average* (across the-screen) illumination recommended for a regular theatre! Those of us not versed in the ways of drive-in operation would figure that they had reached their limit with a screen width of 35 feet.

Nevertheless, upon giving such figures in a discussion with an engineer who has installed a lot of drive-in equipment, I was told that lamps using suprex carbons produce adequate definition at 70 amperes. In fact, in a test he made at one drive-in, an old type straight high-intensity lamp was placed alongside a late model simplified H. I. lamp, the former burning 125 amperes, the suprex arc 60 amperes. Well, believe it or not, the foot-candle reading, according to this report, was in favor of the suprex trim.

The drive-in projection setup does not have to contend with perforated screens, of course. Drive-in screens are painted, and pretty glossy too, so that they are on the specular side. This seems logical in view of the fact that the first ramp—that is, the first row of "seating"— is usually well over 100 feet from the screen, with the rest of the audience angled out from there to a distance of 500 feet or more. But use of a solid specular screen hardly indicates theoretically, that you could double the picture size with the same light source.

It must be that drive-in projection is not to be measured by the standards we apply to regular motion picture presentation. If so, this is an interesting fact, in consideration of all the effort which has gone into the improvement of the screen image all these years. Which brings up another point —the size of the picture relative to vision.

In recent years the picture of regular



1 Bad sound breeds audience indignation—results in refund demands or stay-aways.



2 May even close your theatre at the peak of a smash-hit run.



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It will not be rundown, worn out, when you buy RCA Service. An RCA Service Contract provides regular check-ups by a skilled, well-equipped technician to make sure equipment meets top standards of performance. You get fast service on replacement parts . . . prompt help in an emergency. For but a few admissions per day, you *prevent* trouble . . . *prevent* expensive repairs. Join the thousands who find RCA Service their best box-office protection.

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Precision ALL METAL REFLECTORS
PRECISION HS REFLECTOR
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theatres has been getting bigger, and it is frequently said by those who have been studying the matter in relation to both auditorium design and projection improvement, that the distance from the screen to the last row of spectators should not be more than around five and half times the width of the image. Well, according to the material in front of me, which is certainly based on approved practices in the drive-in field, the last ramp for only average capacity (around 600 cars) is more than 500 feet from the screen, and average capacity calls for a picture size of around 40x30 feet. That makes the distance from screen to last row more than twelve times the width of the picture. Incidentally, the average number of persons admitted per car being 2.25 (according to Park-In Theatres, Inc., of Camden, N. J., owners of a ramp patent), a drive-in theatre for 600 cars plays, on an average, to 1200 patrons, which is the capacity of some of our one-floor enclosed theatres, the last row of which would probably be well within 150 feet of the screen.

The spacing of ramps, in the Park-In system, which I understand is the one usually employed, is 38 feet. While 600 cars are regarded, it appears, as average capacity, the more recent drive-ins, I am old, are going to considerably larger capacities, with 750 very common, and quite a few around 1000. A 1000-car job requires fifteen ramps, placing the last row of spectators somewhere in the neighborhood of 650 feet from the screen. A screen width of 40 feet is recommended as minimum for ten ramps, with this size to be increased 5 feet for each additional ramp, giving you a minimum width of 65 feet for the screen, with a border of 3 or 4 feet. For a 1000-car theatre, therefore, a picture width of 60 feet or so is minimum, placing the last row something like eleven times the picture width from the screen.

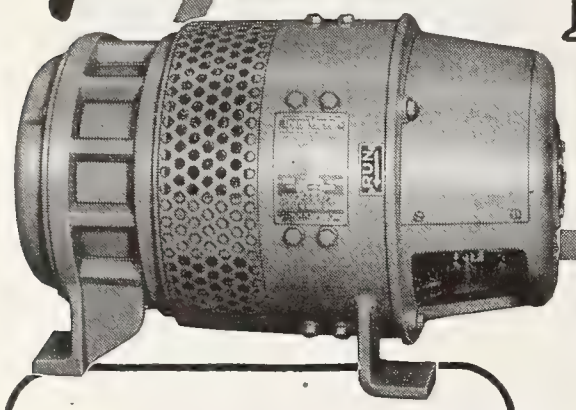
Now say you didn't want a "postage stamp" picture for patrons in the last few rows, and you upped your width to 70 feet. That would give you a picture of almost 3,700 square feet. With the most powerful motion picture projection light source and lens set up obtainable today, you'd get around 3 foot-lamberts of illumination at the screen, and the fact that the screen is solid and specular wouldn't bring you anywhere near the foot-candle reading that is considered way below minimum standard for regular theatres.

The most practical answer, of course, at least in the last analysis, is that which can be given only by the people who buy the tickets. Maybe they don't expect at a drive-in the quality of picture that they demand in a regular theatre. Or don't they demand it? However, the regular theatre business has come to think they do.

I don't know whether I am the only one who is curious about these contradictions. I hope not and would like to hear from others who are also interested, particularly from those who have experience in this field. Quite probably some managers or projectionists of drive-ins have taken meter readings so that they know what they are getting in actual reflected light as well as illumination at the screen. If so, I would certainly appreciate having them.

Which reminds me of one bit of comment made the other day by an engineer who had taken some readings at a certain drive-in.

Yes— we are gradually catching up on orders for the HERTNER TransVerteR



There's a TransVerteR for every projection room requirement

Transverter Type C.P. (90-100 volt) or M.A.—for high-intensity condenser (straight High intensity).

Transverter Universal Type (45-48 and 90-96 volt)—for Suprex Projectors. Spot Lamps, Dissolvers and all types of projection lamps.

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Transverter Type "LV" (33 volt)—for low-voltage, high-intensity projector (1 K.W. arc).

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We suggest that you get the facts NOW about Transverter equipment for your projection room.

With Transverter equipment you are sure of:

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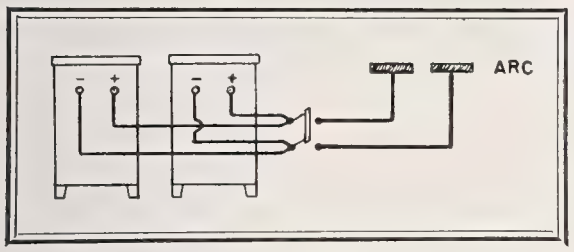
This department is available, without charge for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction — make and model of the varied items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.

He advised me—and this will slay you—that his meter didn't show any reading *at all!* "But the picture was okay," he added.

TEAMING UP RECTIFIERS

While we were giving this drive-in matter such attention, a letter came in from the Baldor Electric Company of St. Louis, on hooking up two rectifiers in parallel specifically for drive-ins. The method of doing so with two 60-ampere rectifiers to supply "as much as 120 amperes" to one arc is indicated in the accompanying diagram. The letter explains:

"Much attention was given to the drive-in type of theatre at the convention recently

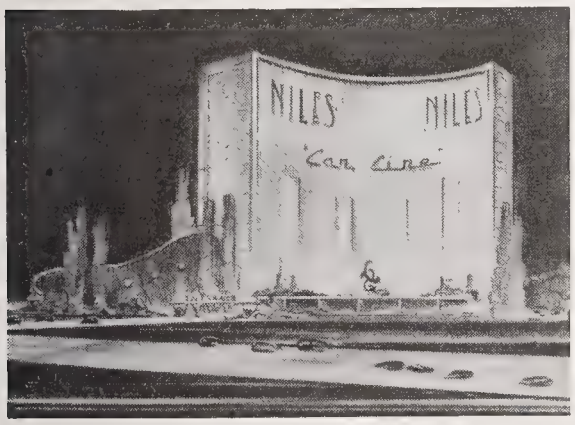


held in Washington, D. C. We learned at this convention that one of the big problems of drive-in theatres is to get a sufficient amount of light on its large screen with existing power source equipment. Nearly all rectifiers delivering the required 70 amperes or more to the arc of drive-in theatres must be connected to a three-phase line, whereas the drive-in theatre has only single-phase available.

"We have been able to solve this problem by connecting the output of two Baldor rectifiers, 60 amperes, in parallel to deliver as much as 210 amperes. We feel that our discovery will be interesting to your readers."

Yes, to my mind, this can be done readily—has previously been done, I think. And, of course, such a hook-up could be made for a regular theatre if there was some reason for it.

FOR A THOUSAND CARS



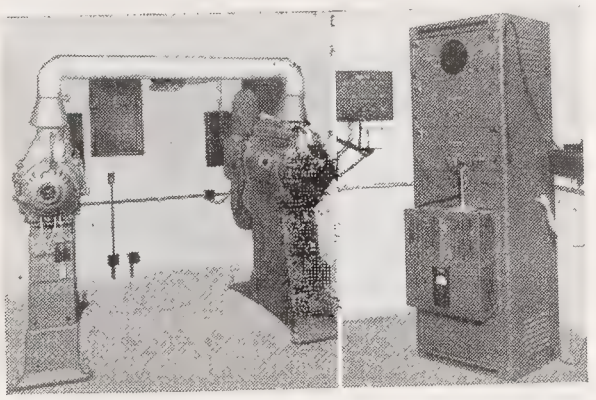
Sketch of design for the landscaped entrance area of a drive-in theatre to be erected in time for operation next spring on U. S. Highway 31 between South Bend, Ind., and Niles, Mich., by the Manta & Rose circuit. It will have ramp area accommodating approximately a thousand cars and will cover, according to Alex Manta, 21 acres. Designed by Rapp & Rappy, Chicago architects, the Niles drive-in will be the first enterprise of its kind for the Manta & Rose circuit.

FOR A NEW HIGH IN AUDIENCE SATISFACTION ...Buy DeVRY



PICTURED is Fort Wayne, Indiana's new model Drive-In Theater, owned and operated by Walter Frie. Car Capacity, 750; Screen Size, 31 x 42 ft.; Throw, 220 ft. Equipped with DeVRY "12000 Series" Theater Projectors, Amplifiers and individual In-Car Speakers.





BUILT TO PLEASE THE PROJECTIONIST. Pictured are DeVRY "12000 Series" Projectors and low distortion Amplifiers as installed in Fort Wayne's Drive-In Theater.

NEW DeVRY IN-CAR SPEAKERS are compact, lightweight, weather-proof—to withstand long and rugged year-in, year-out, all-season trouble-free service . . . Superb sound reproduction.

NEW "12000 Series" Projectors, Amplifiers Being Installed

Follow the lead of other Exhibitors, operating 250 to 6,000-seat theaters, up to 1,000-car capacity "drive-ins." Buy DeVRYS for new highs in audience satisfaction, closer approach to the Projectionist's goal of a "perfect show."

With sound head and picture mechanism in one complete unit. . . . With patented silent chain drive. . . . With war-proved rotary sound stabilizer and a host of other mechanical, optical and audio refinements, this equipment is now being installed in the world's finer theaters. Remember, too, with DeVRY Equipment everything you need to check, service or replace is easy to get to because of DeVRY's Unit Service Plan. See the "12000 Series" at the Authorized DeVRY Theater Dealer or actual installation, nearest you. DeVRY Corporation, 1111 Armitage Avenue, Chicago 14, Illinois.

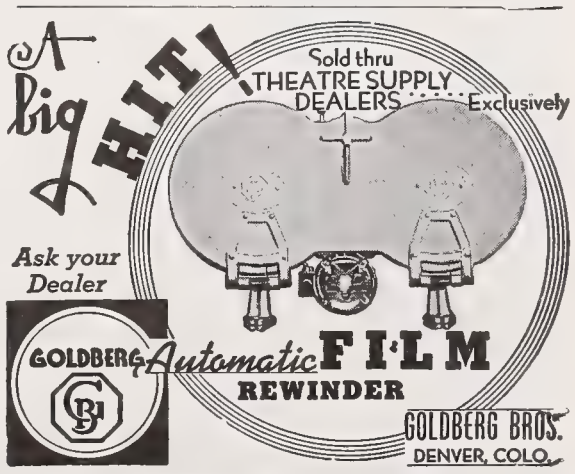
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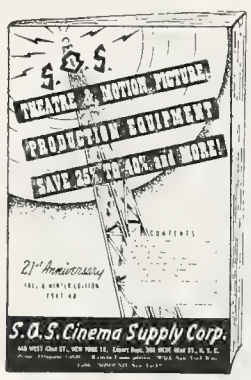
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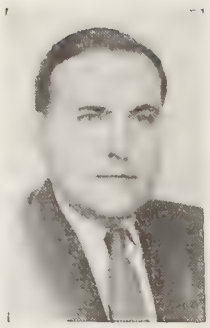
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in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Negligence in Maintenance Invites Expense and Hazards

ONE OF THE best ways I know of to waste money in theatre operation is to fail to notice defects in equipment and building *before they get started,* and to fail to rectify them immediately if they *do* get started. Letting a bad condition go for the time being merely postpones an expenditure, and usually a larger one than that which prompt action would require.

We recall a theatre in which the carpeting at the front of the left side aisle was constantly wet and soggy. After a while it became so mildewed that the only remedy was to take it entirely off the floor. At first the porter was accused of using too much water in washing down the floor under the chairs. His comeback was that what little water he did use he mopped up quickly before it had a chance to run down and under the carpeting. Furthermore, the porter noticed that after each rain storm, this particular carpeting seemed to get wetter. He said he had been puzzled about how it came through!

He was told that the exit door must have been opened during the storm and while he was cleaning, that only in this way the water could have seeped into the theatre. Also, he was warned to make sure that the exit doors were closed during a rain storm, if this was done there would be no more water seepage, as the doors fitted tightly all around. He followed instructions. However, the carpeting continued to get wet.

While the fabric was being dried and cleaned, preparatory to a report as to whether it could be used again, the floor in the aisle was bare. *Only then did they find out how the water got into the theatre.*

Safeguards for Marquee Roofs

IF your marquee roof is of tin, be sure your roofer follows the most protective practices in repairing or installing it. Here are the main points to check him up on.

It is a good idea to lay one or more layers of felt on waterproof paper under the tin to serve as a cushion and also to help deaden the noise caused by rain or hail striking the tin. And bear in mind that the durability of tin roofing, and especially of tin gutters, valleys and flashings, is greatly increased by painting the tin on the back before it is laid on the roof. Only a good grade of rust-resistant paint should be applied, and graphite and tar paints specifically should be avoided.

The tin sheets used in the roofing should be 14 by 20 inches, whenever possible, and weigh about 62 pounds per 100 square feet. Heavier sheets should not be used as the seams have a tendency to contract and expand more than when the sheets are lighter. The lighter sheets are also ideal for use in down spouts, valleys and gutters and flashings as they are less liable to accidental denting in the installation. Thickness of tin sheets does not add to their durability; this depends entirely upon the tin coating.

All seams should be made with great care. Standing-seams are used only when the roof incline is quite steep; these seams usually are not soldered, but simply locked together with the cleats folded in about one foot apart.

The use of acid in soldering the seams of a tin roof should be avoided as acid coming in contact with the bare iron on the cut edges and corners, where the sheets are folded and seamed together, leads to rapid rusting.

If these sheets are installed unpainted, one coat of roofing paint should be applied promptly over the exposed surface, then a second coat should follow in about two weeks.

After a rain streaks of water were plainly outlined on the bare floor. By following these streaks it was noticed that they came from underneath the exit door. And there they discovered that the outside offset of the door saddle was filled-in with dirt and mud.

As this saddle was not very high above the level of the concrete in the exit areaway, the rain water would back up, due to some blockage in this areaway, and then find an easy path over the saddle into the theatre.

A HAZARDOUS RAILING

One time in another theatre, a patron sitting underneath the balcony rail was struck with falling pieces of wood. Luckily, this patron was not injured, but he was plenty sore. The cause? Well, the pipe rail fastened to top of the front ledge of the balcony had been pushed over the side by a patron going to his seat. On investigation it was found that the screws in the plates holding the rail in place were backed off nearly to the end. Fortunately, only two plates of this rail were loosened; when the balcony patron touched that portion, it easily worked loose and swayed over the side, but it held together, with only the screws and splinters of wood falling free. But suppose the railing had fallen completely over the side, or if the patron had lost his balance and fallen over the edge!

UNCHECKED SEATING PAINT

Casual, routine inspection can't be relied upon to turn up all faulty conditions. Some situations call for special examination—*anticipation* of trouble. There was the time that the arm rests of auditorium seating were refinished. Everything went all right until one rainy night several patrons reported paint stains on their coats. The manager checked the chairs they had been sitting in and rubbed his hand over the arm rests to see if the paint was still wet. The hand came off free of any paint. His thought then was that these patrons had got the stains outside somewhere and just wanted the theatre to pay for their removal. He was in no position to state so definitely, however, and the easiest way out was to stand the expense of cleaning.

The next day, before show hours, these particular chairs were checked again, thoroughly, and when no paint came off the top and sides of the arm rests, the under sides were looked into. By holding a wet cloth to the under side for a while, paint stains were obtained. What had happed was that when the arm rests were painted, the top and sides had the paint applied evenly and smoothly and as a result it dried quickly and completely. However, on the undersides especially at the corners, the excess paint would run down from the top and sides and stick in lumps all around. These lumps of paint dried on the outside surface, but when pressed they burst, allowing the wet paint from the inside to run out.

Such things occur somewhere pretty frequently in the theatre business, and they add up to a tidy total of unnecessary expense and hazards. Compared with, say, ten or fifteen years ago, average maintenance standards among our theatres is on a high level. But you still find negligence, sometimes as the very result of efforts to keep down expense, often enough simply because there isn't real understanding of what some small defect can grow into.

Heating Plant Precautions

THIS DEPARTMENT dealt with heating plant inspection and conditioning at length and in detail a little over a year ago (September 1946), and heating equipment was the subject of the "Inspection Reminder-Guide" of BETTER THEATRES a few issues back (August 23rd). Some points, however, bear seasonal precautions—notably the boiler and the grates.

The start of inspection, for the purpose of ascertaining what repairs have to be made before putting the plant into regular operation, should be at the boiler. All rust and scale must come off before examination for cracks in the sections. Such cracks should not be repaired; instead, a cracked section should be replaced. Repairing will be only a temporary makeshift, and a cracked boiler during operation can be a serious hazard.

Any piping section found defective should also be replaced. If there are joints which are not holding firmly, they should be refastened with Parker screws—or, if they are not too bad, they should be sealed tight with an asbestos covering or with black boiler cement.

Never fail to make sure that residue in the up-take flue from the boiler to the smoke pipe is removed and that all the joints are tight and likely to stay that way throughout the heating season.

Any routine inspection will naturally include the grates as one of the important items; the trouble is, they too often get checking that doesn't reveal the less obvious faults. Use the shaker and watch *closely* how they open and close. And don't fool around with grates that are in merely pretty good condition. If they can't be

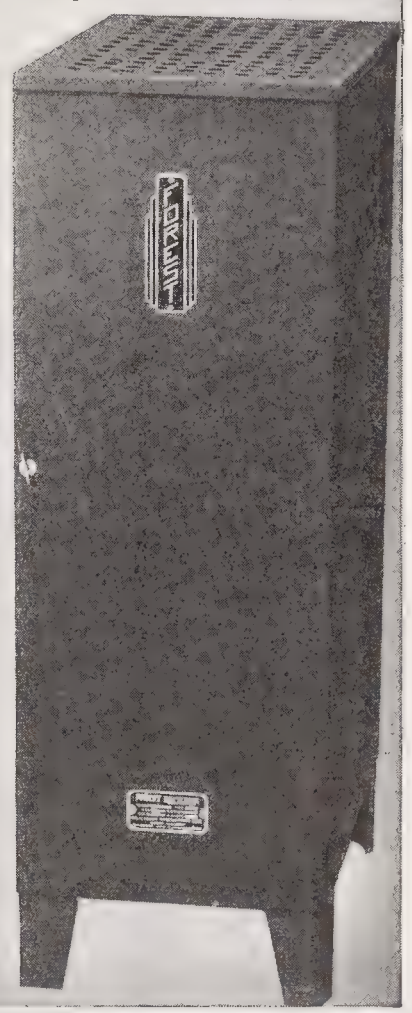
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→ SEE PAGE 6 FOR FOREST ELECTRIC PROJECTION LAMP

made right, then they should be replaced with new ones.

Grate troubles are often unnecessary ones. These arise principally because the fire bed is kept too close to them, or because a poker has been used too roughly in loosening up the clinker bed. The use of improper fuel will, in some cases, tend to warp grates by the end of the heating season, so be sure you are using the type of fuel best suited to your particular boiler.

If a vacuum pump is used at your boiler, remember that the packing in the glands should be replaced every other season.

If you are using oil, be sure that your fire box is in A-1 condition. A cracked or improperly shaped fire-box will cause more heat loss with oil than with coal. A fire box with oil must be free of air leaks and be of shape, size and surface to hold and *reflect* the heat of the flame back upon the atomized oil so as to cause rapid vaporization and instantaneous combustion.

Now a few words about a hot blast system of heating. The coils, regardless of type, must be clean of all caked dirt. A layer of dirt on the heating fins will act as a definite insulation that will not allow the proper heat transfer from the coils to the moving air from the fan. This, incidentally, is also true of unit heaters. To clean these fins, use only a *soft* hair brush.

Lack of filters, or of really effective ones, is one of the commonest instances of neglect in heating and ventilating systems. Good air filters, kept clean, help the proper flow of the air in the heating system and reduce depositing of dirt on coils. If these filters are of throw-away type, discard them as often as necessary to have filters that really do a job. Filters of metal, glass, etc., should be taken off the frame at intervals advised by the air conditions of your locality, be thoroughly scrubbed with soap and hot water, and then be covered with No. 10 lubricating oil before reinstallation.

The dampers of a hot blast forced air heating system should be checked occasionally for freedom of movement. They can get stuck fast by some foreign material wedged in the working parts. Then again, it may be found that the operating arms, chains, etc., have worked themselves loose.



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BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD . . . George Schutz, Editor. Ray Gallo, Advertising Manager. Advertising Representatives: J. Urben Farley, 120 South LaSalle Street, Chicago: E. B. Crush, 1289 East Boulevard, Cleveland 8.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
COMPANY CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Gentleman's Agreement

20th Century-Fox—A Blow at Prejudice

Here is Hollywood at its courageous best, entering bravely into the area of religious intolerance and emerging from it with a motion picture of which the entire industry may be proud. "Gentleman's Agreement" is about anti-Semitism and stays with its theme unflinchingly from start to finish.

Based on Laura Z. Hobson's best seller, actually Darryl F. Zanuck's production is considerably better than the book, which it follows closely. This is a story about a magazine writer assigned a series on anti-Semitism by the publisher of a great American weekly magazine. Gregory Peck is the writer who finally determines to pose as a Jew in order to get inside his subject. Only his publisher, Albert Dekker; Anne Revere, his mother; Dean Stockwell, his young son, and Dorothy McGuire, his fiancee, share the secret, until Miss McGuire lets her sister and the latter's husband in on it.

Peck runs head on into a great deal. He is turned down by colleges with a Jewish quota, unearths prejudice in his own office, feels the anguish of an attack on his own child by the neighborhood children, is faced with suspicions of bigotry in the girl he finally marries, discovers the "restricted" summer resort and the "gentleman's agreement" in Connecticut towns like Darien and New Canaan, where it is understood tacitly that real estate may not be sold to Jews. He even runs afoul of his own secretary, June Havoc, who harbors unconscious anti-Semitism against some of her own people.

Whether "Gentleman's Agreement" solves its issue is highly debatable. Perhaps it was never planned as anything further than a pointing up of a fester on the American scene, the virulence of which perhaps may be cauterized by the bright sunlight and clean air of frank discussion. The argument which speaks out from the screen is that the answer is not in the hands of the rabble rousers like the Bilbos, the Rankins and the Gerald L. K. Smiths, who throw up the religious barrier, but among the vast number of inherently good people who victimize themselves by indifference to the issue.

This conclusion crystallizes out of the uncertainties which bother Miss McGuire until John Garfield, the ex-Army captain, who is also Jewish, points out the need for her—and millions like her—to fight the condition for its inequities and its unfairnesses. Once she arrives at her determination, the emotional conflict which has kept her and Peck apart is resolved. Their romance is sealed and Peck is fortified with one recruit, at least, in the battle he has espoused.

Moss Hart's script, which tells all this is literate and knowingly alert. Elia Kazan's direction is expert, firm and true to the subject matter placed in his hands. He has drawn from his principals superlative performances completely down the line. "Gentleman's Agreement," consequently, finds an unchallenged spot among the best written, best directed and best performed motion pictures in Hollywood's history.

Commercially, "Gentleman's Agreement" appears certain to generate high power in key centers and in a city like New York no doubt will enjoy the wholly successful long run which it deserves. Its cast power and its over-all excellence, with its play on the love theme, should go a considerable distance in overcoming any uncertainties in smaller situations.

While "Gentleman's Agreement" says what it has to say through fictional characters and the dramatic impact which the story imparts, there will be some, no doubt, who will regard it inevitably as highly controversial; and there will be others who probably would prefer it never had been made. But if motion pictures are to be an occasional, if not a persistent, reflection of the times, pictures like "Gentleman's Agreement" should be encouraged and never minimized. It is far better that this challenging film should have been made than not to have made it at all.

Seen at the home office projection room. Reviewer's Rating: Excellent.—RED KANN.

Release date, not set. Running time, 118 min. PCA No. 12488. General audience classification.

Phil Green ..... Gregory Peck
Kathy ..... Dorothy McGuire
Dave ..... John Garfield
Anne ..... Celeste Holm
Mrs. Green ..... Anne Revere
Tommy ..... Dean Stockwell
Miss Wales ..... June Havoc
Albert Dekker, Jane Wyatt, Sam Jaffe, Nicholas Joy, Kathleen Lockhart, Robert Warwick, Victor Kilian, Harold Vermilyea

Road to Rio

Paramount—High Road to Ready Money

The fifth of the Crosby-Hope-Lamour "Road" pictures ranks so far above the first four that a showman handling and treating it on anything like a series basis would be short-changing himself and the customers grievously. Even to bill it merely as the best of the Road jobs is to understate the values present, for here, irrespective of the fact that they're in a tremendously effective comedy, are not one but two standout holders of Top Ten rank in MOTION PICTURE HERALD'S annual Money-Making Stars poll—Crosby, seven times in the Top Ten group and thrice in Number One spot, and Hope, six times in the same select company.

Add Dorothy Lamour, their co-star on all their Road junkets, the Andrews Sisters, Jerry Colonna and a solid supporting cast, and there's marquee strength to move a mountain of sales resistance. It's a hit picture for any man's theatre.

This time the happy-go-unlucky vaudeville team, Crosby adding a clarinet to his equipment and Hope a trumpet, flee a wrathy carnival owner, whose tents they've just burned down, and stow away aboard a passenger vessel bound for Rio. On board they are alternately befriended and crossed up by Miss Lamour, a passenger under mesmeric influence of Gail Sondergaard, her guardian, and survive through assorted attacks by the latter's hired gangsters to arrive in Rio, where they hire out as a dance band after recruiting three Latin musicians played by the Wiere Brothers.

Always in the background there is talk about "the papers," which the boys ultimately obtain and destroy, but the plot is never allowed to get definite enough to interfere with the uproarious comedy incidents in the foreground. The incidents cover a wide range of variety, skidding from high good humour to elementary slapstick and back again without interruption of the practically continuous laughter.

There's an ample apportionment of music, with Bing, Miss Lamour, the Andrews trio and others participating, and the score contains several James Van Heusen-Johnny Burke songs, but emphasis is never switched from comedy to melody completely.

The script by Edmund Beloin and Jack Rose is as fast and full of switches as the liveliest radio program, and direction by Norman Z. McLeod keeps the players abreast of it.

Daniel Dare produced the picture for Bing Crosby Enterprises, Inc., and Hope Enterprises, Inc., covering himself and all parties wth glory.

Previewed at the Bruin theatre, Westwood, where an audience unaccustomed to having pictures previewed in their presence had the time of its life. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, December 25, 1947. Running time, 100 min. PCA No. 12478. General audience classification.

Scatt Sweeney ..... Bing Crosby
Hot Lips Barton ..... Bob Hope
Lucia Marie ..... Dorothy Lamour
Gail Sondergaard, Frank Faylen, Joseph Vitale, Frank Puglio, Nestor Pavia, Robert Barrat, Jerry Colonna, The Andrews Sisters, The Wiere Brothers.

The Fabulous Texan

***Republic*—Guns and Fists**

Carpet-baggers, operating through the state police, are making things mighty tough for the Texan citizenry in the days immediately following the Civil War. Representing law and order, presumably, the police make their own law and order, applied as they best see fit.

Into this situation are propelled John Carroll and William Elliott, war veterans. Carroll is the hothead who subscribes to action. Elliott is the lawyer, who believes in the due processes of law, but is not above joining his friend in some of the violent action which breaks out after Carroll kills the lieutenant of police responsible for the death of his (Carroll's) father.

The people, mostly, are on the side of Carroll and his growing band which resists the police, who look like Union soldiers, until this Robin Hood of the plains robs a Federal bank and finds himself really over the line which had separated him from plain banditry. In the finale, Carroll is shot to death protecting Elliott from ambush arranged by Albert Dekker, head of the police force. There is a good deal more to the development of the story, however, including Catherine McLeod's love for Carroll, who never lives to claim it.

Producer Edmund Grainger and director Edward Ludwig have turned out "The Fabulous Texan" on a substantial scale. Production values are very good. Performances, never requiring any Bernhardts or Mansfields, are keyed to the vehicle and will deliver mass audience satisfaction. Untold numbers of people like these heroic stories of the Old Southwest. There seems to be no reason why they will not go for this one.

Seen at the home office projection room. Reviewer's Rating: Good.—R. K.

Release date, November 9, 1947. Running time, 95 min. PCA No. 12635. General audience classification.
Jim McWade .....William Elliott
Wesley Barker .....John Carroll
Alice Sharp .....Catherine McLeod
Albert Dekker, Andy Devine, Ruth Donnelly, Patricia Knight, Harry Davenport, Douglass Dumbrille, George Beban

Night Song

***RKO Radio*—Romance Plus Music**

With Dana Andrews, Merle Oberon, Ethel Barrymore and Hoagy Carmichael as its fictional principals, and with Artur Rubenstein as himself playing the piano with the New York Philharmonic-Symphony Orchestra, under the direction of Eugene Ormandy, this John Cromwell production produced by Harriet Parsons for executive producer Jack J. Gross bids for the interest of both the music-minded and the plain people. It's at its best in the music department, doubtless, but the performances of Miss Barrymore and Mr. Carmichael, which probably rate officially as comic relief, are well worth the price of admission and go far toward offsetting a story letdown at the finish which discounts a novel and promising beginning. The picture's merits outweigh its deficiencies substantially.

The script by Frank Fenton and Dick Irving Hyland, from a story by the latter, presents Andrews as an orchestra pianist recently blinded; Carmichael as his room mate, friend and employer; Miss Oberon as a very rich girl fascinated by Andrews' music, and Miss Barrymore as her aunt and companion. Andrews embittered by his blindness, spurns proffered friendships, and Miss Oberon pretends blindness and takes an assumed name in order to break through his reserve with a view toward encouraging him in musical composition.

He accepts her, and she, learning that an expensive operation may restore his vision, establishes in her rightful name a music foundation which conducts a contest for musical compositions, which he wins. With the prize money he undergoes the operation, successfully, but puts off returning to the blind girl he believes he has left behind him. Under her own name, she meets him again, concealing the deception, and he is on the point of asking her to marry him when, during a Carnegie Hall performance of his concerto by Rubenstein, he turns abruptly noble and sets out to return to the blind girl. When he gets there and discovers she is also the rich girl, they just smile and slip into a clinch, which gets the picture over, but leaves the audience dangling.

It's an odd kind of story, centrally heavy, but happily lightened by Miss Barrymore's way with a phrase and Carmichael's way with both phrases and a song he sings at the piano, and by the time it's over the hero has changed complexion completely. If it registers a main point, it seems to be that great wealth can be employed to do good.

Previewed at the Academy Awards theatre, Los Angeles, to a press audience, which appeared generally pleased. Reviewer's Rating: Good.—W. R. W.

Release date, November 10, 1947. Running time, 102 min. PCA No. 12700. General audience classification.
Dan .....Dana Andrews
Cathy .....Merle Oberon
Miss Willy .....Ethel Barrymore
Chick .....Hoagy Carmichael
Artur Rubinstein, Eugene Ormandy, Jacqueline White, Donald Curtis, Walter Reed, Jane Jones

Return of the Lash

***Eagle Lion*—Amnesia Rides the Range**

"Lash" La Rue and Al "Fuzzy" St. John return in another of their Western series, this time to rid a community of outlaws who are forcing the ranchers to leave their property. As in previous pictures action is the keynote.

Produced by Jerry Thomas and directed by Ray Taylor, "Lash" and "Fuzzy" come to Sagebrush to aid the local ranchers. They find the town run by gunmen who want the ranchers' land because of its potential value as a railroad right-of-way. "Lash" hits upon the idea of turning in the gunmen to the Government authorities and using the rewards to pay off mortgages. This they do, but "Fuzzy" loses his memory from a blow on the head and forgets where he hid the money. Eventually things straighten themselves out when the land is cleared and the gang leaders are in jail.

In supporting roles are Mary Maynard, Brad Slaven, George Chesebro and Lee Morgan. Joseph O'Donnell wrote the original screenplay.

Reviewed in a New York projection room. Reviewer's Rating: Fair.—GEORGE H. SPIRES.

Release date, October 11, 1947. Running time, 53 min. PCA No. 12563. General audience classification.
Cheyenne .....“Lash” La Rue
“Fuzzy” .....Al “Fuzzy” St. John
Kay .....Mary Maynard
Brad Slaven, George Chesebro, Lee Morgan, Lane Bradford, John Gibson, Dee Cooper

Nicholas Nickleby

***U-I - Prestige*—Dickens Story**

In their anxiety to make a film that should catch as much of the Dickens mood and atmosphere as possible, the British here have turned out a picture that not only faithfully follows the popular Dickens story, but also contains some of the writer's descriptive long-windedness and stilted dialogue.

Some of the scenes, if viewed with an eye for entertainment rather than for true reproduction of the original story, are overlong.

The picture has some excellent performances and all the important elements of the story are incorporated into the screenplay, which was fashioned with meticulous care. The costuming and backgrounds establish the gloomy atmosphere of this rather cheerless and unhappy tale. As in the book, the good, as represented by Derek Bond as Nicholas Nickleby, is pitted against the bad in the person of Sir Cedric Hardwicke, who gives a memorable portrayal of the hard uncle.

The picture was produced by Michael Balcon and directed, with a heavy but skillful hand, by Cavalcanti. John Dighton did the screenplay. Mary Merrall and Sally Ann Howes, as Mrs. and Kate Nickleby, Bernard Miles as Newman Noggs, and Alfred Drayton as Squeers all contribute greatly through their good interpretations of the famous Dickens characters.

The story is well known. Nicholas takes a job in a school with the promise of his penurious and greedy uncle to support his mother and sister. He finds the school a hellhole, beats the headmaster and takes one ill-treated student, Aubrey Woods, with him. They join a theatre group headed by the dramatically-inclined Stanley Holloway. When uncle Hardwicke includes sister Sally Ann in his schemes, Derek comes to her rescue. Later he saves another girl, Jill Balcon, from a forced marriage to Hardwicke, who is found out to be the father of Aubrey. A double marriage, for Derek and Sally Ann, and justice for Hardwicke provide the satisfying finish.

Seen at the Universal-International projection in New York. Reviewer's Rating: Good—FRED HIFT.

Release date, December, 1947. Running time, 94 min. PCA No. 12157. General audience classification.
Nicholas Nickleby .....Derek Bond
Ralph Nickleby .....Cedric Hardwicke
Mrs. Nickleby .....Mary Merrall
Sally Ann Howes, Bernard Miles, Athene Seyler, Alfred Drayton, Sybil Thorndike, Vida Hope

Check Your Guns

***Eagle Lion*—Dean as Sheriff**

Eddie Dean as a sharp-shooting, fighting and crusading cowboy gives a characteristic performance in this film, which is up to the usual Western standard. It should please and satisfy audiences desiring outdoor action combined with songs by Dean. The action sequences are effective, and the comedy portion supplied by Roscoe Ates is amusing.

The hero arrives in the frontier town of Red Gap and finds that gunmen and a crooked judge control the town. After the sheriff is shot, Dean becomes sheriff. He is confronted with a difficult task because of the cunning of the gang leader, played by Stan Jolley. Dean restores law and order to Red Gap by upholding a law abiding judge and capturing the gang and their leader. When the work is done, Dean and Roscoe Ates say goodbye to Nancy Gates, who portrays a girl whose father was murdered by the lawless gang, and the pair head off to new adventures.

Jerry Thomas produced and Ray Taylor directed. Joseph O'Donnell wrote the original screenplay. Original songs presented in the film include "God's Little Lanterns," "Moseyin' Along" and "A Miserable Ornery Coyote."

Seen at a New York projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, not set. Running time, 55 min. PCA No. 12601. General audience classification.
Eddie Dean .....Eddie Dean
Soapy .....Roscoe Ates
Cathy .....Nancy Gates
George Chesebro, Stan Jolley, Mikel Conrad, Lane Bradford, Terry Frost, Mason Wynn, Dee Cooper
Bill Fawcett

Cass Timberlane

***MGM*—Leo the Lion Spawns a Lion**

The House of Leo the Lion presents here a picture as outstanding among its kind as the king of beasts—and its kind includes all the kinds of entertainment films there are. This is Sinclair Lewis's novel of contemporary American life and its living, conveyed with consummate directness, simplicity and the common touch by producer Arthur Hornblow, Jr., director George Sidney, and scenarist Donald Ogden Stewart, and with Spencer Tracy, Lana Turner and Zachary Scott heading the cast full of marquee personalities whose shadows are made longer by their superb portrayals of characters totally within the experience and comprehension of everybody. It is without question one of the two or three best pictures of 1947, and quite possibly the top one.

Novelist Lewis's hero is a small town judge, who is played by Tracy with a skill and veracity that steady holder of Top Ten rank in MOTION PICTURE HERALD's annual Money-Making Stars poll of exhibitors well may regard as his best work. The Lewis heroine is played by Miss Turner in a manner to clinch permanently the

fact first emphasized in "Green Dolphin Street" that she is an actress of first calibre. The Lewis heavy, as enacted by Scott, is no paper-thin villain, but a wholly plausible and quite widely prevalent type of smart young man. Performances backgrounding these are as natural as the daily doings of the people who live in your block.

The story deals maturely with such matters as marriage, divorce, temptation, fidelity, death, and the dispensing of justice, overdramatizing none of them. By the time the characters are brought to the point of dealing with fundamental matters they have been so clearly and firmly outlined in preliminary incident that they seem to be real people, and by then such frankness as is displayed in presenting incipient childbirth does not jar or shock. Although interest and treatment are steadily adult, it is family entertainment for all but the most juvenile.

Tracy, a judge and widower widely admired in the community, and linked by friendships with the country club set, falls in love with Miss Turner, a nice girl from the wrong side of the tracks and several years his junior, who returns his affection. When they marry, his socialite friends accept her as his wife, but she senses their concealed disapproval. Scott, a brilliant young attorney and friend of the judge, pays ardent but superficially friendly court to the judge's wife, but leaves for New York after the judge asks him bluntly what his attentions mean.

Following the death of a baby born to them, the judge and his wife go to New York, with intention to stay, but break when the judge, realizing he is running away from a court case involving his friends, insists on returning home. Scott, finding the wife determined to stay on with him, reveals his tawdry purposes, and she is injured in a car wreck. Taken home by her husband, who offers her a divorce if she wants it, she explains to him the emotions which have prompted her actions and they return to their small town life.

The picture is solid entertainment, solid box office merchandise.

Previewed at the Fox Wilshire theatre, Beverly Hills, where a mixed audience signified approval by sustained applause. Reviewer's Rating: Superior.—WILLIAM R. WEAVER.

Release date, January 1948. Running time, 120 min. PCA No. 12700. General audience classification.
Cass Timberlane ..... Spencer Tracy
Virginia Marshland ..... Lana Turner
Bradd Criley ..... Zachary Scott
Tom Drake, Mary Astor, Albert Dekker, Margaret Lindsay, Rose Hobart, John Litel, Mona Barrie, Josephine Hutchinson, Selena Royle, Frank Wilcox, Richard Gaines, John Alexander, Cameron Mitchell, Howard Freeman, Jessie Grayson, Griff Barnett, Pat Clark

(Review reprinted from last week's HERALD)

ADVANCE SYNOPSES

TRAIL OF THE MOUNTIES (Screen Guild Productions)

PRODUCER: Carl K. Hittleman. DIRECTOR: Howard Bretherton. PLAYERS: Russell Hayden, Jennifer Holt, Emmett Lynn, Terry Frost, Harry Cording, Charles Bedell, Zonn Murray.

ADVENTURE: Royal Canadian Mounted "Sandy" Sanderson, assigned the task of bringing a band of fur thieves to justice, becomes involved with a gang led by his brother. The brother, masquerading in a Mountie uniform, puts suspicion of fur thefts and murder on "Sandy." "Sandy" is about to be hanged when a last-minute rescue saves him. Subsequently his brother is caught in the trap set for "Sandy."

ROCKY (Monogram)

PRODUCER: Lindsley Parsons. DIRECTOR: Phil Karlson. PLAYERS: Roddy McDowall, Edgar Barrier, Nita Hunter, Gale Sherwood, Jonathan Hale.

DRAMA. Two pups escape when a sheep-killing dog and its litter is killed by a rancher. One of the escaped pups is found by a boy, grows into a fine animal named Rocky. The other joins a wolf pack and becomes a sheep killer. After some depredations by the wolf pack an organized hunt for the killers is started. The dog, Rocky, because he resembles the killer is suspected. The boy is about to turn Rocky over to the ranchers for trial when he hears the howl of the wolf dog and sets Rocky free. The dog, chased by the sheepmen, finds the real killer and slays him in a fight.

WILD HORSE MESA (RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Wallace Grissell. PLAYERS: Tim Holt, Richard Martin, Jason Robards, Nan Leslie, Richard Powers, Harry Woods.

WESTERN. Wild horse hunters, horse thieves and murderers are the principals in this story of the finding and capturing of one of the largest herds of wild horses yet roaming the mesa. When Dave captures the horses, he turns them over to Pop to sell. Pop is murdered by Olmstead, an unscrupulous rustler. Olmstead is then killed by one of his partners and Dave is suspected of the murder. He is cleared when a U. S. Marshal uncovers the true murderer.

THE GAY RANCHERO (Republic)

ASSOCIATE PRODUCER: Edward J. White. DIRECTOR: William Witney. PLAYERS: Roy Rogers, Tito Guizar, Jane Frazee, Andy Devine, Estelita Rodriguez, the Sons of the Pioneers.

WESTERN. Roy Rogers, sheriff of Manzanita County, solves the mystery of the solten airplane, reunites Nicci, the bull fighter, with his fiancee, Consuela, saves the Manzanita Airways from going bankrupt and fights against murder and violence to make a happy ending. With songs and filmed in Trucolor.

THE FLAME (Republic)

ASSOCIATE PRODUCER - DIRECTOR: John H. Auer. PLAYERS: John Carroll, Vera Ralston, Robert Paige, Broderick Crawford, Henry Travers, Blanche Yurka, Constance Dowling.

MELODRAMA. George McAllister, the black sheep of a wealthy family, lives in perpetual jealousy of his half-brother, Barry. George has squandered his share of his family's inheritance and Barry has been supporting him. George gets his girl friend, Carlotte, to work as Barry's nurse and eventually to marry him. She succeeds in doing this. But instead of going ahead with the original plan of making sure she inherit's Barry's money and then marrying George, she finds she no longer loves George, instead loves Barry.

BIG TOWN AFTER DARK (Paramount - Pine-Thomas)

PRODUCERS: William Pine and William Thomas. DIRECTOR: William Thomas. PLAYERS: Philip Reed, Hillary Brooke, Anne Gillis, Richard Travis, Douglas Blackley, Vince Barnett, Charles Arnt, Joseph Sawyer, William Hoade.

ACTION DRAMA. When Lorelei Kilbourne leaves her job as police reporter on the Illustrated Press, Managing Editor Steve Wilson employs the publisher's niece, Susan Peabody, to fill the vacancy. Susan becomes involved with gangsters in plotting a $50,000 swindle against her uncle which Steve and Lorelei uncover after exciting gun fights with the hoodlums.

ROSE OF SANTA ROSA (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Eduardo Noreiga, Patricia White, Eduardo Cianelli, Douglas Fowley, Ann Codes, The Hoosier Hot Shots.

ROMANTIC ADVENTURE DRAMA. Rebelling because his rich Spanish father has arranged a marriage with a girl he has never even met, a young, happy-go-lucky caballero, spurning the threat of being disinherited, becomes an entertainer in a somewhat unsavory night club. When the father learns of it, he has the place closed. The son goes whistling off to seek a new adventure. In the town of Santa Rosa, on the opening night of a club run by a beautiful senorita, Rose, he helps put on the show and falls in love with Rose. Rose turns out, later, to be Dolores whom his father had originally insisted that the son marry

SHORT SUBJECTS

CAGEY CANARY (Warner Bros.)

Blue Ribbon Cartoon (3312)

Every time the cat tries to catch the canary the canary whistles to the lady of the house for help. The cat solves that problem by putting ear muffs on the lady. But when he renews his attack on the canary, he is outwitted again. In Technicolor.

Release date, October 11, 1947 — 7 *minutes*

JOHNNY LONG AND HIS ORCHESTRA (RKO)

Jamboree Series (84,403)

In this re-release Johnny and the boys present novelty musical entertainment, aided by Helen Young, vocalist, the Four Teens and Gene Williams. Johnny, of course, has his violin with him.

Release date, October 31, 1947 — 8 *minutes*

HOUSE HUNTING MICE (Warner Bros.)

Merrie Melodies Cartoon (3705)

Herbie and Bertie, a couple of foot-loose mice, decide to move into a new home. They pick the newest of the new Homes of Tomorrow. Unfortunately they are beaten black and blue by the numerous gadgets in the house. In Cinecolor.

Release date, September 6, 1947 — 7 *minutes*

ALVINO REY AND HIS ORCHESTRA (Universal)

Name Band Musical (3301)

Alvino Rey, his electric guitar and his orchestra, open this short with "Guitar Boogie." The film then offers Curtis and Clare in dance interpretations. Songs include: "I Need Love," "Peg O' My Heart," "Ma Ma Blues," "At Sundown," and "Cumana."

Release date, October 22, 1947 — 15 *minutes*

SWING STYLES (Warner Bros.)

Melody Masters Band (4602)

Three different musical groups appear in this short: Adrian Bollini's, Milt Herth's and Tito's. With them the Frazee Sisters sing and Charles Troy and Joe Lynn dance.

Release date, October 25, 1947 — 10 *minutes*

FOOTBALL THRILLS (MGM)

Pete Smith Specialty (S-951)

Pete Smith's annual compendium of the dramatic highlights of last year's football classics is again released. This is 10 minutes of football shots showing the nation's best teams in action.

Release date, September 6, 1947 — 10 *minutes*

SO YOU WANT TO BE A SALESMAN (Warner Bros.)

Vitaphone Variety (4401)

Joe McDoakes is new at selling vacuum cleaners and not doing a very good job of it. Using every sales approach in his manual, he nonetheless fails to sell a single cleaner. Even his wife refuses to buy one. He is dishonorably discharged from his office and winds up singing radio commercials.

Release date, September 13, 1947 — 10 *minutes*

POWER BEHIND THE NATION (Warner Bros.)

Featurette (4101)

This Technicolor short, sponsored by the Motion Picture Association, surveys the industries, commerce, great cities, forest, fields and ocean fronts that make up the great American

(Continued on next page)

RELEASE CHART

By Companies

This Chart lists feature product tradeshown or released since August 1, 1947. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
837	Last of the Redmen	Aug.,'47
9072	Arizona (R)	Aug. 1,'47
9079	The Daring Young Man (R)	Aug. 1,'47
9076	Doctor Takes a Wife (R)	Aug. 1,'47
9073	Golden Boy (R)	Aug. 1,'47
9074	Good Girls Go to Paris (R)	Aug. 1,'47
9075	More Than a Secretary (R)	Aug. 1,'47
9080	Shut My Big Mouth (R)	Aug. 1,'47
9071	Texas (R)	Aug. 1,'47
813	The Son of Rusty	Aug. 7,'47
9077	Let Us Live (R)	Aug. 9,'47
8072	Mr. Smith Goes to Washington (R)	Aug. 9,'47
870	Riders of the Lone Star	Aug. 14,'47
851	Smoky River Serenade	Aug. 21,'47
821	Bulldog Drummond Strikes Back	Sept. 4,'47
827	When a Girl's Beautiful	Sept. 25,'47
905	Key Witness	Oct. 9,'47
961	Buckaroo from Powder River	Oct. 14,'47
911	Blondie in the Dough	Oct. 16,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 31,'47
981	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 12,'47
917	The Lone Wolf in London	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47
....	It Had to Be You	Dec.,'47
....	Devil Ship	Dec. 11,'47
....	Blondie's Anniversary	Dec. 18,'47
....	Rose of Santa Rosa	Dec. 25,'47

EAGLE LION

107	Red Stallion	Aug. 16,'47
712	Gas House Kids in Hollywood	Aug. 23,'47
709	Philo Vance's Secret Mission	Aug. 30,'47
710	Railroaded	Sept. 25,'47
106	Caravan (Brit.)	Sept. 30,'47
802	Green for Danger (Brit.)	Oct. 4,'47
801	Out of the Blue	Oct. 11,'47
755	Return of the Lash	Oct. 11,'47
756	Gun Law	Oct. 18,'47
803	Bury Me Dead	Oct. 18,'47
851	Black Hills	Oct. 25,'47
530	Cheyenne Takes Over	Oct. 25,'47
804	Return of Rin Tin Tin	Nov. 1,'47
735	Man in the Iron Mask (R)	Nov. 8,'47
740	Gentleman After Dark (R)	Nov. 8,'47
....	Linda Be Good	Nov. 8,'47
....	The Fighting Vigilantes	Nov. 15,'47
....	T-Men	Nov. 15,'47
805	Whispering City (Brit.)	Nov. 15,'47
806	Love from a Stranger	Nov. 15,'47
807	Blonde Savage	Nov. 22,'47
....	The Man From Texas	Nov. 29,'47
852	Shadow Valley	Nov. 29,'47

MGM

728	The Hucksters	Aug.,'47
729	Romance of Rosy Ridge	Aug.,'47
801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton o fthe Movies	Oct.,'47
806	The Women (R)	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
....	Green Dolphin Street	(T) Nov. 5,'47
809	Good News	Dec.,'47
810	Killer McCoy	Dec.,'47
....	Cass Timberlane	Jan.,'48
....	If Winter Comes	Jan.,'48
....	The Bird and the Bees	Feb.,'48
....	High Wall	Feb.,'48

MONOGRAM

2	Black Gold (Allied Artists)	Aug. 16,'47
623	Robin Hood of Monterey	Sept. 6,'47
622	News Hounds	Sept. 13,'47
673	Flashing Guns	Sept. 20,'47
685	Ridin' Down the Trail	Oct. 4,'47
4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
678	Prairie Express	Oct. 25,'47
4703	Louisiana	Nov. 1,'47
624	King of the Bandits	Nov. 8,'47
625	Bowery Buckaroos	Nov. 22,'47
3	The Gangster (Allied Artists)	Nov. 22,'47
626	The Chinese Ring	Dec. 6,'47
4704	Jiggs and Maggie in Society	Dec. 12,'47
674	Gun Talk	Dec. 20,'47
4706	Betrayed (R)	Dec. 27,'47
627	Smart Politics	Jan. 3,'48
....	Song of the Drifter	Jan. 10,'48
....	Rocky	Jan. 17,'48
....	Song of My Heart (Allied Artists)	Jan. 17,'48
....	In Self Defense	Jan. 24,'48
....	Panhandle	Jan. 31,'48

PARAMOUNT

4617	Desert Fury	Aug. 15,'47
4625	Jungle Flight	Aug. 22,'47
4618	Variety Girl	Aug. 29,'47
4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47
....	Unconquered	(T) Nov. 7,'47
....	Big Town After Dark	Dec. 12,'47
....	Road to Rio	Dec. 25,'47
....	I Walk Alone	Jan. 16,'48
....	Albuquerque	Jan. 30,'48

REPUBLIC

618	Wyoming	Aug. 1,'47
667	Marshal of Cripple Creek	Aug. 15,'47
620	The Pretender	Aug. 16,'47
651	Along the Oregon Trail	Aug. 30,'47
629	Exposed	Sept. 8,'47
621	Driftwood	Sept. 15,'47
751	The Wild Frontier	Oct. 1,'47
648	On the Old Spanish Trail	Oct. 15,'47
624	The Fabulous Texan	Nov. 9,'47
628	The Flame	Nov. 24,'47
701	Slippy McGee	Dec. 1,'47
652	Under Colorado Skies	Dec. 15,'47
644	The Gay Ranchero	Jan. 3,'48

RKO-RADIO

SPECIALS

861	The Long Night	Aug. 6,'47
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47
863	The Fugitive	Nov. 3,'47
864	Man About Town	

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BLOCK 1

805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47

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BLOCK 2

806	Night Song	Nov. 10,'47
809	Dick Tracy Meets Gruesome	Nov. 12,'47
807	So Well Remembered	Nov. 12,'47
808	Wild Horse Mesa	Nov. 13,'47
810	Out of the Past	Nov. 13,'47

SCREEN-GUILD

4702	Killer Dill	Aug. 2,'47
S-1	Racketeers (R)	Sept. 13,'47
S-2	Call It Murder (R)	Sept. 13,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
4707	Where the North Begins	Nov. 15,'47
X-3	Miracle in Harlem	Nov. 29,'47
4706	Road to the Big House	Dec. 13,'47
4708	Trail of the Mounties	Dec. 20,'47
4705	The Prairie	Dec. 27,'47

SELZNICK REL. ORG.

....	Intermezzo (R)	Oct.,'47

20TH CENTURY-FOX

SPECIAL

733	Forever Amber	Oct. 22,'47

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723	I Wonder Who's Kissing Her Now	Aug.,'47
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance (Wurtzel)	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water (R)	Sept.,'47
729	The Foxes of Harrow	Oct. 1,'47
740	The Mark of Zorro (R)	Oct. 10,'47
741	Drums Along the Mohawk (R)	Oct. 10,'47
732	The Invisible Wall (Wurtzel)	Oct. 15,'47
730	Nightmare Alley	Oct. 18,'47

UNITED ARTISTS

SPECIAL

....	The Roosevelt Story	Nov.,'47

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....	Carnegie Hall	Aug. 8,'47
....	Hal Roach Comedy Carnival	Aug. 29,'47
....	Lured	Sept.,'47
....	Heaven Only Knows	Sept.,'47
....	Christmas Eve	Oct.,'47
....	Mad Wednesday	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
....	Body and Soul	Nov.,'47
....	Intrigue	Dec.,'47

UNIVERSAL

620	Brute Force	Aug.,'47
623	Slave Girl	Aug.,'47
624	Frieda (Brit.)	Sept.,'47
621	Something in the Wind	Sept.,'47
622	Singapore	Sept.,'47
625	Ride the Pink Horse	Oct.,'47
....	Wistful Widow of Wagon Gap	Oct.,'47
....	The Exile	Nov.,'47
....	The Upturned Glass	Nov.,'47
....	Nicholas Nickleby (Brit.)	Dec.,'47

WARNER BROTHERS

626	Marked Woman (R)	Aug. 9,'47
627	Dust Be My Destiny (R)	Aug. 9,'47
625	Cry Wolf	Aug. 16,'47
701	Deep Valley	Sept. 1,'47
702	Life With Father	(Spcl.) Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
706	The Unsuspected	Oct. 11,'47
707	That Hagen Girl	Nov. 1,'47
708	Escape Me Never	Nov. 22,'47
....	Anthony Adverse (R)	Dec. 13,'47
....	Jesebel (R)	Dec. 13,'47
....	My Wild Irish Rose	Dec. 27,'47

scene. Starting with the story of the pioneering spirit that made possible the America of today, the short shows the country's mines, oil wells and quarries, her small towns and villages, her means of transportation. In short, this film is a condensation of all of America's accomplishments since its founding. Emphasis is placed on the people of the country.
Release date, October 11, 1947 20 *minutes*

LITTLE ORPHAN AIREDALE (Warner Bros.)

Merrie Melodies Cartoon (3706)

In this Technicolor cartoon a stray mutt escapes from a dog pound and runs into an old dog chum who appears to be prosperous. The old dog tells his tale of how he traveled the road from rags to riches. But the stray mutt is so adversely affected by the story that he runs right back to the pound.
Release date, October 4, 1947 7 *minutes*

FISHING THE FLORIDA KEYS (Warner Bros.)

Sports Parade (3513)

In Miami, Fla., a fishing party starts out on a trip—driving over the romantic overseas highway to Key West. Along the way the fishermen drop their lines for snapper, tarpon, yellow-tail and other varieties of fish. The traditional fish fry at the highway camp site climaxes the tour. In Technicolor.
Release date, September 27, 1947 10 *minutes*

HULA MAGIC (Paramount)

Unusual Occupations (L7-1)

Contrary to popular belief, hula skirts are not made of grass, but of the leaves of the tea plant. This short shows how they are made, how bows and arrows are made in Pine Bluff, Ark., and how lucite is used to make jewelry.
Release date, November 7, 1947 10 *minutes*

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3934.

Blonde Savage (EL)

Audience Classification—General
Round Table Exploitation—November 1, p. 43.

Crossfire (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—117.7%
Round Table Exploitation—September 13, pp. 50, 52; October 11, p. 53; November 8, p. 42.

Cry Wolf (WB)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—99.1%
Round Table Exploitation—August 30, p. 50; September 6, p. 52; September 13, p. 52; November 8, p. 44.

Cynthia (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 16, p. 48; September 6, p. 52; September 27, p. 45; October 18, p. 42; November 1, p. 41.

Dark Passage (WB)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 8, p. 44.

Down to Earth (Col.)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—95.9%
Round Table Exploitation—May 24, p. 62; September 13, p. 48; September 20, p. 47; October 4, pp. 56, 59; October 11, p. 56; October 18, p. 40; October 25, p. 43; November 8, p. 40.

Duel in the Sun (Selznick)

Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—144.6%
Round Table Exploitation—April 26, p. 53; May 10, p. 60; May 17, p. 56; May 24, p. 64; May 31, p. 52; June 14, pp. 46, 48; June 21, p. 44; July 5, p. 44; July 12, p. 50; July 19, p. 53; July 26, p. 60; August 2, p. 51; September 20, p. 48; October 18, p. 41; November 1, p. 41.

The Farmer's Daughter (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—105.4%
Round Table Exploitation—April 12, p. 51; May 24, pp. 58, 59; June 14, p. 46; June 21, p. 44; July 5, p. 47; July 19, p. 54; August 16, p. 46; September 13, p. 52; October 11, p. 54; November 8, pp. 40, 41.

Forever Amber (20th-Fox)

Audience Classification—Adult
Legion of Decency Rating—Class C
Round Table Exploitation—October 18, p. 44; November 1, p. 42.

Heaven Only Knows (UA)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 27, p. 45; October 18, p. 44; November 1, p. 42.

Her Husband's Affairs (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—November 8, p. 44.

It Happened on Fifth Avenue (Mono.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, p. 59; August 16, p. 49; August 30, p. 49; September 20, p. 47; October 4, p. 57; November 1, p. 41.

I Wonder Who's Kissing Her Now (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—109.2%
Round Table Exploitation—July 26, p. 60; August 16, p. 47; August 30, p. 49; September 6, p. 51; November 1, p. 42; November 8, pp. 40, 41.

Lured (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—October 4, pp. 59, 60; October 11, p. 52; November 1, p. 44.

Magic Town (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 1, p. 44.

Miracle on 34th Street (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—94.3%
Round Table Exploitation—June 28, p. 45; July 5, p. 44; July 26, p. 60; August 2, p. 50; August 9, p. 54; August 23, pp. 38, 40; September 6, p. 52; September 13, p. 51; October 4, p. 60; October 25, p. 44; November 1, p. 43.

Mother Wore Tights (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—117.4%
Round Table Exploitation—September 20, p. 46; October 4, p. 56; October 11, p. 53; November 1, p. 44; Nopember 8, p. 40.

Northwest Outpost (Rep.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 8, p. 43.

Out of the Blue (EL)

Audience Classification—General
Round Table Exploitation—November 1, pp. 40, 44.

Red Stallion (EL)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 6, p. 50; September 27, p. 48; October 18, p. 40; November 1, p. 41.

Ride the Pink Horse (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 1, p. 40.

Secret Life of Walter Mitty (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 6, p. 51; October 4, p. 56; October 18, p. 44; November 1, p. 43.

Slave Girl (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 16, p. 48; August 23, p. 38; November 1, p. 40.

Song of Love (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—November 8, p. 44.

Tarzan and the Huntress (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 19, p. 50; September 6, p. 48; September 20, p. 45; November 1, p. 44.

Unconquered (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—October 25, p. 40; November 1, p. 42.

The Unfinished Dance (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 13, p. 50; October 4, p. 56; October 11, pp. 52, 54, 56; October 25, p. 44; November 1, p. 42.

Welcome Stranger (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—118.6%
Round Table Exploitation—August 9, p. 53; August 16, p. 46; October 25, p. 44; November 1, p. 43.

Wild Harvest (Para.)

Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—96.2%
Round Table Exploitation—November 1, p. 43.

The Wistful Widow of Wagon Gap (Univ.)

Audience Classification—General
Round Table Exploitation—October 25, p. 44.

The Woman on the Beach (RKO)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—June 28, p. 45; August 9, p. 52; September 27, p. 47; November 8, p. 40.

LEGION of DECENCY Ratings

Class A-1	Unobjectional
Class A-2	Unobjectionable for adults
Class B	Objectional in Part
Class C	Condemned

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3920-3921, issue of November 8, 1947.

Feature product listed by Company on page 3932, issue of November 15, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (British)	EL	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Albuquerque (color)	Para.	....	Randolph Scott-Barbara Britton	Jan. 30,'48	....	.....	....	....	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Angel and the Badman, The	Rep.	608	John Wayne-Gail Russell	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3909
Anthony Adverse (Reissue)	WB	....	Fredric March-Olivia de Havilland	Dec. 13,'47	138m	Nov. 1,'47	3907	....	....
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arizona (Reissue)	Col.	9072	Jean Arthur-William Holden	Aug. 1,'47	122m	Aug. 30,'47	3806	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861		....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (Reissue)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Bedelia (British)	EL	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	112m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	78m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	74m	Apr. 5,'47	3562	3422	....
Betrayed (Reissue) (formerly When Strangers Marry)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	June 3,'33	....	....	....
Big Fix, The	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	2776	....
Big Town After Dark	Para.	....	Phillip Reed-Hillary Brooke	Dec. 12,'47	....	.....	....	3931	....
Birds and the Bees, The (color)	MGM	....	Jeannette MacDonald-Jose Iturbi	Feb.,'48	....	.....	....	3599	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	....	.....	....	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	.. ..	....	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	...	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	. .	
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	....	Penny Singleton-Arthur Lake	Dec. 18,'47	....	.....	...	3919	....
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	....	.....	....	3830	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3819
Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	EL	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	EL	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	....	.....	....	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	70m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....

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Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3877
Call It Murder (Reissue) (formerly Midnight)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Mar. 17,'34	....	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3909
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12 '38	....	....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	....
Check Your Guns	EL	....	Eddie Dean-Roscoe Ates	Not Set	55m	Nov. 15,'47	3930	....	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 25,'47	....	.....	....	3876	....
Chinese Ring, The (formerly The Red Hornet)	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	....	.....	....	3850	....
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (Reissue)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	Dec. 27,'41	431	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	....	.....	....	3919	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3933
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Curley	UA	....	Larry Olsen-Frances Rafferty	Not Set	....	.....	....	3875	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	....	Joan Crawford-Dana Andrews	Not Set	....	.....	....	3876	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Daring Young Man, The (Reissue)	Col.	9079	Joe E. Brown-Marguerite Chapman	Aug. 1,'47	70m	Sept. 13,'47	3830	....	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Design for Death	RKO	....	Documentary	Not Set		.....	....	....	....
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	EL	701	Noreen Nash-Darryl Hickman	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3909
Devil Ship	Col.	....	Richard Lane-Louise Campbell	Dec. 11,'47	....	.....	....	..	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	62m	Mar. 1,'47	3501	3410	3877
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dillinger (Reissue)	Mono.	4402	Lawrence Tierney-Edmund Lowe	July 5,'47	70m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Doctor Takes a Wife (Reissue)	Col.	9076	Loretta Young-Ray Milland	Aug. 1,'47	89m	Sept. 13,'47	3830	....	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3933
Dracula (Reissue)	Univ.	....	Bela Lugosi-Helen Chandler	June,'47	75m	Jan. 3,'31	....	....	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3933
Dust Be My Destiny (Reissue)	WB	627	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3909
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	....
Exile, The	Univ.	....	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	....
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	...
FABULOUS Dorseys, The	UA		Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	88m	Mar. 1,'47	3502	3475	3851
Fabulous Suzanne, The	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Fabulous Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3933
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	....	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	....	.....	....	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	....	.....	....	3931	....

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Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	....	3830	....
Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frankenstein (Reissue)	Univ.	....	Colin Clive-Mae Clark	June,'47	70m	Nov. 14,'31	....	....	....
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	3909
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 3,'48	....	.....	....	3931	....
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Mar. 21,'42	561	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	118m	Nov. 15,'47	3929	3818	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Golden Boy (Reissue)	Col.	9073	Barbara Stanwyck-Adolphe Menjou	Aug. 1,'47	101m	Aug. 30,'47	3806	....	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
† Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	222m	Dec. 16,'39	....	....	....
Good Girls Go to Paris (R.)	Col.	9074	Melvyn Douglas-Joan Blondell	Aug. 1,'47	78m	Sept. 13,'47	3830	....	....
Good News (color)	MGM	809	June Allyson-Peter Lawford	Dec.,'47	....	.....	....	3850	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	3851
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3851
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3851
Gun Law	EL	756	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 18,'47	....	.....	....	....	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	.....	....	3919	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	....	....	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	3933
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	....	Robert Taylor-Audrey Totter	Feb.,'48	....	.....	....	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
If Winter Comes	MGM	....	Walter Pidgeon-Deborah Kerr	Jan.,'48	....	.....	....	....	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
In Self Defense	Mono.	....	Don Castle-Audrey Long	Not Set	66m	Nov. 1,'47	3906	....	....
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	....	....
International Lady (Reissue)	EL	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	..	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	....	.....	....	3907	....
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	78m	Mar. 15,'47	3527	....	....
It Had to Be You	Col.	....	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,47	3893	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3933
It's a Joke, Son (Reissue)	EL	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
I Walk Alone	Para.	....	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	....	.....	....	3919	....
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933

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JEZEBEL (Reissue)	WB	....	Bette Davis-Henry Fonda	Dec. 13,'47	103m	Nov. 1,'47	3907	....	...
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Dec. 12,'47	....	.....	....	3895	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	68m	.....	....	3679	3909
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	...
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	810	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	.....	....	3809	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	..
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
Kit Carson (Reissue)	EL	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3747
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3747
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	....	.....	....	3895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	67m	.....	....	3787	....
Last of the Mohicans (R.)	EL	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	.....	....	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	.....	....	3539	....
Law of the Lash	EL	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	...
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Let Us Live (Reissue)	Col.	9077	Maureen O'Sullivan-Henry Fonda	Aug. 9,'47	69m	Aug. 30,'47	3806	....	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Lighthouse	EL	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Linda, Be Good	EL	....	Elyse Knox-Marie Wilson	Nov. 8,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	92m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	....	.....	....	3895	. ..
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	71m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Honeymoon	EL	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Not Set	89m	Oct. 25,'47	3894	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550		....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	89m	Feb. 1,'47	3445	3076	3783
Mad Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5,'47	3713	..	
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	3933
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	101m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Nov. 29,'47	....	.....	....	3895	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	May 10,'47	3621	....	3819
Man in the Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	July 1,'39	....	....	....
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19,'47	3734	....	....
Marked Woman (Reissue)	WB	626	Bette Davis-Humphrey Bogart	Aug. 9,'47	81m	Aug. 2,'47	3758	....	....
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyron Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	70m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Nov. 29,'47	71m	.....	....	3919	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3933
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	82m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
Mr. Smith Goes to Washington (Reissue)	Col.	8072	Jean Arthur-James-Stewart	Aug. 9,'47	127m	Aug. 30,'47	3806	....	....
Monsieur Verdoux	UA	.....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
More Than a Secretary (Reissue)	Col.	9075	Jean Arthur-George Brent	Aug. 1,'47	80m	Aug. 30,'47	3806	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3933
Mourning Becomes Electra	RKO	....	Rosalind Russell-Michael Redgrave	Not Set	....	.....	....	3919	....
Mutiny in the Big House (R.)	Mono.	3803	Charles Bickford-Barton MacLane	July 5,'47	83m	Oct. 14,'39	..	....	....

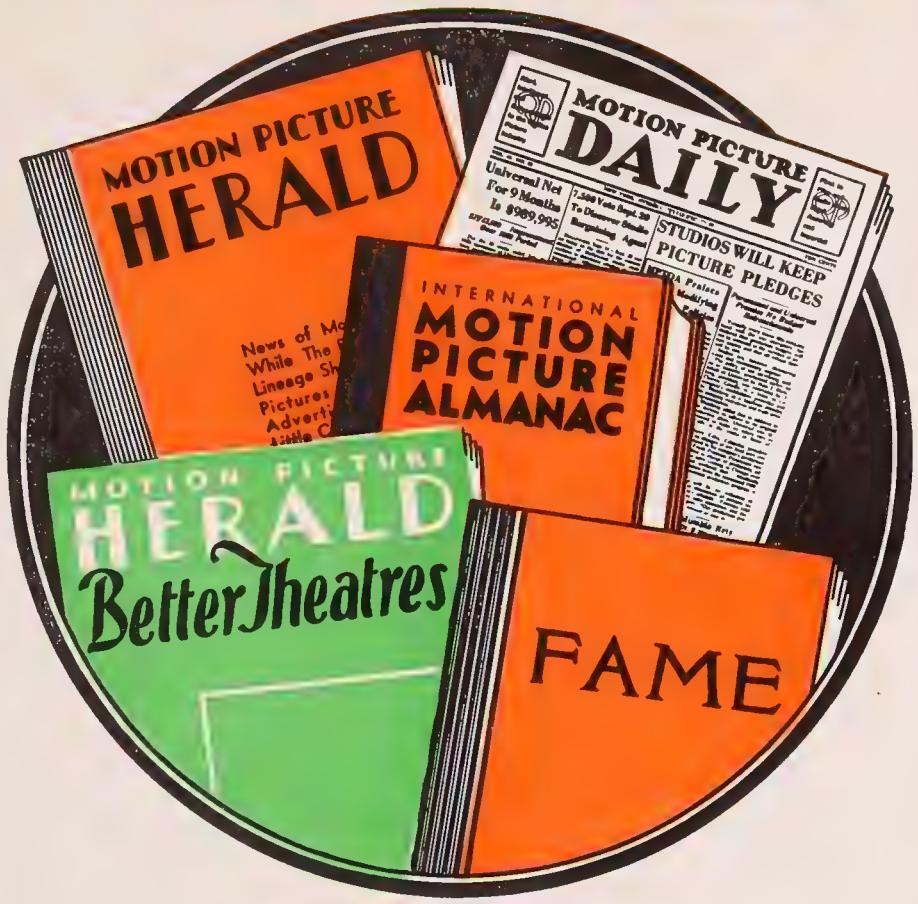
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My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Dec. 27,'47	101m	.....	....	3599	....
NEW Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3877
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nicholas Nickleby (British)	Univ.	....	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	....
Night Song (Block 2) (formerly Memory of Love)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	3933
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	84m	May 3,'47	3610	....	....
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	3933
Out of the Past (Block 2)	RKO	....	Robert Mitchum-Jane Greer	Nov. 13,'47	....	.....	....	3875	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	.....	....	3689	....
Panhandle	Mono.	....	Rod Cameron-Cathy Downs	Jan. 31,'48	....	.....	....	....	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	....	.....	....	3865	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Dec. 27,'47	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	....	.....	....	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	.....	....	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3851
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	..
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	73m	Sept. 21,'40	....	....	....
RACKETEERS (Reissue) (formerly The People's Enemy)	SG	S-1	Preston Foster-Melvyn Douglas	Sept. 13,'47	55m	May 4,'35	....	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	58m	Feb. 22,'47	3487	3348	....
Railroaded	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3909
Range Beyond the Blue	EL	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	100m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3933
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3933
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	.....	....	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	.....	....	3850	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	61m	Feb. 8,'47	3459	3287	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 13,'47	72m	Nov. 1,'47	3906	3876	....
Road to Rio	Para.	....	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	...
Rocky	Mono.	....	Roddy McDowall-Edgar Barrier	Jan. 17,'48	....	.....	....	3931	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	....	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Roses Are Red (Wurtzel)	20th-Fox	....	Don Castle-Peggy Knudsen	Not Set	66m	Nov. 8,'47	3918	....	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	July 10,'37	....	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	123m	Feb. 15,'47	3473	3238	3851
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3933
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3851
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	.....	....	....	....
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	89m	Aug. 16,'47	3782	....	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	63m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Shut My Big Mouth (Reissue)	Col.	9080	Joe E. Brown-Adele Mara	Aug. 1,'47	71m	Oct. 4,'47	3861	....	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Dec. 1,'47	....	.....	....	....	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	....	.....	....	3907	....
† Smash-up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	....	.....	....	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of the Drifter	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48	....	.....	....	....	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3933
Song of My Heart (Allied Artists)	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	85m	Nov. 8,'47	3917	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.)	EL	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3819
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	....	.....	....	3830	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Not Set	81m	Oct. 25,'47	3894	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3933
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Texas (Reissue)	Col.	9071	William Holden-Claire Trevor	Aug. 1,'47	94m	Sept. 13,'47	3830	....	....
Texas Trail (Reissue)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	Oct. 8,'37	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3819
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	....
Three on a Ticket	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....

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Thunderbolt (color)	Mono.	666	Documentary	July 26,'47	44m	.....	....	....	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
T-Men	EL	....	Dennis O'Keefe-Mary Meade	Nov. 15,'47	....	.....	....	....	....
Too Many Winners	EL	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	68m	Apr. 5,'47	3562	3435	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teersa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	.....	....	3895	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
UNCONQUERED (color)	Para.	....	Gary Cooper-Paulette Goddard	(T) Nov. 7,'47	146m	Sept. 27,'47	3849	3809	3933
Under Colorado Skies	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	....	.....	....	....	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
Unexpected Guest	UA	..	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3933
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Untamed Fury	EL	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
Upturned Glass, The	Univ.	....	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	68m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
† Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	....	.....	....	3831	....
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3933
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	7792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Nov. 15,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country	EL	744	Eddie Dean-Roscoe Ates	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	3933
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	....	.....	....	3931	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	....	Bud Abott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	...
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set		.	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3933
Women, The (R.)	MGM	806	Norma Shearer-Joan Crawford	Oct.,'47	135m	Sept. 13,'47	3830	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	73m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 3932

1948



THIS IS THE THIRTY-THIRD YEAR OF THE QUIGLEY PUBLICATIONS, DOMINANT IN THE SERVICE OF SCREEN SHOWMEN

EXPLOITATION DATES 1948

JANUARY
1st — New Year's Day
19th — Robert E. Lee, born 1807, holiday in South
30th — Franklin D. Roosevelt, born 1882

FEBRUARY
2nd — Ground Hog Day
6th to 12th — National Boy Scout Week
11th — Ash Wednesday
12th — Lincoln's Birthday
14th — St. Valentine's Day
22nd — Washington's Birthday (Falls on Sunday)

MARCH
17th — St. Patrick's Day
21st — Palm Sunday
26th — Good Friday
28th — Easter Sunday

APRIL
1st — All Fool's Day
6th — Army Day
14th — Pan American Day
19th — Patriot's Day — in New England
24th — Passover
25th — Memorial Day — Alabama, Florida, Georgia, Mississippi

MAY
1st — May Day
8th — VE Day, 1945
9th — Mother's Day
15th — Memorial Day — North & South Carolina
30th — Memorial Day (Falls on Sunday)

JUNE
3rd — Jefferson Davis' Birthday — holiday in South
14th — Flag Day
20th — Father's Day

JULY
1st — Dominion Day in Canada
4th — Independence Day (Falls on Sunday)

AUGUST
14th — VJ Day, 1945

SEPTEMBER
1st — Second World War Began, 1939
6th — Labor Day
17th — Constitution Day

OCTOBER
4th — Rosh Hashonah (Jewish New Year's)
12th — Columbus Day
13th — Yom Kippur (Jewish Day of Atonement)
27th — Navy Day
31st — Hallowe'en
31st to November 6th — National Girl Scout Week

NOVEMBER
1st — All Saints' Day
2nd — Election Day
11th — Armistice Day (First World War)
25th — Thanksgiving Day

DECEMBER
25th — Christmas Day
31st — New Year's Eve

JANUARY

Su	Mo	Tu	We	Th	Fr	Sa
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	6	7	8	9	10	
2	13	14	15	16	17	
9	20	21	22	23	24	
6	27	28	29	30	31	

FEBRUARY

Su	Mo	Tu	We	Th	Fr	Sa
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	10	11	12	13	14	
3	17	18	19	20	21	
3	24	25	26	27	28	

MARCH

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	9	10	11	12	13	
5	16	17	18	19	20	
2	23	24	25	26	27	
9	30	31				

APRIL

Su	Mo	Tu	We	Th	Fr	Sa
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	6	7	8	9	10	
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MAY

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7	18	19	20	21	22	
1	25	26	27	28	29	

JUNE

Su	Mo	Tu	We	Th	Fr	Sa
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27	28	29	30			

JULY

Su	Mo	Tu	We	Th	Fr	Sa
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18	19	20	21	22	23	24
25	26	27	28	29	30	31

AUGUST

Su	Mo	Tu	We	Th	Fr	Sa
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8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

SEPTEMBER

Su	Mo	Tu	We	Th	Fr	Sa
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12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

OCTOBER

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10	11	12	13	14	15	16
17	18	19	20	21	22	23
24/31	25	26	27	28	29	30

NOVEMBER

Su	Mo	Tu	We	Th	Fr	Sa
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

DECEMBER

Su	Mo	Tu	We	Th	Fr	Sa
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

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MOTION PICTURE HERALD

REVIEWS
(In Product Digest)
The Bishop's Wife
Mourning Becomes Electra
Big Town After Dark
The Fighting Vigilantes
Out of the Past
Wild Horse Mesa
Pirates of Monterey

20th-FOX TO START 16mm THEATRICAL DISTRIBUTION

THE BOOM IN MOTOR MOVIES: RISE AND GROWTH OF THE DRIVE-IN THEATRE

SPECIALISTS TAKE THE PULSE OF THE SCREEN

VOL. 169, NO. 8; NOVEMBER 22, 1947

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1947 by Quigley Publishing Company.*

GOOD NEWS



from your friendly Leo of M·G·M!

★

"CASS TIMBERLANE" MUSIC HALL SMASH!

Largest 1st week M-G-M gross, with only one exception, in Music Hall history! Oh how those crowds are enjoying the love affair between rich but lonely Cass (Spencer Tracy) and the spirited lass (Lana Turner) from the other side of town. Their best friend (Zachary Scott) falls for her too in this thrilling Sinclair Lewis best-seller. M-G-M has made it into a movie for the millions!

"GREEN DOLPHIN" NEW CRITERION HIGH!

After setting a new all-time 4-week record, "Green Dolphin Street," M-G-M's big spectacular drama rolls merrily on at Criterion, N. Y. First openings terrific: Houston is second biggest in history; Atlanta, Kansas City, Buffalo sensational. And now a big national magazine campaign launches its nationwide release. What a list: Life (*2 issues*), Time, Look, Redbook, Collier's, Good Housekeeping, Ladies' Home Journal, Woman's Home Companion, McCall's Magazine, Sat. Eve. Post, Newsweek, Liberty, Esquire, New Yorker, True Confessions (*2 issues*), True Story, American Magazine, Today's Woman, Parent's Magazine, Household and all the fan magazines plus newspapers and radio. Lana Turner, Van Heflin, Donna Reed, Richard Hart and cast of thousands.

"GOOD NEWS" FOR THE HOLIDAYS!

Will you be one of the several hundred lucky showmen who will play M-G-M's fast-stepping Technicolor Musical simultaneously with Radio City Music Hall at holidaytime? What a turn-over with this hour and a half joy film, packed with youthful verve, studded with top song hits, starring June Allyson, Peter Lawford and a screenful of sparkling new talents.

1943 ..... YANKEE DOODLE DANDY

1944 ..... This is the Army

1945 ..... HOLLYWOOD CANTEEN

1946 ..... NIGHT AND DAY

1947 ..... THE TIME, THE PLACE AND THE GIRL

And NOW

WARNER BROS.'

BIG MUSICAL DATE

THAT STARTS '48

"A ROSY CHRISTMAS



WARNER BRO

"MY WIL

So much Munificence! 200 g
(at leas



And all the time all over the land.....

"LIFE WITH FATHER"!

COLOR BY TECHNICOLOR

NEW YEAR FOR ALL"



DENNIS MORGAN

with an ear for a tune and an eye for a wild Irish Rose!

"MY WILD IRISH ROSE"
"IN THE EVENING BY THE MOONLIGHT"
"WILL YOU LOVE ME IN DECEMBER"
"A LITTLE BIT OF HEAVEN"
"BY THE LIGHT OF THE SILVERY MOON"
"MY EVENING STAR"
"MY NELLIE'S BLUE EYES"
"MOTHER MACHREE"
"DEAR OLD DONEGAL"
"WEE ROSE OF KILLARNEY"
"IF I'M DREAMING, LET ME DREAM"
"LET THE REST OF THE WORLD GO BY"

g Parade of Color, Comedy and Dancin' Colleens!

D IRISH ROSE"

songs—and color by TECHNICOLOR



with a giant musical cast and

ARLENE DAHL · ANDREA KING · ALAN HALE · GEORGE TOBIAS · GEORGE O'BRIEN · BEN BLUE · SARA ALLGOOD

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AFTER "RACKING UP THE GREATEST AMOUNT OF MONEY FIRST WEEK!"

—*Variety*

FOREVER AMBER



COLOR BY TECHNICOLOR

"AGAIN IS THE LEADING MONEY GETTER IN HOLD-OVER AND MOVE-OVER DATES!" —*Variety*

For news of the newest achievement from 20th CENTURY-FOX see pages 14 and 15.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 169, No. 8 — November 22, 1947

PICTURES for "POWER"

WHILE the negotiations, or gestures toward negotiations, anent British-American motion picture relations and the taxation barrier against Hollywood, continue to simmer, there is a new intensification of interest in Sir Stafford Cripps, Minister of Economic Affairs and now also Chancellor of the Exchequer. That makes him substantially the economic dictator of the realm.

So now there is a remembering that in a speech at a Rank function, back in January, Sir Stafford said: "Eventually that reputation [of British production] will bring us foreign exchange in large volume which will be a great help in our balance of payment but, more important even than that, it will build up in the world a conception of our culture and civilization which will make people respect us and our institutions and will give us the power to influence world progress in the right direction."

There he declares "power to influence" of paramount importance and purpose.

■ ■ ■

¶ That petulant, pithy, pundit Mr. Samuel Goldwyn out in Hollywood has given out with this: "The place is littered up with freelance newspapermen and columnists and gossip writers. Hollywood is too much publicized." Mr. Goldwyn, while somewhat younger, closely resembles Mr. Bernard Shaw in that what he says is never accidentally a challenge and not, speaking of publicity, accidentally quotable.

There is the while some merit in the assertion that Hollywood is too much publicized. The customers buy pictures, not Hollywood. It is to be noted that General Motors sells Pontiacs, Buicks and sometimes Cadillacs, but is not found promoting Detroit or Flint.

Further, the lay press does not have an army of car critics to discuss designs, metallurgy, gear ratios or even paint jobs in dailies and fan magazines. None of the automobile editors seems to be offering advice to Mr. Kettering or Mr. Sloan. It appears probable that the customers are more interested in the product than the factory. In Hollywood's case the factory asked for it.

■ ■ ■

¶ An MGM publicity release from "Leo, the Keyhole Peeper" says that a poll for *The Hollywood Reporter* "shows that 70.1 percent of the readers of *The Hollywood Reporter* never have been divorced." The figure would be somewhat more informative if it indicated what percentage of them had been married.

■ ■ ■

¶ Indeed, the entertainment scene becomes ever the more complex. This week the ancient art of the opera, as represented by the Metropolitan Opera Association, of New York, announces plans for cinema versions addressed at the theatre screen. Accidentally concurrently the most esoteric division of the stage, as represented by "Mourning Becomes Electra", the O'Neill classic, produced by RKO, comes to cinema, and by the stage device of Theatre Guild promotion and presentation. There is Art, coming and going, tangling footlights and screen. The while the themes of much of Opera and all of Electra are hatred, love, suicide, incest and murder—all artistic and in a nice way, somewhat to music.

■ ■ ■

¶ Speaking in Manhattan before a gathering of Girl Scouts, Mr. Tom Clark, Attorney General of the United States, declared that the nation "does not give enough emphasis to the importance of girls". Apparently, Mr. Clark is the principal contender in the Government case involving the motion picture. He obviously does not know the product. Your editor has been in contact of sorts with the subject through 39.2% of the career of the Republic, through which there has been no large manifestation of neglect of girls. Mr. Clark is politically minded, and may be running for something. He probably tells that to all the girls.

■ ■ ■

¶ Announcing a new policy for the Rialto, Mr. Arthur Mayer has done a piece for the *New York Times* in which he observes: "They [imported productions] are, however, made free from all pressure groups except those who believe there is a sane adult public prepared to support intelligent films not exclusively escapist in nature. . . . " On the same page appears a dispatch from Bucharest: "Pressure is mounting here against the exhibition of American motion pictures which are intensely popular and draw the biggest audiences. . . . " It is recorded that other film sources there are Russia, France and Britain.

■ ■ ■

¶ A warm glow of the goodwill of American intent toward a world in travail has come across the nation with the progress of the Friendship Train from California to New York, with its burthen of food for hungry Europe. By grace of the attentions of Mr. Harry M. Warner, chairman, and the great array of his associates, this caravan of kindness carries with it, too, the flavour of that spirit of understanding charity which is ever associated with the personages and institutions of showmanship. It is a fortunate coincidence that this manifestation is had precisely at a time when the great public can do with a demonstration that has the imprimatur of Hollywood and the motion picture industry upon it.

■ ■ ■

¶ Showmen never get over it. Mr. Howard Stix Cullman, wholesale tobacconist, one time receiver for the Roxy, backer of a dozen Broadway stage hits, and currently chairman of the Port of New York Authority, is engaged in trying to solve the financial problem of the hungry airports, especially LaGuardia. He is quoted on a policy of putting them "squarely into the honky-tonk business". So now the airport sells sightseers admissions at 10 cents a head, while a lecturer with a loudspeaker entertains with chatter about the comings and goings of the planes. Everybody is in the show business now. LaGuardia played to 13,000 on one Sunday.

—Terry Ramsaye

THIS WEEK IN THE NEWS

In the Ads

MOTION PICTURE machine operators wanted in Boston. Last Thursday the M & P Circuit took front page ads in the newspapers to announce that operators were wanted and that refresher courses in the latest equipment would be available to those needing such instruction. The ads, which appeared in all newspapers except the *Christian Science Monitor,* admitted that trouble was brewing in the Hub. At the bottom of the ad, which began with a large black capital WANTED, were these words in small type: labor trouble exists.

"Outlaw" & F.D.R., Jr.

MAJ. GEN. Bennett E. Meyers, retired, who said that Howard Hughes offered him $100,000 if he could arrange to have "The Outlaw" admitted for exhibition in New York City, did not get the hundred thousand. He was unable to influence the City Administration to admit the picture.

But Mr. Hughes' purpose was subsequently accomplished and at a substantially reduced rate. Franklin D. Roosevelt, Jr., attorney, was eventually retained. He obtained Mr. Hughes' agreement to three minor cuts in "The Outlaw" and a promise that sensational advertising would be avoided. Whereupon the bearer of the famous name approached the City authorities and the bar on the picture was dropped.

Mr. Roosevelt's fee is reputed to have been twenty-five thousand dollars.

Lost in Burma

NOW BURMA has put a tax on American films—an 80 per cent tax on gross box office receipts effective December 1. That means an estimated $150,000 lost in Burma annually. There are about 13 theatres exhibiting American films in the country. Under the tax it would not be, of course, profitable to send features there. Because of dollar difficulties in the country, American companies have had difficulty in getting money out of Burma since last April.

Line is Busy

IF YOU GOT a busy signal last year when you picked up the telephone it's because there were more than 42,000,000,000 completed telephone conversations during the year. The statistics haven't been compiled, yet, for the uncompleted one. That billions figure was toted up by the American Telephone and Telegraph Company and mailed—not telephoned or telegraphed—to editors around the country. Says AT&T: the U. S. has nearly three-fifths of the world's telephones; New York City has 2,213,828 of them, which is more than in all of France; there are 54,600,000 telephones in all the world, an increase of some 12,000,000 in the last seven years.

MOTION PICTURE HERALD

for November 22, 1947

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INDUSTRY is "hexed", Johnston tells Pioneers at dinner — Page 18

IT'S boom time for the motor movies across nation — Page 21

PRINCESS will be able to stay home for her movies — Page 22

PARAMOUNT reports third quarter net profit of $8,105,000 — Page 24

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Musical Savior

JAMES C. PETRILLO was described last week as "the savior of musical culture" in the United States. Mr. Petrillo's lawyer did the describing.

Reason for the flowery tribute was Petrillo's appearance in court in Chicago November 12, where he pleaded not guilty to a Federal charge that he violated the Lea Act and tried to force a radio station to hire unnecessary employees.

Petrillo emphatically denied this charge and then stepped aside to hear his lawyer state: "Without Mr. Petrillo and his battle the nation would become platter-happy."

The case will be heard December 1 by Judge Walter J. Labuy, who dismissed an earlier charge against Petrillo on the ground that the Lea Act was unconstitutional. The Supreme Court later overruled the judge.

Collaboration

Sofia Bureau

BULGARIA is near to signing a cultural agreement with Hungary looking forward to the exchange of motion pictures, technicians, actors and other film personnel between the two countries. The agreement, practically assured, will follow similar agreements which Bulgaria has signed with Czechoslovakia, Yugoslavia, Roumania and Poland.

Biggest Premiere

Mexico City Bureau

THE GREATEST single day's gross in the history of the Mexican industry was taken in by "Song of the South" November 6, $53,175 at the Cine Alameda. Of course, this was an exceptional premiere. It was a charity affair for Mexico's undernourished children, was patronized by President Aleman, and each ticket cost $65.

Cash Dividends

Washington Bureau

CASH DIVIDENDS paid out by motion picture companies during the month of October totalled $4,461,000, a slight rise over the $4,212,000 paid in October of last year, the Department of Commerce reported Wednesday. For the three-month period ending in October, industry firms paid out $13,716,000, as compared with $15,254,000 for the similar period last year. Commerce officials attribute the drop to the fact that the Stanley Company, which paid a large dividend in August, 1946, paid none in '47.

Opera Films

THE METROPOLITAN Opera House goes on film next month. New York's famous opera house which is already broadcasting its performances and recording them, will now film them in 35mm and 16mm color for theatre exhibition and for sale to schools and clubs. Edward Johnson, general manager, announced in New York Tuesday that the pictures of the operas will be made by International Opera Films, Inc., under the direction of its president, Friedrich Feher, a veteran producer. The first opera to be filmed will be "Il Trovatore," using the Met singers and orchestra. "Aïda" probably will follow and then "Carmen" and "Faust." After the music has been recorded, the action will be filmed in the Fox Movietone News Building in New York.

Royal Visitor

ARABIAN ROYALTY, represented by Prince Talal Al Saud, visited the Alexandria theatre in San Francisco, Calif., last week. Prince Talal proposes to buy some new projection equipment in the U. S. for his Arabian palace and he was doing a little shopping, accompanied by his Turkish traveling companion, Ahmad Bakhani, theatre operator in the Middle East and who is in charge of installing the projectors in the royal screening room.

"Crisis" Plan

London Bureau

BRITAIN is doing without more than films these days. The country's "crisis" plan calls for the reduction of food imports by £12,000,000 ($48,000,000) a month. This means heavy cuts in wheat, meat, cheese, animal fat and bacon. The monthly cuts add up to this: wheat, 81,000 tons; meat, 18,000 tons; dried eggs, 1,500 tons; animal fats, 4,700 tons; canned meat, 3,000 tons, and canned fish, 2,500 tons.

Foreign Horror

THE RIALTO, New York, has been specializing in murder, mystery, and menace for the past 15 years—playing horror shows almost exclusively. But now Arthur L. Mayer, managing director, has found that Hollywood producers, "basking in the California sunshine, have become allergic to the gruesome, and devotees of sweetness and light." Mr. Mayer just can't find enough of the old American blood and gore to fill up his theatre these days, so he's switching over to foreign films exclusively on November 27. But just so the change won't be too abrupt and scare away too many of the regular patrons, the first foreign picture to play the Rialto will be the French "Panic," a psychological murder story of mass violence.

Age Limit

Montevideo Bureau

URUGUAY OFFICIALS took a look at their laws the other day and turned up a surprising inconsistency. The law, it seems, permits a girl of 15 to get married, but it bars her, until she is 18 years old, from seeing certain films in the evening. That situation is going to be remedied. She'll be allowed to go to the theatre at night if she is over 12 years of age. The country is preparing legislation to change the current censorship laws and is giving particular consideration to films for children.

Pioneer Dies

FRANK A. GARBUTT, 78, one of the original founders of Paramount and at one time in charge of production for that company, died November 19 at his home in Los Angeles. Mr. Garbutt in 1914 was a Los Angeles real estate operator who became interested in a distribution company, Paramount, formed by W. W. Hodkinson to handle the product of Adolph Zukor and Jesse Lasky. He subsequently became prominent as a shipbuilder and in the oil and silver mining industries. He was president of the Los Angeles Athletic Club at the time of his death.

Ring in the Old

COUPLE OF weeks ago the Academy of Motion Picture Arts and Sciences announced substantial changes in methods of awarding the Oscar. The calendar year as the basis for submitting pictures was to be discarded, the award ceremonies were to be held in June at the Hollywood Bowl. This week, the Academy announced all that was reversed and the mechanics of the awards will remain as they have been; the calendar year reinstated, the presentation in March and at the Shrine Auditorium. "Powerful voices" were credited with the reversal.

PEOPLE

DORE SCHARY, RKO Radio vice-president in charge of production, has accepted invitations to be a guest speaker before civic and educational groups in five cities between November 28 and December 15. His first talk will be before the National Council of Teachers of English in San Francisco on the relation of motion pictures to art and literature.

EDWARD HEIBER, formerly of Universal's sales department, has been appointed Chicago district manager for Eagle Lion, succeeding MAX ROTH, resigned.

HERMAN M. LEVY, general counsel of the Theatre Owners of America, was a judge at the Columbia University Law School mock trial Monday evening in New York which decided whether or not exchange trade agreements are in violation of the New York State Donnelly Act.

ARTHUR GREENBLATT has been appointed to an executive sales position by Screen Guild and was to arrive in New York from Hollywood this week to open a new sales office.

W. W. SPENCER last week was appointed MGM studio manager, succeeding the late J. G. MAYER. Mr. Spencer has been with MGM since 1924 and was Mr. Mayer's assistant for 12 years.

ALLAN KOHAN, head of advertising and publicity for R. D. Goldberg Theatres, Omaha, has resigned.

ROY L. SMART, executive of Wilby-Kincey Theatres of Charlotte, N. C., has been elected chief barker of the local Variety Club, succeeding CY DILLON.

DON S. SHARPE, Australian-born actor now in Hollywood, last week was named Hollywood representative for Actors Equity Association of Australia. He is empowered to report on conditions and and practices of work, wage scales and contracts in all spheres of show business.

MARLENE DIETRICH, film actress, was awarded the Medal of Freedom at the United States Military Academy at West Point, New York, Tuesday afternoon for her record in entertaining troops overseas.

J. R. SPRINGER, general theatre manager of Century Theatres, New York, celebrated his twenty-fifth anniversary with that company Tuesday.

THE NEW YORK Stock Exchange was titillated Wednesday afternoon by the offer and purchase of a block of 10,000 shares of Paramount Pictures stock, at 23. Closing price for the day was 23⅜.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York," Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, 624 South Michigan Avenue; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. I.; Toronto, W. M. Gladish, 242 Millwood Road; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Amsterdam, Philip de Schaap, 82 Jekerstraat; Berlin, Hubertus zu Loewenstein; Madrid, Pedro Gonzales, Nunzez de Arce 11; Jaffa, Ibrahim Zein, Bustros St., P.O. Box 4; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Budapest, Alexander Fodor, Nurnberg utca 49; Zurich, Carlo Fedier, c/o Cine Suisse, Kappelergasse 13; Prague, Joseph B. Kanturek, Lobkovicovo nam 18; Sydney, Frank O'Connell, Box 2608—G.P.O. Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Ernesto Sanchez Ortiz, P.O. Box 1043; Montevideo, Paul Bodo, Calle Francisco Bauza 3662; Sao Paulo, Brazil, I. A. Ekerman, Rua Guaianazes 159; Santiago, Chile, Maria Romero, Revista "Ecran," Bellavista 069; Caracas, Venezuela, Mrs. Frank M. Caldwell, Apartado 1706. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:



A CITATION goes to Samuel Goldwyn, right, "for outstanding fidelity and meritorious conduct in aid of the war effort against the common enemies of the United States and its allies in World War II". Mr. Goldwyn received the President's Certificate of Merit at Washington ceremonies, last week, from Secretary of the Army Kenneth C. Royall, left.



WITH TYRONE POWER in Rome. Nearing the end of a triumphal tour of foreign countries, the American actor meets leaders of the Italian film industry at a cocktail party in the Grand Hotel. In left to right order, as centers of attention, are Vincenzo Canvino, head of the motion picture office of the president of the Cabinet Council; Italo Gemini, president of the AGIS, Italian Association of Exhibitors; Mr. Power; Hon. Alfredo Proja, president of the ANICA, Italian Association of Producers and Distributors, and Tito Marconi, vice-president of the AGIS.

OFF to the Command Performance, in London, of Samuel Goldwyn's "The Bishop's Wife", November 25. Left to right, on shipboard in New York, are Craig Stevens, Alexis Smith, Mrs. Bob Hope, Robert Montgomery, Mrs. Montgomery, Loretta Young and Mr. Hope.



SENDOFF to the Friendship Food Train as it left Los Angeles. Some of the dignitaries in the motion picture capital are serving the cause under national chairman Harry M. Warner. Left to right, Harold A. Henry, president of the City Council of Los Angeles; Governor Ingram Stainback of Hawaii; Drew Pearson, columnist; Mr. Warner; Vera Larkin, United Airlines hostess, and George Welsh, president of the U. S. Conference of Mayors.



TIE-IN. The November 12 partial eclipse of the sun was used for Paramount's "A Connecticut Yankee in King Arthur's Court". Above, Tay Garnett, director, peers into the camera eyepiece, while Virginia Field and Richard Webb use the usual darkened celluloid. Mr. Garnett, not wanting to use the usual newsreel clips, checked two months ago with the Griffith Park Observatory, and had his cameras on hand at the right time.



AS KANSAS theatre owners met with the Kansas City, Mo., Kiwanis Club, last week, at luncheon. Members of the Kansas-Missouri Theatre Owners Association were Kiwanis guests. Front row, George Baker, Clarence Schultz, Dale Danielson, Homer Strowig, Fred Meyer, R. R. Biechele, Elmer Bills, Frank Weary, Al Adler, Tom Edwards; back row, John Mienardi, Frank C. Hensler, Frank Plumlee, Maurice N. Wolf, Ralph Larner, Don Phillips, John Becker, C. E. Cook, Jay Means. The group discussed the motion picture theatre as a community service in the interests of the Kansas City public.



ANNUAL MEETING for the stockholders of Allied Artists and Monogram, in Hollywood, left. In usual order are Arthur Bromberg, Atlanta; Samuel Broidy, president of both companies; Charles Trampe, Milwaukee; William Hurlbut, Detroit; W. Ray Johnston, board chairman; Edward Morey, vice-president; George D. Burrows, executive vice-president and treasurer; Howard Stubbins, Los Angeles; Norton V. Ritchey, New York, and Herman Rifkin, Boston.



ARRIVING IN NEW YORK, by his own flying ad plane, Buddy Rogers is greeted by his wife, Mary Pickford; his associate in their Triangle Productions "Sleep, My Love", Ralph Cohn, and Sam Dembow, Jr., Triangle sales representative.



NAVY DISTINGUISHED PUBLIC SERVICE awards were presented last week in Washington to representatives of six motion picture companies and newsreels. Above, at the ceremonies, Carter Barron, Loew's, Inc.; J. C. Brown, MGM News of the Day; Robert Denton, Paramount and Paramount News; George Dorsey, Warner Pathe News; James Lyons, Universal-International, and its newsreel; and Anthony Muto, 20th Century-Fox and Movietone News.

SPECIALISTS TAKE SCREEN'S PULSE— A HIBROW SLANT

THE MOTION PICTURE has just had the most complete going over by experts, critics, observers, scientists and assorted specialists, inside and outside the industry in all of its fifty fecund growing years. The report is favourable, mainly friendly, poised and generally objective. It is presented with erudite profundity in the November issue of The Annals of the American Academy of Political and Social Science, in Philadelphia. Twenty-five contributors, about a dozen of them intimates, in varying degree, of the motion picture scene, and ranging from anthropologist to exhibitor, have contributed special articles. In sum, the reader will gather that the screen is a dominant art and a stable industry. The chaste, crisp, scholarly volume is strictly for adult readership. This issue has been produced under the editorship of Gordon S. Watkins, Ph.D., Professor of Economics, University of California at Los Angeles, under the auspices of the Pacific Southwest Academy, Los Angeles. California. Some excerpts are presented here, in the order of their appearance.

TERRY RAMSAYE

"Being a basic primitive implement, the film reaches deeply with an order of authority to the senses enjoyed by no other form of expression. . . . Both artists and scholars have come to confusion . . . by seductively automatic endeavors to relate it to the older arts. . . . Clearly the motion picture, in coming to full estate, seeks to serve all peoples and all classes. That is a wide straddle. Its costs are such that it can be supported only by the massed buying power of majorities. Inevitably many minorities can not be served as they are by the less expensive stage or the relatively inexpensive printed word. Some of those minorities include the most erudite, critical and articulate persons."

FLOYD B. ODLUM

"The public demand for motion picture entertainment is surprisingly stable. Fluctuation in the amount of money the people of the United States pay for screen entertainment is considerably less than the fluctuation of national income.

"From 1929 to the deep depression year 1933, consumer expenditure for shoes dropped 41 per cent. Food for home consumption dropped 40 per cent. Both of these items are likewise classified in the 'insensitive' group. And motion picture theatre receipts during the same period dropped only 33 per cent. . . .

"The motion picture industry is chronically faced with a crisis. First, it was sound. Then it was color. Tomorrow it may be television or any one of a number of other things. . . .

"The writer does not have such a dim view of this current crisis as most others. The analysis presented above will clearly indicate that the loss of about three-quarters of the net income from the best foreign market, with all other things remaining constant, would have a marked effect on the profits of the production end of the business. But this English tax will galvanize Hollywood into action in eliminating waste and increasing efficiency, and will probably mark the end of the rising costs of production."

CHARLES P. SKOURAS

"The exhibitor's resistance to high film rentals is a most effective means of advising the producer what stories and what stars to use in pictures. The exhibitor's willingness to pay higher film rentals indicates to the producer that he has sensed the trend of the public's entertainment tastes. If anything, the realization by both exhibitor and producer of the dependence of one upon the other has increased in recent years. A noteworthy example is the cooperation being extended by the American exhibitor to J. Arthur Rank in his development of the British motion picture industry."

DONALD M. NELSON

"Small business often forces big business into competition in price and design which ultimately benefits the competitors and the public alike. Such competition brings on the market new materials, new products and new methods. This comes about through the zest, the initiative, and the originality of the small business men. These dominant qualities of small business are characteristic of the independent producer. They are qualities which are vital to Hollywood if it is to meet, with artistic credit and financial success, the competition of increasingly better pictures from abroad."

MARTIN QUIGLEY

"The well-being and even the existence of the Nation itself certainly depend in no small measure upon the moral health of the people. The entertainment film exerts a power and influence of such magnitude that it must be rightly directed if the Nation is to be kept morally sound. It exerts a power and influence capable of either advancing or retarding the mightiest efforts of the church, the school and even the home. There can be no sensible audit of the chief influences of our day in the establishment of patterns of thought and conduct unless there is thoughtful appraisal, high up on the list, of the theatrical motion picture."

ERIC JOHNSTON

"I believe that if we could transplant the entire population of one country to another country for a long visit, and then repeat the process over and over again among all the countries, we would see an end of international doubts, mistrusts, misunderstandings and wars. We cannot do that, of course. But I know of no better substitute than the motion picture."

BYRON PRICE

"Yet both at home and internationally, there are today many restraints and the threat of more restraints upon all the great media of communication. In a worldwide sense, neither the press, the radio nor the motion picture screen is free. And in our own land of liberty, motion pictures are censored in several states, radio broadcasters are resisting government control of programs, and as lately as the days of the National Recovery Administration attempts have been made to license newspapers.

"Few persons realize how close we came during World War II to the catastrophe of regulations upon our freedom of expression."

GEOFFREY SHURLOCK

"History proves that sound morals remain constant through the centuries. The writer knows of no item in the code which interferes with artistic aspects consistent with common decency. While the majority of the public in the United States appears quiescent as to immorality in literature or on the stage, it has expressed, often violently, its opposition to such situations on the screen. Note the censorship laws of the early 1900's, and the public demand in the 1920's and 1930's which made the adoption of and adherence to the code imperative if the industry were to continue. The producers, under the code, remain entirely free to bring to the screen virtually any social problem. It is quite possible that some advocates of revision confuse code provisions with shackling restrictions imposed by pressure groups."

20TH-FOX TO LAUNCH 16mm THEATRICAL DISTRIBUTION

Aimed at Communities Now Lacking Theatres, with Survey Under Way

Twentieth Century-Fox has decided to enter on the large-scale distribution of 16mm product in the United States in "an effort to extend theatrical narrow-gauge exhibition to small, theatre-less communities."

To establish the potentialities of the field, the company, through Films, Inc., which handles its 16mm versions in the U. S., is surveying the more sparsely populated areas of this country, Peter G. Levathes, sales manager of 20th-Fox short subjects, said in New York last week.

To Establish Number of Towns Lacking Houses

The survey will be conducted throughout the south, southwest, far west and middle west and will establish how many small communities in these areas have no 35mm house, but could carry an experimental 16mm theatre. Films, Inc., will cultivate such situations and will provide them regularly with product.

According to Mr. Levathes, the company's move is based on several important considerations and is in no way designed to take business away from established theatres. "The communities we plan to serve will all be so distant from the next 35mm house that people living there, under the present setup, do not have a chance to see a picture unless they travel a considerable distance," Mr. Levathes said. "It is our aim not only to do away with the fly-by-nighters who have plagued the industry for years, but also to develop the 'movie-habit' in people who now visit a theatre only two or three times a year.

"There exists in this country a tremendous potential audience and, pressed by the necessity to develop new sources of revenue from within the domestic market, we are going after that audience. The fact that it exists is evidenced by the tremendous above-average grosses garnered by outstanding films today. Our aim is to get into one of these communities of 600 to 800 population and to start 16mm films going on a regular basis. Practically every such out-of-the-way place has a 16mm projector and a town hall. That is all we need.

Aim to Get 35mm Showmen To Build Theatres

"At first they will probably have performances only during the weekends. Our eventual aim is to have 35mm exhibitors take cognizance of the business done by these narrow-gauge showings and to have them build regular houses in promising communities. We naturally consider the 35mm house the best kind of motion picture exhibition, but up to the time when it arrives we shall use 16mm to go after this market."

Twentieth Century-Fox pictures to be supplied to the new 16mm operators will be at least one year old. Booking will be on a regular basis. Films, Inc., plans to expand its sales staff for that specific purpose. The company now has nine branches. The 16mm exhibitors will be able to choose the product from an extensive list. Mr. Levathes said he was unable to state what kind of deals they would get, other than saying that they would be "fair deals." He stressed, however, that 20th-Fox means to make money from this new venture.

The cost of a 16mm print is about one-third of a 35mm print. A 10,000-foot 35mm print costs $184 if part of a volume order. The same feature, running 4,000 feet in 16mm, costs about $67, assuming that 50 to 60 prints are ordered.

Before any situation is serviced, Films, Inc., will consult with the nearest exhibitor, the branch manager of the nearest exchange, and his salesmen. The whole plan was discussed by Mr. Levathes at the 20th-Fox sales convention in New York last week. Films, Inc., will offer the 20th-Fox features packaged with one or two shorts, depending on the length of the picture. Mr. Levathes stressed that his company did not seek a monopoly on this market and that the 16mm exhibitors would be free to book product from other companies.

The major companies generally are extremely reticent about licensing pictures for 16mm theatrical exhibition in this country. RKO, which distributes 16mm films through its own branches, does supply such narrow-gauge situations in some isolated instances where they do not interfere with established houses. The 20th-Fox plan calls for regular service for "marginal areas," but rules out mobile projection vans.

Most companies, at one time or another, have considered distribution of 16mm theatrical product at home, but exhibitor protests against this practice have been loud and vehement. The most recent came from the 16mm committee of the Theatre Owners of America in its report to the TOA's executive board. Headed by Myron N. Blank of Des Moines, Iowa, the group reported that 16mm films were "being used in direct competition with established motion picture theatres in schools, churches and other public institutions," and that clubs and social groups were showing 16mm films.

Charge Unfair Competition With 35mm Industry

It also charged that the 16mm industry represented "unfair competition with the 35mm industry in the entertainment field" but expressed the belief that narrow-gauge exhibition "has a proper and legitimate place in the educational field."

In addition to announcing 20th-Fox's ambitious 16mm theatrical program, Mr. Levathes also said the company had extended its contract with Films, Inc., for several years. This agreement covers the non-theatrical distribution for 20th-Fox pictures in the U. S. Films, Inc., has been serving such accounts for a long time. With the school market especially active, the company has put out a new catalogue of 20th-Fox product recommended by educators as particularly suited to fill educational needs. In addition it will continue its service for shut-ins of all types.

20TH-FOX PRODUCES 13 SUBJECTS FOR SCHOOLS

In recognition of the rapidly expanding market for 16mm films in schools, Twentieth Century-Fox has produced 13 two-reel subjects interpreting the American scene.

The documentaries, made with the assistance of educators, combine Hollywood know-how with the educational factors to fit them into the school curriculum. They will not be offered for domestic theatrical distribution, since the action was slowed down to permit the children to fully absorb their contents.

All in black and white, the shorts cover such subjects as "Vacations", "Communications", "Natural Resources", "Light and Power", "Lobster Fisherman", "Men and Machines" and "Recreation". Educators who have seen them are said to feel they represent the first really happy union between the aims of producers and teachers.

With these pictures carrying a powerful impression of America at work, some of the 13 shorts will be distributed theatrically abroad. There will be no change in the film itself, but a new soundtrack with a more elaborate and editorial commentary will be added.

Warners To Release Two From Transatlantic

Warner Brothers has concluded a deal with Transatlantic Pictures under which it will handle the world distribution of two pictures to be produced by the latter company, Jack L. Warner, Warner vice-president and executive producer, announced this week. The agreement was signed by Mr. Warner and Transatlantic co-owners Sidney Bernstein and Alfred Hitchcock. Both films will be in Technicolor and will be directed by Mr. Hitchcock. The first, "Rope," will star James Stewart and will get under way in Hollywood in January. The second, "Under Capricorn," will star Ingrid Bergman and will be shot next spring at the Warner studios in England.

Walter Winchell cheers—"THE MOST SENSAT

"A rousing memorable experience. Superb performances. *Climax to a lifetime of movie-going!*"

— *World-Telegram*

"One of the most vital, stirring and impressive pictures in history! *It will clean up at the boxoffice!*"

—*Variety*

"A shining milestone in the development of the movies. It covers the movie industry with glory! Everyone who lives in our times must see it!"

—*N. Y. PM*

"*Will magnetize audiences to the boxoffice!*"

—*Film Daily*

"The impact is overwhelming! Extraordinary film! American Movies gain a new honor!"

—*N. Y. Post*

"A profoundly moving and dramatic story of today! Hits you full in the face!"

—*N. Y. Daily News*

"A brilliant irresistible entertainment. The 20th Century-Fox Production has gone all out in this audacious, emotionally stirring, human conflict!"

—*N. Y. Herald Tribune*

"A really superb presentation headed for top grosses!"

—*Showmen's Trade Review*

And at the boxoffice—THE MOST SENSATIONAL

NAL RAVE REVIEWS IN FILM HISTORY!"



20th CENTURY-FOX

with

Celeste HOLM · Anne REVERE · June HAVOC · Albert DEKKER · Jane WYATT · Dean STOCKWELL · Sam JAFFE

Produced by DARRYL F. ZANUCK Screen Play by MOSS HART Directed by ELIA KAZAN

ROSSES IN 20TH's LONG-RUN HIT HISTORY!

ON THE MARCH

by RED KANN

"YOU placed at the disposal of the armed forces all photoplays owned or controlled by you for showing to service people here and abroad," read one portion of the citation accompanying the President's Certificate of Merit to Sam Goldwyn.

Four Cabinet members—Attorney General Clark, Secretary of the Treasury Snyder, Postmaster General Hannegan and Secretary of Agriculture Anderson—were on hand when the decoration was presented by Secretary of the Army Royall. Two Cabinet members—Secretary of State Marshall and Secretary of Defense Forrestal—attended the ensuing luncheon given by Eric Johnston. Goldwyn also visited the President. Pretty official, the whole business.

And more than casually interesting as well. For Goldwyn produced "The North Star" at which J. Parnell Thomas and the Un-American Activities Committee investigating Communism in Hollywood recently looked askance. His, too, was "The Best Years of Our Lives." Never mentioned by title, it was prominent in those Washington hearings as all were aware.

No Cabinet member is likely to run afoul of the ire of Congress by attacking or disapproving any of its committees. But there are ways of getting over an official viewpoint through ignoring the negative and accenting the positive. What happened to Goldwyn in Washington might have been one of those ways.

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In the procedures of the Un-American Activities Committee a lengthening array of imposing newspapers saw a threat of danger to a free screen and, therefore, a threat of danger to a free press. But the Hearst press, continuing its editorial barrage for Federal censorship of motion pictures by latching on to "Hollywood's disgraceful Communism," does not. It refuses to recognize any association between films and press and takes the position "there is no such thing as unlimited freedom of speech or of the press." This is correct.

But when the Hearst fire-eaters endeavor to maintain the fiction of a complete cleavage between the two by insinuating "licentious speech" and "slander" as well as "libidinous writings" and "lewd printed pictures" are forms of censorship applying to the press alone, the argument topples without benefit of the usual dull thud. Inferentially, this is saying newspapers are not free, which are strange mouthings from any publisher and especially one as important as Hearst, and that films have no right to regard themselves to be freer or even as free.

The principal objection to the Hearst position, however, is the wholesale leap at the conclusion Hollywood is shot through with Communists who are poisoning the product and debauching the patriotism of the American public. It may prove tiresome, and surely it is repetitive, to observe the unadorned truth that Hearst, like Thomas, submits no proof to support the allegation. Nor is it correct to conclude Federal censorship is required because "the movie magnates are unwilling to keep Communism out of the films."

The producers are on simple record in opposition to Communism. They stand prepared to convert this opposition into positive action after the Congress of the United States takes a position on the whole nettlesome question. They declare a Communist has to be defined, then proven one whose purpose is to overthrow the present system of government by force or unconstitutional means; he must also be the proven agent of a foreign power.

Under these conditions, the producers will feel free to act with legal impunity guaranteed them by official government policy.

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CHAPTER 1.—"In short, our situation presently is that, unless we set to work immediately toward reducing production costs and other expenses as well as increasing our domestic revenue, we will be in the red."—*Spyros P. Skouras,* president, 20th Century-Fox, in an address before the TOA Sept. 21 in Washington.

CHAPTER 2.—"The time is here when we must make our profit out of domestic distribution only. Theatres must be satisfied with less profit on our pictures if we are to continue serving them with quality box office product. There is no law that I know of that says a theatre shall have 50 per cent of our film rental as profit before we share on a 35 per cent cent picture. Developments within our industry here and abroad, with which theatre operators are acquainted, make definitely fair the expectation that 35 per cent split figures be cut to a point where the exhibitor has not more than one-third of our film rental as profit. In the matter of scale deals, they should not allow more than our percentage of film rental as profit at the different levels."—*Andy W. Smith, Jr.,* general sales manager, 20th Century-Fox, in a statement issued Nov. 13 in New York.

CHAPTER 3.—Yet to be written—by exhibitors.

◆ ◆

Sam Goldwyn to Sam Rinzler: "How many theatres did you start with?"

Rinzler: "Two."

Goldwyn: "How many have you got today?"

Rinzler: "Forty."

Goldwyn: "You must be a good business man."

Rinzler: "No. Business was bad with the other fellow."

Ascap, Theatres Agree Per Piece Pact Won't Work

The American Society of Composers, Authors and Publishers and most of the country's exhibitors held at least one belief in common this week—both were convinced that music licenses on a "per piece" basis wouldn't work. Nevertheless, they were ready to try it, Ascap because it had to, under the consent decree, and the exhibitors to prove to the Justice Department that the method is unworkable.

Ascap Ready to Negotiate

Ascap, which three months ago raised its blanket license fee by some 300 per cent, said it was ready to negotiate with exhibitors on any basis they chose. According to the terms of the Federal consent decree the Society must issue licenses in either form at exhibitor request. However, an Ascap spokesman warned exhibitors not to litigate or resort to politics unless they had "a lot of money and a lot of patience."

At the same time, the Society pointed out that, should licenses be issued on a per piece basis, its operating costs would go up by about one-third. This in turn would mean a corresponding increase in the fees charged to exhibitors. Under the present blanket contract Ascap's operating costs run at about 20 per cent. According to the Ascap spokesman, per piece licensing would mean that separate contracts would have to be signed for each picture where only background music is provided by an Ascap member. An additional agreement would have to cover each Ascap song in a film.

Exhibitor Opinion Divided

Exhibitor opinion on how to get Ascap to lower its proposed rate is divided. Theatre Owners of America and some Allied States leaders are in favor of direct negotiations with the Society. Other Allied heads, however, have long campaigned for curbing Ascap through a legislative process. Since the Justice Department refused to intervene until both the blanket and the per piece methods have been tried, Allied members have been urged to ask Ascap for per piece licenses in an attempt to show the Government that this manner of licensing is unworkable. Ascap terms for such a license have not been divulged, but indications are that the Society would attempt to keep its operating costs at 20 per cent, making up for the additional expense by raising the license fee.

Support for Allied's proposal to amend the copyright law provisions covering Ascap's theatre collections as well as for the organization's fight to abolish the Federal 20 per cent admission tax came this week from Representative Harold Hagen of Minnesota. Mr. Hagen said he might introduce a bill himself to kill the ticket tax.

Canada Imposes Import Ban on Film Equipment

Giving as its reason the need to safeguard and improve Canada's exchange position, the Canadian Government this week announced sweeping import restrictions in its commercial relations with dollar countries. The move, which was termed "definitely temporary," does not affect motion pictures, but does ban the import of a wide range of industry equipment.

The Canadian announcement came shortly before the publication of the Geneva trade agreement texts which showed Canada making certain concessions to the U. S. on duties on the import of positive and negative film. The restrictive move is seen as nullifying many of the advantages gained by the U. S., but it is stressed at the same time that the measure is only temporary and may be in force for only a few months.

The emergency ruling includes a ban on the import of projectors, sound equipment, spotlights and similar theatrical equipment. It also covers cameras other than those destined for commercial use, pianos and organs, specified metal products and other non-essential items like electric light fixtures, lamps, bulbs, flashlights and electrical appliances.

A special 25 per cent excise tax has been imposed on certain goods imported to or manufactured in Canada, including projectors for slide films, musical instruments and record playing machines. Informed quarters in Ottawa said another Canadian measure, giving official encouragement to the establishment and expansion of American film company subsidiaries in Canada, was due.

The restrictive measures imposed by Canada, while not affecting films, will probably prevent the completion of some new theatres now in construction. Few projection and sound units are available in Canada because of the scarcity of such equipment in the U. S., where the demand for it has been great.

New Company Plans to Produce in Philippines

The establishment of United Philippine Artists and the company's plans to produce pictures in the Philippines were reported last week in a United Press dispatch from Manila. According to Frank J. Courtney, former United States naval officer, and vice-president in charge of public relations for UPA, production will start early next year. Present plans call for 28 pictures annually. Films will be distributed locally and abroad. Judge Mamerto Roxas, brother of the President, is chairman of the board. Marcial Lichauco, Government Corporate Counsel, is vice-president. Experts from Hollywood will be called in to aid. Sidney Salkow, Hollywood writer-director, is vice-president in charge of production.

Initial Distribution Setup Completed by Selznick

Milton S. Kusell, domestic and Canadian sales head for Selznick Releasing Organization, said last week SRO had completed the initial phase of its distribution setup with the expansion of sales forces in seven key cities and the opening of two branches in Canada. Mr. Kusell recently completed a tour of distribution centers. In Canada, SRO's single office in Toronto has been supplemented by one in Winnipeg, and one in Montreal. The company has 21 branches in the U. S. Only two pictures, "Mr. Blandings Builds His Dream House" and "Knock on Any Door," are currently earmarked for SRO release. Mr. Selznick is considering the production of three: "Tess of the D'Urbervilles," "Tender Is the Night," and "Romeo and Juliet," all to star Jennifer Jones.

Geneva Treaties Seen No Aid to U.S. Industry

While the trade agreements recently concluded by the United States with 23 countries at Geneva bring down this country's tariff schedules to their lowest point in 34 years, they do not foreshadow any material easing of the difficulties faced by the American companies in marketing their product abroad.

According to the text of the agreements, released early this week, countries like the United Kingdom, France, Canada, New Zealand, Norway, Brazil and Australia agree to rule out all devices for the protection of domestic films with the exception of screening quotas. Under Article VI of the general treaty, there can be no renter or distributor quotas, no discriminatory taxes, no trading of special privileges with other countries and none of the other discriminatory rules.

The accent, however, is on the word "discriminatory." State Department officials were quick to point out that the terms of the agreement did not imply any changes in the current British situation or in most of the other tax developments abroad since import duties and remittance restrictions are still permissible, providing they are not of a discriminatory nature. The general agreement and the specific tariff schedules are due to go into effect January 1, 1948.

The greatest concession to the United States came from Canada, which agreed to reduce its rates on positive films from the present 2¼ cents per foot to 1½ cents. This brings the Americans on the same level as the British pictures. The Canadians also reduced the duty on negative film from 25 to 10 per cent. Under the agreement, the 23 countries involved also will cut the duty on unexposed 35mm photographic film from 2/10 per linear foot to 1/10.

Universal Sets 14 to April; See 38-40 for 1948

Universal-International will release 14 top-budget films between now and April, 1948, William A. Scully, vice-president and general sales manager, announced in New York Tuesday. If this rate of release is maintained it is indicated that the company will have from 38 to 40 features for the 1948 calendar year. Universal-International will have released 27 by the end of 1947. Ten will be offered from January 1 to April 30, inclusive.

A dozen films already completed will keep the company's sales force supplied with product until next summer while the company follows its production plan to make the first of more than 40 story properties now on hand, Mr. Scully said.

Beginning immediately the company is releasing Douglas Fairbanks' production, "The Exile," co-starring Maria Montez, and J. Arthur Rank's "The Upturned Glass" with James Mason.

During December U-I will release "Pirates of Monterey," the Maria Montez, Rod Cameron Technicolor film, and Joan Bennett in "The Secret Beyond the Door."

In January there will be Charles Boyer in "A Woman's Vengeance" and "The Senator Was Indiscreet," starring William Powell, to be followed in February by "The Naked City," "A Double Life" and "Captain Boycott" produced by J. Arthur Rank. In March there will be "Letter from an Unknown Woman" with Joan Fontaine, and "All My Sons" starring Edward G. Robinson. "Casbah," "Up in Central Park" and "Another Part of the Forest" will be released in April.

Early in the summer the company will release three Technicolor films: Walter Wanger's "Tap Roots"; "Black Bart," and "River Lady."

Universal Makes Three-Reel Westerns to Replace Duals

Universal-International has finished two of six three-reel action Westerns designed to replace over-long second features on double feature programs, it was learned last week. The third of the Westerns now is being shot at Peekskill, N. Y.

All of the six three-reelers star Red River Dave, originally a radio personality. Edward McAvoy, Universal-Interntionals' shorts sales manager, is in charge of the program. The titles of the two films finished are "Hidden Valley Days" and "Echo Ranch."

According to Mr. McAvoy, the project was started to help theatre men who, while finding the two-hour top feature in itself not sufficient for a full program, cannot use a regular second feature in addition to the trailer and the newsreel without stretching the show to overlength. Mr. McAvoy said he found this problem mostly in the South.

INDUSTRY "HEXED" SAYS JOHNSTON

MPA Head Scores Reds at Annual Pioneer Dinner; Induct 25 Members

"Gentlemen, we've been hexed."

That was the opening statement of a speech by Eric A. Johnston, president of the Motion Picture Association, who Wednesday night at the annual dinner of the Picture Pioneers at the Hotel Plaza, New York, exorcised the devil of communism.

Mr. Johnston was speaking on three subjects. We have, he said, "been exorcised by the British, excluded from some of the iron curtain countries, and x-rayed for communism by the House Committee on Un-American Activities."

Cites Industry Harm

His speech, however, was devoted mainly to the recent Hollywood Red probe and the harm to the industry caused by the 10 witnesses who refused to answer the "Are you a Communist?" question.

Some people, Mr. Johnston told the group, "thought we were defending those 10 men because they are connected with our industry. . . . We did not defend them. We do not defend them now. On the contrary, we believe that they have done a tremendous disservice to the industry which has given them so much in material rewards. . . . Their refusal to stand up and be counted for whatever they are could only result in a confusion of the issues before the Committee—and it did.

". . . I believe their action hurt the cause of democracy immeasurably. I believe they played into the hands of extremists who are all too willing to confuse the honest progressive with the dishonest red."

See Struggle for Miles

There are Communists in Hollywood, Mr. Johnston admitted.

"We know," he said, "that some of the comrades live in the hills around Hollywood on the best America has to offer.

"I understand that on a clear day they can see the class struggle for miles around."

The result of the Hollywood investigation was "positive proof that Hollywood is not an outpost of the Kremlin," Mr. Johnston declared.

"In short, gentlemen," he said, "no *corpus delicti* was shown, and no crime, therefore, was committed."

Insisting that he was prepared "to fight forever against federal censorship of motion pictures," Mr. Johnston told his audience:

"When we said the issue of free speech—free films—was involved in the inquiry by the House Committee, some people laughed. They said we were setting up straw men. But what has happened?

"Hard on the heels of the first round of the investigation has come a demand for federal censorship of motion pictures by the William Randolph Hearst newspapers.

"Obviously, if the motion picture is to be censored, then the newspapers must be too —and the books—and the magazines—and the radio.

"If this Congressional inquiry established one fact for all time to come, it's this: the motion picture is an instrument of expression; it is a partner of the press among the mediums of communications."

Twenty-five candidates were inducted into membership in the Picture Pioneers by Supreme Court Justice Ferdinand Pecora of New York.

Adolph Zukor, George Jessel, who was toastmaster, and Ted Gamble were awarded scrolls of honor in recognition of their services to the industry.

House to Debate Citations for 10

Washington Bureau

The Case of the Ten Who Wouldn't Talk was to be debated in the House of Representatives this week following the action of the House Un-American Activties Committee, which last week unanimously approved contempt citations for 10 Hollywood writers and directors who, during the recent Communist inquiry here, refused to answer yes or no to the question, "Are You a Communist?"

The full House membership, because of a lot of maneuvering legal work last week, must now decide whether or not to approve the committee's action.

According to J. Parnell Thomas, chairman of the Un-American Committee, each citation has an argument limit of an hour, but probably only two of the citations will be argued. The 10 cases are alike.

As House argument over The Ten drew nearer, comment on their action grew louder, involving even Eric A. Johnston, president of the Motion Picture Association.

Speaking last week on NBC's television broadcast, "Meet the Press," Mr. Johnston declared that the 10 witnesses had used a "cloak of freedom" to "discredit" the industry.

Tuesday the MPA headquarters in New York announced that Mr. Johnston had called a meeting of Hollywood and New York film executives to consider the problems presented by the alleged subversive activities of persons connected with the industry. The meeting will be held in New York Monday.

Exhibitors Must Take Less Profit, Smith Contends

Andrew W. Smith, Jr., general sales manager for Twentieth Century-Fox, closed his company's sales meeting last Wednesday with some news for the exhibitor.

"Theatres must be satisfied with less profit on our pictures," he told his division managers, "if we are to continue serving them with quality box office product.

"The time is here when we must make our profit out of domestic distribution only."

Mr. Smith is of this opinion because of lost income from abroad and rising production costs at home.

"There is no law that I know of," he continued, "that says a theatre shall have 50 per cent of our film rental as profit before we share on a 35 per cent picture. Developments within our industry here and abroad, with which theatre operators are acquainted, make definitely fair the expectation that 35 per cent split figures be cut to a point where the exhibitor has not more than one-third of our film rental as profit. In the matter of scale deals they should not allow more than our percentage of film rental as profit at the different levels."

Further, the company is looking to increasing its newsreel rentals. Edmund Reek, newsreel and short subject producer, told the sales managers that it was necessary that the newsreel's revenue be increased because production costs have risen 50 per cent in recent months.

Following the meeting, 20th-Fox announced that an unprecedented number of bookings—13,000—would be set for Thanksgiving Week.

Twentieth-Fox's Cleveland plan for reduced clearances will be initiated in Cincinnati with "Daisy Kenyon."

Up until now only one theatre in Cincinnati has had a clear second run over the entire city. Beginning with "Daisy," 20th-Fox pictures will be available to eight or more subsequent run theatres, day and date, with former exclusive second runs.

"Our experiment in Cleveland," Mr. Smith told his sales managers, "has proved we are headed in the right direction."

Rogers Says He Will Leave Republic

Roy Rogers' representatives reported last week that the cowboy star had notified Republic Studios that he no longer considered himself under contract to the studio because of alleged failure of the studio to exercise its option on time and because the California seven-year limitation on personal service contracts has voided the contract. Nevertheless, Mr. Rogers will work in another Republic film, "Under California Stars," according to his legal representative, on the understanding that his work will not prejudice his or Republic's claims.


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Dolphin
STREE



MR. EXHIBITOR! A BIG PICTURE IS IN YOUR HANDS

Our customers know best how to sell it! Already proven at the box-office, merchandised in advance by a huge campaign, praised by the critics and winner of the highest audience rating in a research poll–a Big Picture is now in the hands of Friendly M-G-M showmen! They will know how to sell it to America's picture-goers who await the biggest spectacular romance in 10 years!



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REGINALD OWEN · GLADYS COOPER

Directed by **VICTOR SAVILLE** · Produced by **CAREY WILSON**

Screen Play by Samson Raphaelson • Based on the Novel by Elizabeth Goudge

A METRO-GOLDWYN-MAYER PICTURE



THE DRIVE-IN

Boom Time for Motor Movies Across Nation



HEADLIGHTS and floodlights, at the Skyway Drive-In Theatre, Louisville, Ky.

DRIVE ALONG any one of the nation's many highways and, sooner or later, you will see, towering over the trees, a large sign reading: Drive-In Theatre.

You will find it a graveled area, spread over anywhere from five to 15 acres, and dotted by rows of speaker pedestals or booths, used to pipe the sound into individual cars. Dominating the scene is the tall screen-tower with its weather-proofed screen and the aluminum shields that cut the glare of the headlights from vehicles passing on adjacent roads. Cars are accommodated on ramps. The ticket office, manager's office, the projection room and the concession stand, as well as the rest rooms, are situated in the few covered structures visible.

Dates Back to 1930's

The drive-in boom is on in earnest. The idea dates back to the 1930's. At that time, many believed it to be "just a fad." Others called it "a petter's paradise," but few foresaw that these open-air institutions eventually would develop into circuits and would be attended regularly by comfort-loving families. The drive-in boom dates from the end of the war, when some 100 theatres were operating. That total rose to 200 early this year, and it is estimated that by the summer of 1948 more than 500 drive-ins will be attracting a motorized audience.

The advantages of the drive-in are manifold. They are comparatively easy to construct (but not as cheaply as the layman may believe). Taxes and insurance rates are low and there are no seating and ventilating problems. There is no need to dress up. The whole family can go and, should the baby start to cry, there'll be no comment from the back rows. Drive-in operators usually have mechanics on hand for emergency repairs, to fix flats and supply gasoline.

The majority of the outdoor theatres are not open all year. At first many theatre men were pessimistic about the possibility for their success in areas with frequent fogs, rain or summer mists, but the rapid growth of the drive-ins in just such situations has answered that one. Rain does not seem to matter to the car-bound audiences and if it gets cold, the car-heater provides warmth. The 600-car Autovue near Spokane recorded an average weekly attendance of 2,000 automobiles for the 30-week season just closed.

The Los Angeles area boasts the largest number of outdoor theatres, with 18 drive-ins operating, most of them on a year-'round basis. San Francisco ranks next with 17, and Seattle third with 15. Some nine theatres are operating around Salt Lake City. The exact figures are not obtainable since construction goes on constantly. In most areas theatres are open from May or April to October.

Theatre men operating established houses in most cases do not welcome the drive-in. In some areas anti-drive-in campaigns have been carried on. Elsewhere, as in the case of Minneapolis, independent theatre owners, asserting that the field was being taken over by "fly-by-nights," have formed their own drive-in theatre circuits. In the case of the Twin Cities, they formed an ambitiously-backed company called Minnesota Entertainment Enterprises, Inc., that plans to construct several large drive-in theatres.

Other drive-in circuits formed within the past few months include Everett Enterprises Drive-In Theatre Corporation, which plans to operate in at least 28 cities in North and South Carolina. The incorporators are H. H. Everett, Worth Stewart and Hank D. Hearn. Robert L. Lippert is operating five drive-ins in northern and southern California, some in conjunction with Joseph Blumenfeld. The Dixie Drive-In Company has drive-ins throughout the south and recently opened one near Atlanta. The world's first exclusive Negro drive-in is operated by R. L. Dowling near Jacksonville, Fla.

Purchases Circuit

Early this month, Philip Smith, president and general manager of Midwest Drive-In Theatres, Inc., purchased a circuit of drive-ins from a Cleveland group. Mr. Smith also has under construction open air theatres in midwest cities like Chicago, Des Moines, Detroit and Lincoln. The Cleveland group's houses are located in Dayton, Toledo, Pittsburgh and Cleveland. The Fabian-Hellman Co. operates three houses in upstate New York and one outside Philadelphia.

Most of the established drive-ins do not play new product. They have found that their attendance does not suffer when old films with star names are shown. As for the distributors—restrained by the anti-trust decree from building drive-ins themselves—they consider the open air theatres "just another customer." They must adhere to established clearances and their film rentals vary accordingly with the kind of run they desire. Admission prices usually are at par with the equal-run city house.

The cost of building a drive-in actually is not low. It varies, of course, with the capacity of the parking tract, but, on the whole the average expenditure for a small theatre may run up to about $125,000. The greatest expense for any modern drive-in is the grading and the construction of the ramps. Then there is the extensive underground wiring, the rest rooms, etc.

Some Use "Drive-Over" Ramps

Modern drive-ins, such as Mr. Lippert's Fresno theatre, for instance, employ "drive-over ramps." The cars enter the theatre area from the right of the screen tower, turn left onto the ramp they choose. When they are ready to leave they drive ahead over the ramp, turn right and exit on the other side of the theatre. This "house" can be emptied in a very short time.

The drive-in theatre, comparatively new and providing a special attraction for the family as a whole, lends itself very well to promotional efforts. One drive-in operator reported he had run an ad saying: "Children Under Ten Admitted Free—Bring a Carload." They took him up on that. People have actually filled trucks with kids and brought them to the show en masse. There is the special appeal to the invalids and the blind who, in the private comfort of the car, can be given a running commentary.

The majority of the drive-ins are sound money-making propositions. The shows, especially in the early evening, usually see row after row of parked cars on the ramps.

Opinion on the argument of whether a drive-in draws off patronage from the regular house is sharply divided. The argument most commonly brought forward is that the drive-in enjoys the kind of patronage that would not ordinarily visit a motion picture theatre anyhow and that, being an added convenience located on a "local" highway, where clusters of restaurants and bars usually can be found, it stimulates business.

On the whole, the open air theatre seems destined to become a permanent part of the American scenery.

PRINCESS CAN REMAIN HOME FOR HER MOVIES

by PETER BURNUP
in London

Film-fan Princess Elizabeth is assured a sufficiency of motion picture entertainment by virtue of two wedding gifts of projectors —one from relatives, the other from the British industry.

Britain's three trade associations, the producers, the renters and the exhibitors, are cooperating in providing and installing a standard film projector for the Princess. At the insistence of American members of the Renters Society, the projector is a British one, a G. B-Kalee 21. The Renters will see that the Princess and her husband, as of Thursday last, are serviced with up-to-date features.

Another from His Uncle

Lord and Lady Mountbatten—Lord Mounbatten was India's Governor General and is uncle of the bridegroom—have also given the Princess a G. B-Kalee 21.

One projector will be installed in her country house; the other in the town residence.

Following loyal loud indignation that Sir Alexander Korda should have his Royal Horse Guards (the Blues) in full-dress uniform, whereas the Princess' escort on her wedding day would wear khaki drab, the War Office announced shortly before the wedding that, by command of the King, the Household Cavalry for the wedding should return to the proper and traditional splendour. Whereat many a fluttering sigh of joy escaped from the female heart.

To record the wedding, the Newsreel Association pooled its cameramen and additional footage was provided the reels.

A special 30-minute Technicolor film of the wedding will be shown at the Royal Command film show November 25—five days after the wedding. Copies of this are likely to leave by air for America November 24.

For the first time in history newsreel cameras were allowed to operate inside Westminster Abbey, but, so that no one would be offended by their intrusion into Britain's most sacred building, they were decently concealed.

Newsreel Cameras Concealed

The Abbey's Dean and Chapter approached Gainsborough's Sydney Box on the matter of the cameras. Mr. Box handed the job of art director to George Provis and chief carpenter Bert Jempson. They designed and built two platforms on which a half dozen cameras and their crews were stationed. None of the congregation saw them, for the platform was hidden behind a frontal piece of plaster modeled to harmonize with the Abbey's Gothic splendor. Slots only were left for the newsreels' eyes.

That's the first recorded occasion of a picture set being built in the Abbey.

Setback for Sunday Shows Seen in British Decision

London Bureau

Exhibitors throughout this country are vastly disturbed by a decision of the Court of Appeal on the matter of Sunday shows. The court has upheld local authorities of Wednesbury (three cinemas) who have denied children under 15 years of age admission to theatres on Sundays. The statute governing Sunday shows permits Sunday shows on approval of local authorities. In Wednesbury the parish fathers granted Sunday openings but excluded 15-year-olds and younger. Exhibitors, wishing to appeal this decision, were rebuffed by the Court of Appeal, which dismissed the appeal with the judgment that "the welfare of children is a matter for a local authority."

Cinematograph Theatres Net $1,760,448 in 14 Months

London Bureau

Provincial Cinematograph Theatres, one of the Gaumont-British subsidiaries, has announced a net profit for the 14-month period ending March 31 of £440,112 ($1,760,448). A final dividend of 85 per cent on its £500,000 of ordinary capital has been announced, making a total of 100 per cent for the 14-month period, compared with 35 per cent for the year to January 31, 1946. The £440,122 net compares with £263,987 for the previous year. In addition there is a credit of £150,000 (against nil last year) for taxation. General reserve received £150,164 (also against nil in the previous year). Not surprisingly, the various issues of Provincial Cinematograph Theatres registered comfortable rises on the Stock Exchange.

Warners Sets 12 Features For British Release

Warner Brothers this week announced the titles of 12 features set for release in Great Britain from December 22, 1947, to May 17, 1948. Three of the pictures, "Possessed," "The Unfaithful," and the British-made "Idol of Paris," are new, and prints of these films were in Britain at the time of the 75 per cent tax imposition. The rest, all re-releases, include: "The Sea Hawk." "The Sea Wolf," "Marked Woman," "Dust Be My Destiny," "Each Dawn I Die," "Bad Men of Missouri," "Kings Row," "Wild Bill Hickok" and "Anthony Adverse."

Acquires San Francisco House

Sindey Pink has bought out the interests of his two partners in the Pertola theatre, San Francisco. Mr. Pink, who was president of the corporation holding the lease on the house, plans to turn it into a first run.

Cripps' Finance Post Disturbs British Industry

London Bureau

Sir Stafford Cripps' assumption of the country's Exchequer, following Hugh Dalton's resignation, has disturbed some of motion picture's faint hearts. They see him not only an implacable enemy of their present trading practices, but one who has broken what were regarded as solemn pledges to persons like J. Arthur Rank.

His critics have a long dossier of complaints against him. A typical count in the indictment is the speech he delivered at one of the Rank fiestas as recently as January 16 last. Then he congratulated Mr. Rank for establishing a good reputation for British films, "which will bring us foreign exchange in large volume," but went on further to say:

"But more important even than that it (the Rank reputation) will build up in the world a conception of our culture and civilization which will make people respect us and our institutions and will thus give us the power to influence world progress in the right direction."

Cynics among motion picture men affect to see the Cripps Circuit—which they think is what Britain's cinemas may well become —churning out an eternal program of demagogic exhortations to work.

Nevertheless Sir Stafford's nominee to the Board of Trade, Harold Wilson, is a toiler after sweet reasonableness and humanity. Privately this past week Mr. Wilson has been holding talks with various representative sections of the industry. First body summoned was the Producers' Association. Later the Film Industry Employees' Council went along.

These two groups are to meet jointly with the Board of Trade. In anticipation of this meeting, the studio workers have authorized FIEC to present these demands: maximum utilization of all production facilities; governmental requisition of studio space where producers are unwilling to use it effectively; an inquiry into the how of increasing production. Preliminary oratory on these demands followed, generally, the Left Wing pattern, particularly in attacks on Mr. Rank and Sir Alexander Korda.

The workers, in arguing their demands, crystallized their request for a share in the fashioning of production policy at the British studios.

Ray Murray Dies

Services were held Tuesday at Glendale, Cal., for Ray Murray, 67, veteran film journalist, who died November 14 after a year's illness. Mr. Murray joined the *Exhibitor's Herald* in 1916 and became a correspondent for Quigley Publications in 1924, resigning in 1927 to represent fan magazines and to do free lance work.

OVIE PLOT OF THE YEAR BRINGS

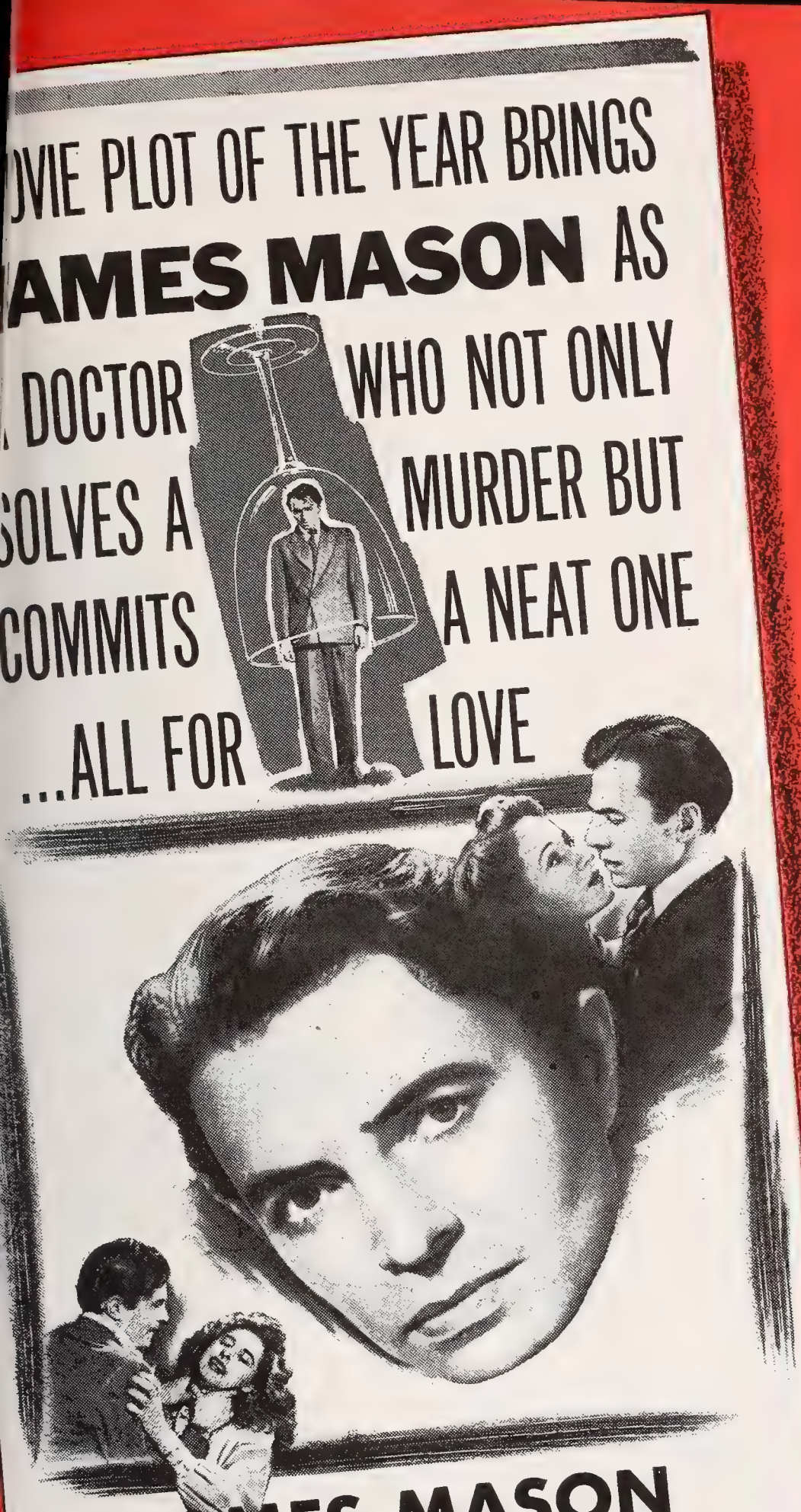
AMES MASON AS

A DOCTOR WHO NOT ONLY

SOLVES A MURDER BUT

COMMITS A NEAT ONE

...ALL FOR LOVE



JAMES MASON

Rosamund JOHN · Pamela KELLINO

"The Upturned Glass"

With Ann STEPHENS · Brefni O'ROURKE · Henry OSCAR · Directed by LAURENCE HUNTINGTON

From an Original Story by JNO. P. MONAGHAN · Screenplay by PAMELA KELLINO and JNO. P. MONAGHAN

Produced by SIDNEY BOX AND JAMES MASON · A J. ARTHUR RANK Presentation

A SIDNEY BOX PRODUCTION · A TRITON FILM · A UNIVERSAL-INTERNATIONAL Release

Starts 10 AM TODAY

Broadway at 50th **WINTER GARDEN** Continuous 10 AM to 3 AM

ANOTHER MASON HIT FROM U-I!

Top grosses in its New York, Los Angeles and San Francisco engagements definitely prove "The Upturned Glass" best of the James Mason successes!

"A story of vengeance that ends with dramatic impact...an undercurrent of sustained suspense."
—THE NEW YORK TIMES

". . . provides the murder drama addicts with some of the uneasiest suspense they have had all year."—N.Y.WORLD-TELEGRAM

"Another example of excellent movie making."
—SAN FRANCISCO EXAMINER

"A suspenseful film drama."
—LOS ANGELES EXPRESS

This is one of the ads that set off the New York campaign. It's in the press-book!

MINNEAPOLIS TOTAL 931

A statistical summary of the Minneapolis directory, another in the series of 31 theatre directories compiled by the Motion Picture Association in its census of U. S. theatres by exchange territories, was released this week.

MINNEAPOLIS EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity		Number	Seating Capacity
Theatres in operation	884	369,427	Circuit-operated theatres*	188	127,666
Closed theatres	47	11,675	Non-circuit theatres	743	253,436
Totals	931	381,102	Totals	931	381,102

Seating capacity of theatres now in operation, according to population groupings:

Population	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
500,000-250,001	2 (Mpls.) (St. Paul)	..	94	..	80,179	.....	853
250,000-100,001	1 (Duluth)	3	12	106	8,732	88,911	728
50,000- 25,001	6	9	34	140	25,438	114,349	748
25,000- 10,001	20	29	54	194	34,627	148,976	641
10,000- 5,001	36	65	66	260	38,779	187,755	588
5,000- 2,501	41	106	55	315	28,664	216,419	521
2,500 and under	558	664	569	884	153,008	369,427	269

*A circuit is defined as "four or more" theatres operated by the same management.

Breen, in Reply To Allied, Cites Legion Figures

Joseph I. Breen, Production Code Administrator, this week in Hollywood cited records of motion picture classifications by the National Legion of Decency from November, 1943, to November, 1947, in answer to charges in an Allied States Association bulletin that "the situation of indecency in motion pictures has again been allowed to get out of hand."

In an airmail letter to Abram F. Myers, chairman and general counsel of Allied States, released in Hollywood Tuesday, Mr. Breen said: ". . . your statement implies that since Mr. (Eric) Johnston assumed the presidency of (the Motion Picture) Association about two years ago, there has been a marked increase in the number of unacceptable motion pictures improperly approved by the Production Code Administration. For all practical purposes, I am chiefly responsible for the day-by-day operation of the Production Code Administration—subject always, of course, to Mr. Johnston's supervision and guidance.

"The implications in your statement," Mr. Breen's letter continued, "regarding the great increase in the number of unacceptable pictures approved by the Production Code Administration since Mr. Johnston began his tenure of office, are utterly false."

Mr. Breen cited figures and percentages of the Legion of Decency's classifications on 1,544 pictures during the four-year period. Mr. Breen said that of this total 679 were in the A-1 category—unobjectionable for general patronage; 621 were found unobjectionable for adults; 193 were classified as objectionable in part, and two were classified "C" or condemned, by the Legion.

"During this four-year period, two pictures approved by the Production Code Administration are classified as 'C,' both during the year of 1947," the letter said. "These two pictures are the British produced 'Black Narcissus' and 'Forever Amber.'"

Mr. Breen used the Legion's figures to show the number of acceptable films had increased. "During the two year-pre- Johnston period (1943-45)—the average percentage of pictures classified as A-1 (general patronage) is 42 per cent; the two-year period since Mr. Johnston came into the industry shows, in this same category, the figure of 46 per cent."

Analyzing all the pictures classified by the Legion in the four-year period Mr. Breen concluded by saying: "It seems to me that in the face of these figures, it is not true to say that there has been any 'laxity in Code enforcement' or that there is any 'situation of indecency' in pictures. Except for the two pictures which were classified as 'C' during 1947, the over-all record would appear to indicate that there has been no 'let-down' in the enforcement of the Production Code, and no increase in 'indecency' on the screen."

Form Times Film Corp.

Jean Goldwrum and George Schwartz have formed Times Film Corporation for the distribution of foreign pictures. Their first release will be the Italian film "To Live in Peace." Another Italian film purchased by the company is "The Bandit."

Paramount Net in Third Quarter At $8,105,000

Paramount Pictures, Inc., last week estimated its earnings for the third quarter ended October 4, 1947, at $8,105,000 after all charges, including estimated provision for taxes on income. This amount includes $1,147,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries. Earnings for the quarter ended September 28, 1946, were estimated at $12,085,000, including $1,891,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

Earnings for the nine months ended October 4, 1947, on the same basis are estimated at $25,512,000, including $4,336,000 share of undistributed earnings of partially owned non-consolidated subsidiaries, while earnings for the first nine months of 1946 were estimated at $33,877,000, including $6,031,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

The $8,105,000 of estimated combined consolidated and share of undistributed earnings for the quarter represent $1.15 per share on the 7,020,972 shares outstanding and in the hands of the public on October 4, 1947, which compares with $1.61 per share for the quarter ended September 28, 1946, on 7,504,272 shares then outstanding. Computed on the same basis, the $25,512,000 of estimated combined consolidated and share of undistributed earnings for the nine months of 1947 represent $3.63 per share, which compares with $4.51 per share for the first nine months of 1946.

Wall Street Says Liberty Got Paramount Shares

Wall Street financial circles reported last week that the 135,000 shares of Paramount common issued by the company's treasury last week, went to Liberty Films, which has been acquired by Paramount. Closing of that deal was delayed until last month because of a Treasury Department ruling that the exchange of Paramount and Liberty stock was a capital gains transaction. The 135,000 shares are currently valued at $3,000,000, it is reported.

New BBC Transmission

A method for transmission of a television broadcast, taken previously from the screen of a television receiver and recorded on film, was demonstrated recently by the British Broadcasting Company. According to BBC, the method is not good enough to repeat programs depending on production subtleties for their effect. However, an effort is under way to devise a means to record television broadcasts much in the same manner in which sound broadcasting is recorded.

New Year's Greetings

from

Double Business

with

"A DOUBLE LIFE"

THE FIRST **BIG PICTURE** FOR 1948

ALBANY

"Wild Harvest" headed the bill at the Palace and "Desert Fury" at the Strand. The Ritz played "I Wonder Who's Kissing Her Now" and "Queen of the Amazons." "Kissing Her Now" did a nice week's business at the Strand and a whopping week at Proctor's in Troy. The Grand booked "The Last of the Redmen" and "Keeper of the Bees." "Forever Amber" ran into tough sledding at the Troy, what with the theatre being picketed, the local newspaper turning down advertising, and the city's only radio station cancelling a schedule of announcements for the picture. Business fell below par there. Neither has the picture proved a smash in Albany area situations so far played. . . . Elected to the Variety Club crew for the next year: Harry Lamont, Saul Ullman, Joseph Saperstein, Leonard Rosenthal, Dan Houlihan, Jack Bullwinkle, Art Newman, Eugene Lowe, Gerald Atkin, Gene Teper and Dr. Sam Kalison.

ATLANTA

O. S. Barnett, booking manager, Monogram, is confined to the hospital due to illness. . . . O. C. Lam, president, Lam Amusement Co., Rome, announces that he has a permit from the CPA for a new Negro theatre to be built in Rome, and will also build a drive-in in Rome and Lagrange, Georgie. . . . S. B. van Delden, sales manager, and Jack Coletrane, sales representative, Wil-Kin Theatre Supply Company, back at the office after attending the opening of the new colored theatre in Barnesville, Ga., the Dixie. . . . The theatres in Pensacola, Fla., are up in arms. The City Council has placed a tax of one per cent on all amusement tickets. . . . Clearwater, Fla., will soon have an open air theatre. . . . H. J. Chapman has opened his drive-in in Sanford, N. C. . . . Lynn Lovvorn, owner of the Palace theatre, Bowdon, Ga., will build another theatre in that town. . . . The suit recently filed by the Soewga Auto Theatre Co., Putney, Ga., against I. C. and A. C. Gortatowsky, Albany, has been settled. . . . Wayn R. Page has succeeded Phil Lantz, as manager of the Lyric theatre in Stuart, Fla. . . . Business in the theatres is off this week but "Forever Amber" is playing to SRO at the Paramount.

BALTIMORE

General complaint about business slump and rain and cold with football game over Saturday added to the slump. Despite this, week beginning November 13 opened fairly good. Century very good with "Body and Soul." Hippodrome good with "Crime Doctor's Gamble," plus vaudeville. Keith's fair with "Ride the Pink Horse." New theatre good with "Nightmare Alley." Little fair with "The Magic Bow." Town very good with "The Fugitive." Times and Roslyn good with "Bowery Buckaroos," plus "Duffy's Tavern." Stanley held "The Unsuspected" for second week. . . . Mayfair still going strong in a fourth week with "Golden Earrings." . . . Another Baltimore pioneer in the film equipment and supply business. . . . J. F. Dusman, 82, died here. He was head of J. F. Dusman Company. Company will continue under direction of his son, Henry Dusman. . . . Members in



rural regions of Maryland of Citizens Roadside Council of Maryland being urged to impress county commissioners with need of doing away with highway billboards. . . . Barry Goldman is so busy with his work of directing the Fulton, Diane and Lenox theatres that he has resigned as Monogram salesman here. . . . Alert theatre, New Essex, has been reopened by A. and L. Cohen.

BOSTON

Business has continued good for the second consecutive week in the Hub. Leading the parade are "Body and Soul" at Loew's State and Orpheum and "The Wistful Widow of Wagon Gap" at the Boston. . . . Independent Exhibitors held their regular meeting November 12, but bad weather dropped attendance. Three applications for membership were given an okay: Mrs. M. E. Buckley of the General Stark theatre in Bennington, Vermont; Mrs. Rose Fasano of the Cummings theatre in Fitchburg, Mass., and Joseph Fedeli of the Rialto in Worcester.

WHEN AND WHERE

November 21–24: Allied Theatre Owners of the Gulf States convention at the Jung Hotel, New Orleans.

November 24–25: Associated Theatre Owners of Texas annual convention in Dallas, Texas.

November 24–25: Allied Motion Picture Theatre Owners of Pennsylvania annual convention at the William Penn Hotel, Pittsburgh.

November 29–30: Allied States Association national board meeting in Milwaukee.

December 1–3: Independent Theatre Owners of Wisconsin and Upper Michigan annual meeting at the Hotel Schroeder in Milwaukee.

December 8–9: The Motion Picture Foundation's board of trustees meeting at the Hotel Astor in New York.

December 16 – 17: Meeting of Kansas-Missouri independent exhibitors in Kansas City to form an independent exhibitors association.

CHARLOTTE

Cy Dillon, chief barker of Tent No. 24, Charlotte Variety Club, has announced that the Variety Club will sponsor the first Variety Club charity all-star college football game to be played in Charlotte at Legion Memorial Stadium December 13. . . . Steve Baranek, of Warner Brothers Charlotte branch, has been transferred back to New York, and office manager Buck Tidwell takes Baranek's place. . . . Everett Enterprises Drive-In Theatre Company, H. D. Hearn, general manager, has purchased 12 acres near Kanapolis, N. C., on which to build their first drive-in. It will cost about $100,000. . . . Carolina Film Service, Inc., has received its charter from the Secretary of State. Authorized capital stock of $100,000 with John H. Vickers, E. S. Mulwee, and R. H. Jackson, all of Charlotte, listed as subscribers.

CHICAGO

"Gentleman's Agreement," Apollo, and "Body and Soul," Woods, both opened exceptionally big and set new records in their respective houses despite miserable weather. "Forever Amber" and "Unconquered" still going strong in fourth and fifth holdover weeks, but in all probability will have to be pulled next week in compliance with Supreme Court decision in Jackson Park theatre case. Loop business in general holding well despite wet spell. . . . Y and W Circuit, Broadway theatre, Indiana Harbor, Ind., and Times theatre, Waukegan, installing new screens and Simplex projectors. . . . Jim Booth and Robert Lubliner, whose new release, "Story of the Pope," is scheduled for Essaness theatres opening around December 1, moved into new offices at 1325 S. Wabash Ave. . . . Under co-chairmanship of James Coston, Warners theatres head, and Otto K. Eitel, hotel owner, the Chicago Friendship Train committee added 21 cars to the 82 that arrived. . . . Ray Canoff, formerly on RKO Grand managerial staff, now doing publicity for Charles Lindau's Kedzie and Annex theatres. . . . National Screen looking for a replacement for Fred Mindlin, manager of their special service department, who resigned last week after five years association. . . . Oriental theatre press agent Paul Homer has resigned. . . . N. S. Barger's drive-in has closed for the winter. . . . The Peoria Catholic diocese has ordered a boycott of all Publix-Great States theatres in the dioceses because of the booking of "Forever Amber."

CINCINNATI

Irving Sochin, Universal-International branch manager, was retained as chief barker of the Cincinnati Variety Club, Tent No. 3, at the annual election. Edwin M. Booth, MGM branch manager, was chosen first assistant and Harry Hartman, WCPO sportcaster, second assistant chief barkers. Saul M. Greenberg, theatre attorney, was reelected property master and William Onie, Monogram branch manager, reelected dough guy. Allan S. Moritz, Columbia manager, succeeds himself as national canvassman. Canvassmen elected were Ben Cohen, Joe Kolling, Peter Niland, H. J. Wessel, Mr. Moritz and Mr. Kinsler. Installation dinner has been set for December 1. . . . "Forever Amber" will not be shown at any of the

(Continued on page 28)

We don't like to cast reflections...

on some of the very nicest shows in show business today. That's the only reason we don't come right out and name names and point the finger at some of the most famous and acknowledged money-hits of the year, which "GOLDEN EARRINGS" is outgrossing right and left in its latest dates!

• • •

But the boys at the Rialto Theatre in Butte can tell you the title of that certain Technicolor special that "GOLDEN EARRINGS"' opening topped by 30%.

• • •

The management of the Palace in Milwaukee and of theatres in Greensboro and Winston-Salem will identify the world-famous star-team comedy that "GOLDEN EARRINGS" outgrossed by 12 to 21% on opening day. And a startled showman in Bethlehem, Pennsylvania will tell you just how close "GOLDEN EARRINGS" came to the first-day figures of a certain all-star top-budget Technicolor musical.

• • •

Yes, the latest reports on "GOLDEN EARRINGS" are literally amazing everyone who hadn't read the 3,000 sensational preview comment-cards that gave "GOLDEN EARRINGS" an incredible 99-to-1 audience rating of "great entertainment."

• • •

Get *your* share of amazement and profits. Get "GOLDEN EARRINGS" and make sure it gets that amazing special "treatment" that PARAMOUNT will help you provide.

• • •

And how that "Golden Earrings" song is helping! Already among "Billboard's" official top 30 radio tunes and high on their November 15 lists of the top 10 record and juke box Hits of Tomorrow. And Capitol Records headlines their Peggy Lee recording as "A 14-kt. hit . . . getting bigger every day!"

RAY MILLAND • MARLENE DIETRICH in "GOLDEN EARRINGS" with MURVYN VYE • BRUCE LESTER REINHOLD SCHUNZEL • DENNIS HOEY • QUENTIN REYNOLDS • A MITCHELL LEISEN PRODUCTION PRODUCED BY HARRY TUGEND • DIRECTED BY MITCHELL LEISEN • SCREEN PLAY BY ABRAHAM POLONSKY, FRANK BUTLER AND HELEN DEUTSCH • FROM THE NOVEL BY YOLANDA FOLDES

(*Continued from page 26*)

local neighborhood houses which are members of the Greater Cincinnati Independent Theatres Association, it was resolved at a meeting of that organization, following an edict by Archbishop John T. McNicholas asking members of the Catholic faith to refrain from attending.

CLEVELAND

"Unconquered" held a fourth week at road show prices. . . . Sam Reichbloom, Ohio and Pennsylvania circuit owner, has moved his family from East Liverpool to Cleveland where he will make his home. . . . Akron independent theatre owners met last week in the office of Congressman Walter Huber to acquaint him with Ascap demands. . . . Nat Wolf, Warner zone manager, was in charge of arrangements and publicity for the Freedom Train's visit to Cleveland. . . . Irwin Shenker, Sanford Leavitt and Alvin Friedlander, sons of veteran Variety Club members, have taken over from their elders, arrangements for the Variety Heart Fund Charity drawing for a Buick sedan. . . . Samuel A. Gerson, 61, former local theatre owner, died November 12 in Los Angeles where he has made his home since 1945. . . . William E. Folk, 63, accountant for Associated Circuit, died suddenly of a heart attack this week. . . . Sandord Gottlieb, Film Classics, Inc., branch manager, announces that George Devive, formerly with Paramount, and Sandy Miller, formerly with RKO in Pittsburgh, have joined his sales force; also that David Gaffney has been appointed head booker.

COLUMBUS

"Dark Passage" at the Palace had the edge in attendance with "The Lost Moment" at the Ohio following closely. The latter played a six-day engagement, shortened because the Ohio was turned over to the National Grange for degree awards on Thursday, usual Ohio opening day. "Singapore" and "Body and Soul" were holdovers at the Grand and Broad, respectively. The Palace, temporarily without its customary three-day stage show, has been playing revivals in those periods including "Things to Come," "The Man Who Could Work Miracles," and "Pittsburgh." The eight Academy theatres played to fair business with first-runs of "Carnegie Hall." Ohio State Homecoming rallies upped attendance at the Ohio and Palace. . . . Dick Leathers, assistant manager, RKO Palace, has been promoted to assistant manager, RKO Palace, Cleveland. . . . Maurice King McKelvey, 47, associate member of the Variety Club, is dead. . . . Four veteran Loew's employes will be awarded 20-year service emblems: John B. Brobst, Ohio, electrican; Larry Buck and George Lingo, electricians, Broad, and Harry Coleman, projectionist, Broad. . . . Philip Smith, president and general manager of Midwest Drive-In Theatres, Inc., has acquired a Columbus site for a new open-air theatre.

DALLAS

The new Strand opened November 16 on a second run basis. Approximately $100,000 was spent in modernizing the theatre that was known as the old Wade theatre. "The Unfinished Dance" opened the house. . . . Interstate has booked "Forever Amber" at the Melba theatre here. . . . C. C. Hamm, owner of the Majestic in Vernon, was a recent visitor. He recently purchased the Royal in Henrietta from Jesse Young. . . . Frank Benson, Bowie, was on the Row. . . . Wilton Smith, owner of the Sabine at Hemphill, has opened his new theatre in Joaquin. . . . John Franconi celebrated 32 years in the industry this week. . . . Seen on the Row: L. C. Tidball, Ft. Worth; Hal Gibbons, Handley; Bill Arthur, Granger; R. N. Smith, Mission.



DENVER

Frank H. Ricketson, Jr., Fox Intermountain Theatres president, has been reelected president of the Central City Opera House Association board of directors. His assistant, Robert Selig, has again been named to the board. . . . Chet Bell, Paramount branch manager, on leave, improves rapidly following operation. . . . C. H. Ausmus has sold the Mesa, Norwood, Colo., to James Olde. . . . Warren Davis moves from Lusk, Wyo., to manage the Mines, Idaho Springs, Colo. . . . Tom Bailey has been named manager of Film Classics for Denver and Salt Lake City exchanges. Robert Herrell remains at the Denver exchange as office manager. . . . Mrs. S. E. Allen will open her new 850-seat Coronado, Lordsburg, N. M., about January 15. . . . Fred Lind expects to open his 600-seat $100,000 Ute, Rifle, Colo., about January 1. . . . Selected Pictures has taken over Screen Guild product for the Denver area.

DES MOINES

A 30-day ban against the seven Tri-States theatres in the Tri-State area (Davenport, Rock Island and Moline) has been involked by Catholics in protest to the showing of "Forever Amber." . . . More than 600 cans of milk were collected by the Paramount theatre here during a free showing on behalf of the Friendship Train. Each youngster was admitted to the special show for a can of milk. . . . Larry Hensler, Warner's salesman, is recovering nicely following an operation. . . . It is rumored here that Tri-States is planning to buy radio station KSO here. . . . Theatre business here last week was average to below. . . . Bob Hunerberg has bought the State, Hedrick, from Raymond Cook. . . . The theatre at Burt is being converted into a church. . . . The 38th anniversary of the Phoenix, Neola, is being celebrated this month by owners Mr. and Mr. R. W. Brown. . . . Excavation will begin soon in Davenport for the $1,500,000 Victore Animatograph Corp., which manufactures motion picture equipment. . . . The new Valley theatre, Missouri Valley, opened November 9. . . . Charles Peterson, owner of the Windsor and Lido, Hampton, is observing 30 years in the theatre business this month. . . . Amateur nights are a regular Sunday feature now at the Earl, Earville.

HARTFORD

The Astor theatre, 500-seat East Hartford, Conn., has been taken over by two brothers, Peter and Alexander Krenicki, on a lease from Astor Theatre Corp. Mrs. Carl Youngquist, who operated previously, has acquired new interests. . . . Five neighborhood houses of the Hartford Theatres Circuit here have started a series of Saturday morning film shows for children. . . . Eddie Harrison, formerly Springfield, Mass., district manager for E. M. Loew's Theatres, is now reported to be in the hotel business in Maine.

INDIANAPOLIS

Box office reports were pretty good at the first runs here last week, the bigger houses all doing better than average. "The Secret Life of Walter Mitty" was worth $14,000 at the Indiana and a moveover to Keith's, "Song of Love," depending largely on a class audience, brought a nice $12,000 to Loew's. "High Tide" divided a big $25,000 with Ted Dorsey's band, stage attraction at the Circle. Damp, chilly fall weather prevailed. . . . Y & W plans a $150,000 recreation center, including a 800-car drive-in, at Gary. But the latest application for a drive-in here was withdrawn this week after protests developed at the zoning board. . . . The Indianapolis Variety Club will elect officers for 1948 December 8. . . . Grey Kilbourne has gone to the Uptown and Roy Perry to the St. Clair.

KANSAS CITY

Harry Till, old-time exhibitor, Hamilton, Mo., is having his theatre repainted, improved the front, will hold a contest for a new name, winner to get six months' free admission. . . . Robert Hilton, district manager, Altec Service Corporation, was in Kansas City for conference with S. J. Warkoczewski, field manager, and the local engineering staff. . . . Paul Milberger, improving his Gauniter, Kansas City, Kan., will remodel the lobby and stage front, put in new equipment, then new seats.

Mr. and Mrs. George Moore are installing new seats and equipment in their Moore, Plainville, Kans. . . . John C. King is remodeling the Royal, Seneca, Kans. . . .Visitors on Film Row included John Brandt, Oregon, Oregon, Mo.; Frank Kennedy, manager, Bandbox, Neosho, Mo.

LOS ANGELES

Harriet Golin has been made bookkeeper and booker at the Astor exchange. . . . Vinc Murphy, of the Paramount Nace circuit in Phoenix, was on the Row booking. . . . James Edwards has taken over the

(*Continued on page 30*)

Setting Records in All Engagements!

"RED STALLION" in Cinecolor

starring ROBERT PAIGE • NOREEN NASH • TED DONALDSON

with JANE DARWELL • GUY KIBBEE

"Year's Top Comedy Smash!"

"OUT OF THE BLUE"

starring GEORGE BRENT • VIRGINIA MAYO

TURHAN BEY • ANN DVORAK • CAROLE LANDIS

From the story by Vera Caspary, author of "Laura"

"If You're Looking for Chills and Thrills", Says Hedda Hopper, See

"LOVE FROM A STRANGER"

Starring JOHN HODIAK • SYLVIA SIDNEY • ANN RICHARDS

with JOHN HOWARD • ISOBEL ELSOM

Terrific . . . and True Story of the Treasury's Tough Guys!

"T-MEN"

starring DENNIS O'KEEFE

with MARY MEADE • ALFRED RYDER • WALLY FORD

JUNE LOCKHART • CHARLES McGRAW

Breathtaking Action-Spectacle Romance!

"ADVENTURES OF CASANOVA"

starring ARTURO DE CORDOVA

LUCILLE BREMER • TURHAN BEY • NOREEN NASH

and cast of thousands!

With these star-powered current and forthcoming major productions

Eagle Lion

proves its Entertainment Leadership at the box office!

Coming

The West's Fighting Glory . . . in a Picture of Magnificent Thrills!

"THE MAN FROM TEXAS"

starring

JAMES CRAIG • LYNN BARI • JOHNNIE JOHNSTON

with UNA MERKEL • WALLY FORD • HENRY DAVENPORT • SARA ALLGOOD

Filmed on an Unparalleled Scale of Action!

"NORTHWEST STAMPEDE"

starring JOAN LESLIE • JAMES CRAIG • JACK OAKIE

in Cinecolor

Suggested by Saturday Evening Post article, "Wild Horse Round-Up"

(*Continued from page 28*)

San Gabriel theatre in San Gabriel from the Western Amusement Company. . . . The new Alamo theatre in Holtville will open December 1. . . . Bert Bornstein is the new cashier for the Harry Rackin Booking Agency. . . . Out-of-towners on Film Row: Sylvian Victor, Long Beach; Bob Rogers, Lamont; Arnold Anderson, Ontario; Dave Carter, El Segundo; Bob Mallon, Lakewood, and Bill Martin, Hemet.

LOUISVILLE

Warren Enterprises, Inc. has been incorporated at Bowling Green to build drive-ins. . . . The Reda Brothers have tentatively set January 1 for the opening of their new theatre at London. . . . R. V. Dinkle and W. W. LaMasters have leased the Midway theatre, Midway, from Mrs. L. B. Hurt. . . . Visitors on Film Row: Mr. and Mrs. Joseph Brauer, Paoli; Clyde and Bobby Marshall, Columbia; C. O. Humston, Lawrenceburg; Lyell Webb, Burkesville; Sam Giltner, New Washington; H. E. Curry, Elkton; George Peyton, LaGrange; Russell Phillips, Greensburgh; Otto Marcum, Lebanon Junction, and A. N. Miles, Eminence. . . . Andy Anderson's Photoplay Theatre Company, Hartford, has taken over operation of the Marian theatre at Auburn from Thomas G. Blewett. The circuit now has eight houses. . . . Plans have been announced for the reopening of the Sandra Gay at Louellen. . . . Foster Lane of the Dixie, Williamsburgh, has received approval to complete his Lane at Williamsburg. . . . The Strand held over "Spirit of West Point" and "Invisible Wall." The Mary Anderson brought back "Each Dawn I Die." Loew's presented "Body and Soul," plus "The Lone Wolf in London." The Rialto showed "Wild Harvest" and the National had "Heaven Only Knows." "Nightmare Alley" moved from the Rialto to the Brown.

MEMPHIS

Despite a week of rain and cold weather, first run houses reported attendance held up well. Loew's State held over for a second week "Body and Soul." Malco opened "Golden Earrings." Ritz showed "The Adventuress." Loew's Palace opened, with lively attendance, "Song of Love." Warner had a big week with "Black Gold." Strand had a double feature. . . . Warren Moxley opened his new Mox theatre at Blytheville, Ark., to take the place of his Chickasaw. . . . Variety Club announced its second annual party at Hotel Gayoso for paraplegic patients from Kennedy Army Hospital for November 24. . . . Mid-south exhibitors booking on the Row included Robert Kilgore, Union City; W. R. Lee, Little Rock; W. B. McFarland, Hornersville; J. F. Adams, Coldwater; Roy Bolick, Kaiser; C. W. Tipton, Monette, Manila and Caraway; Jimmy Sharum, Walnut Ridge; Mr. and Mrs. Roy Cochran, North Little Rock; Horace Stanley, Bebee; and Mrs. H. L. Love, Bono.

MIAMI

Ringling Brothers' circus, which took over Miami this week, is giving some top competition to the theatre owners, but with "Red Stallion" at the Miami and Lincoln



and "Crossfire" at the Sheridan, Paramount and Beach theatres, the theatres are still being packed. Tivoli is showing "Variety Girl." . . . Midnight shows this week include "The Exile" at the Capitol and "Escape Me Never" at the Paramount. . . . .Miami's drive-in theatre in the Little River section is currently showing "Lady in the Lake" and "Man from Music Mountain." Repairs have been made on the theatre after the hurricane winds tore down a good part of the structure. . . . The Hialeah theatre has been sufficiently repaired after the high waters and now is back in the showing of its pictures.

MINNEAPOLIS

Loop theatre business moved on a fairly stable line despite the season's first heavy snow and cold wave. "Mother Wore Tights" was good enough for a third week after a fine holdover draw. Best first runs were "Lured" and "Magic Town," both of which were held over. "Forever Amber" closed out with a fair third week. . . . Theatre men of the Twin Cities are waging their final fight against the five per cent admissions tax in St. Paul which was repassed by the city council over the mayor's veto. They now are seeking signatures to a petition for a referendum. . . . Warner Bros. office staff is moving into its new branch headquarters here. . . . Bill Westerman, formerly of Paramount, now is handling bookings for Film Classics here. . . . Kenneth Eatrim is a new booker at the Minneapolis Paramount exchange. . . . New owners in the territory include Henry Simonsen at Holdingford; Olaf Hyland at Dassell; Alfred Van Tassell at Watertown, and Gene Willis at Marietta.

MONTREAL

"Duel in the Sun" opened at Loew's at road show prices. . . . "Song of Love" at Palace holding nicely into second week with new openings, "Cry Wolf" at Capitol and "Woman on the Beach" at the Princess. . . . "Meet John Doe" in reissue at the Imperial. . . . His Majesty's, usually used as a legitimate house, now becoming center of foreign film exhibition. . . . "Stone Flower" closed week's run with solid box office results after rave notices by the aisle sitters. . . . "Stone Flower" followed by "Barber of Seville," Italian film, at His Majesty's. . . . New United Amusement house at Van Horne and Cote des Neiges opening shortly. . . . Contrary to the general report, J. Arthur Rank is not building theatres in Toronto and Winnipeg, but will take over the houses from another outfit on a rental basis. . . . Harry Cohen, formerly an RKO salesman in Montreal, will succeed Herman H. McArthur as branch manager in Saint John, N. B. . . . The Odeon-Cremazie theatre, 740 seats, which will show French films, has opened.

NEW ORLEANS

Neal Nixon will close his drive-in at Amite for three months on November 29. . . . New theatres which opened November 11 include the Don at Breaux Bridge, operated by Don Guidry, and the New Joy, at Welch, operated by Joy Houch. . . . Film Row shoppers: Jeff Rebstock, Golden Meadow; E. J. Delaney, Magnolia; Teddy Solomon, McComb and Natchez; H. Solomon, Columbia; W. F. Clark, Greenwood. . . . Loew's State held "Body and Soul" for a second week. The Saenger featured "Nightmare Alley." "Temptation" was at the Joy, "Ride the Pink Horse" at the Orpheum and "Marked Woman" at the Liberty. "Foxes of Harrow" replaced "Forever Amber" at the Tudor. The Globe showed "Fun and Fancy Free." The Poche showed "Brief Encounter." "The Unfinished Dance" was showing at the Center.

OMAHA

"Forever Amber" passed the $25,000 mark for 11 days at the Paramount theatre Other grosses were like the weather, dull. Snow held down out-of-town guests. . . . Grading has been completed on Omaha's first drive-in theatre which is scheduled for completion next spring. . . . Arte Sunde will operate the modernistic 400-seat Papio theatre being built at Papillion, Neb. . . . Gene Rich, MGM exploiteer, plans to resign November 1 to start an Exhibitors' Printing Service here. . . . Eddie Heiber is resigning as Universal-International district manager to join Eagle Lion in Chicago. . . . Film Transport Company shortly will take over shipping activities for Eagle Lion here under supervision of M. G. Rogers. . . . Opening of the new Iowa theatre at Dennison, Ia., has been shoved up to December 15.

PHILADELPHIA

Business continues at favorable levels at the downtown houses where William Goldman is keeping his Erlanger dark following the sudden closing of "The Outlaw." "Forever Amber," also asked to be withdrawn by the Catholic church, continues to do good business at the Fox in spite of the daily picketing. . . . Biggest business is being done by the Mastbaum, where "Body and Soul" made the major opening of the week. . . . Ray Rendleman is the new manager of Warners' Lindley with Bob DeFino taking the Hiway managerial post. . . . Francis Young is the new assistant manager at Warners' Queen, Wilmington, Del., replacing George Rudloff, who took leave of absence. . . . Realignment of managers at the David Moliver theatres has Harold Monahan, former assistant at the Pix, now managing the Aurora; Matty Presby going to the Gem, and Phil Kelly moving from the Gem to the Viola. . . . Final tabulation of

(*Continued on page 32*)

THE GANGSTER SLAYS 'EM IN DETROIT!

THRILL-HUNGRY FANS JAM THE DOWNTOWN THEATRE FOR ALLIED ARTISTS' NEW HIT!

BUSINESS ZOOMS PAST HOLDOVER FIGURE ON FIRST THREE DAYS OF HOT GROSSES!

"THE GANGSTER" STILL RUNNING WILD IN N.Y. FOR THIRD WEEK AT THE VICTORIA!

It's an **ALLIED ARTISTS'** *Sensation!*

"THE GANGSTER"

A KING BROS. PRODUCTION

starring **BARRY SULLIVAN • BELITA • JOAN LORRING** *with* **AKIM TAMIROFF**

HENRY MORGAN • JOHN IRELAND • ELISHA COOK, Jr. • SHELDON LEONARD

Produced by MAURICE and FRANK KING • Directed by Gordon Wiles • Screenplay by Daniel Fuchs, from his novel "Low Company"

An Allied Artists Production

(Continued from page 30)
election returns on the Sunday show question in Pennsylvania showed 35 towns voted in favor of Sabbath entertainment with 33 towns rejecting the proposal at the polls. . . . Robert Shisler replaces Pete Holman as Paramount booker, Holman moving to Albany as office manager-booker. . . . Charles Angstadt, aide at the Embassy, Reading, Pa., rounded out 50 years of service in various capacities in Reading theatres.

PITTSBURGH

"Forever Amber" continues to receive adverse criticism from church authorities, but the effect hasn't been noticed at the box office. The film last week moved over from the J. P. Harris theatre after a fortnight's run and more than doubled the house average at the Senator theatre. . . . Tom Fordham, the ailing Warner Brothers district manager, is making gradual improvement and has been able to pay brief visits to his office. . . . The Fulton theatre has received a few scattered protests, but is going ahead with plans to exhibit "The Outlaw." . . . Joe Stack has resigned from the MGM shipping department to become head shipper at Screen Guild. . . . Arthur Greenblatt, Monogram division manager, has resigned to accept the post of general sales chief for Film Classics. . . . Ed Levin, salesman for National Screen Service, is hospitalized in the Montefiore with an injured leg. . . . "The Secret Life of Walter Mitty" has concluded a very successful five-week run at the Fulton. . . . The Sunday show vote was favorable in Rochester, Harrison Township, Tarentum and Altoona, but met with reversals at Wilkinsburg, Brookville, Butler, Tyrone and State College.

SAN ANTONIO

San Antonio Public Library is now showing 16mm training films regularly for the benefit of their employees. . . . The two local Mexican film exchanges which operated on a five-day week basis during the summer months, are now back on their regular six days. . . . Here to see the Armistice Day parade were Mr. and Mrs. A. M. Cauble, South Texas road show manager-owners. . . . Russell Barron, Independent Film Exchange, has won a battle with the flu.

SAN FRANCISCO

Cecil B. DeMille, who wound up his seven weeks' tour of the country with an appearance here this week, saw the opening of his "Unconquered" roll in a record-breaking $36,000. . . . "Forever Amber," which opened with a strong $52,000 at the Fox, slumped badly in its second stanza to $18,000. . . . Dorothy Haley succeeds Ray Telfer as president of the Film Colony Club. . . . Still waxing hot and heavy is the PTA controversy with local radio stations. They have banned all gangster and horror programs. The most active unit, the Lafayette PTA, led by Mrs. Ernest Lenn, is preparing an attack on motion pictures following their "clean-up" of radio. . . . Loyalty pins were passed out at MGM exchange this week, with recipients being Harry Schmidt, 20 years with the company, and John Coyne, office manager, 10 years with the company.



ST. LOUIS

A good week in the downtown houses, with the Ambassador presenting "The Secret Life of Walter Mitty"; Loew's State, "This Time for Keeps." After a week of "The Jolson Story," the Shubert repeated with two other hits of earlier in the year: "Mother Wore Tights" and "Perils of Pauline." . . . A cashier's window holdup took $140 at the Roxy (Frisina Amusement Company), East St. Louis. An electric water heater explosion at the Varsity (Ansell Circuit) did an estimated $5,000 damage without shutting down the theatre. "Forever Amber" bowed out at the Missouri with no repercussions, other than box office, after the initial archdiocese letter calling attention to its Legion of Decency rating.

SEATTLE

"Welcome Stranger" almost closed at the Liberty, but public demand brought the long-run feature back for its eighth week. The neighborhood Varsity theatre held over "This Happy Breed" for its third week, as its experiment with foreign films paid dividends. Other holdovers included "Life With Father" at the Orpheum, "Merton of the Movies" at the Music Hall, and "Black Gold" at the Palomar. . . . Paramount Pictures closed its branch office in Portland, as that district was placed under Harry Haustien, new branch manager in Seattle. Under the new set-up, Portland becomes a shipping office, with Archie Holt and Ben Groger remaining there as salesmen. R. M. Hayden was named office manager of the Paramount branch in Seattle. . . . Harold Weston, Everson exhibitor, was named president of the newly organized Everson Chamber of Commerce. . . . A. B. Gardner, operating theatres in Burlington and Grand Coulee, was on Film Row, as was Bessie Naylor, Oak Harbor, and Junior and Dorothy Mercy, Yakima.

TORONTO

Toronto's picture palaces emphasized "regular prices" in display advertising during the week, after having experienced a "season" of higher-priced film attractions. . . . "Dear Ruth" was good for a sixth week at the Tivoli and Eglinton theatres and the following were playing a second week: "Wild Harvest," at the Imperial; "The Man Within," at the Odeon Fairlawn; and the revived "Wings of the Morning," at the Victoria and Capitol theatres. "Quiet Weekend," the British film, was worth a seventh week at the International Cinema. . . . "Carnegie Hall" made a substantial start at the Uptown; "Desire Me" followed three weeks of "Duel in the Sun" at Loew's and the new picture at Shea's theatre was "The Foxes of Harrow." The situation became clouded in cities and towns in Ontario through the enforcement of blackout regulations by the Ontario Hydro-Electric Commission to relieve a power shortage. . . . Toronto had another theatre opening in the launching of the Vaughan in the North End by Bloom & Fine Theatres, a subsidiary of Famous Players.

VANCOUVER

The Strand theatre here is roadshowing "Life With Father." . . . The Court of Appeals sustained Judge Boyd's order giving Norton Investments, Ltd., possession of the Lyric theatre. Lyric has been operated as an independent theatre by Bob Scott. It's reported that the new tenants will be Famous Players, who will use spot for stage and roadshow films. . . . Business in the narrow-gauge situations over this area is holding up, managers of 16mm situations reported. A number of new 16mm situations have been opened on the coast and on Vancouver Island. However, the 35mm showmen are erecting theatres to replace the halls where 16mm is being shown in B. C. . . . Business took a turn for the better this week in spite of the streetcar strike. The November 11 holiday was a big show day. "Mother Wore Tights" at Orpheum was the best and holds. "Black Gold" at Plaza and Hastings also good. "The Unfinished Dance" at the Capitol had a dismal week. . . . Three British Columbia theatre managers will be made members of Famous Players' "25-Year Club." They are Charlie Doctor, Capitol; David Borland, Dominion, and Tommy Thomson, Grandview, all of Vancouver. . . . Hetty White, cashier at the Metropolitan theatre, Regina, Saskatchewan, has resigned. New additions to the Orpheum theatre staff are Sandy Arenovsky, formerly of the Stanley, and Jeanne Lewis, spot usherette.

WASHINGTON

The only holdover in a fair Washington week was "Nightmare Alley" at Loew's Capitol. New openings included "Christmas Eve," at the Warner; "Heaven Only Knows," at Warner's Metropolitan; "Body and Soul," at Loew's Palace, and "Fun and Fancy Free" at RKO Keith's. Carryover for the week was "This Time for Keeps," at Loew's Columbia. . . . The "art" houses, the Little and the Hippodrome, playing "The Raider" and "The Captive Heart," respectively, advised that both pictures were being held for a second week. . . . The new children's series of films will play at Warner's Calvert, Tivoli, Penn, Uptown, Avalon, Silver, Kennedy, Sheridan, and Beverly. . . . Mickey Mouse's 20th birthday meant free gifts for children at RKO Keith's theatre, at the November 15 morning show. . . . Sidney Lust's Drive In theatre at Beltsville closed for the season on November 15. . . . Lyle Selby, formerly announcer at WINX and WQQW, has poined Frank La Falce's publicity department at Warner Bros.

THE HOLLYWOOD SCENE

New Rita Hayworth Film Started at Columbia; 37 Pictures in Work

Hollywood Bureau

Production activity slowed slightly last week when five films started shooting while seven were sent to the cutting rooms, causing the production tally to drop to 37 pictures before the cameras, as against 39 the previous week.

A new Rita Hayworth film, "Loves of Carmen," began at Columbia, with Glenn Ford opposite her. Charles Vidor is directing, with Ralph Nelson as associate producer.

Exercising their contract option allowing them to make one picture a year away from the home studio, Universal-International, Abbott and Costello put a new comedy, "The Noose Hangs High," into work at Eagle Lion. Heading the support are Cathy Downs, Leon Errol, Joseph Calleia and Mike Mazurki. The producer is Aubrey Schenck, with Charles Barton as director.

Monogram Starts New "Bowery Boys" Film

Monogram started a new film in the Bowery Boys series, "Angel's Alley," with Leo Gorcey, Huntz Hall, Rosemary La Planche, Geneva Gray, Frankie Darro and Dewey Robinson heading the cast. Jan Grippo is again the producer, with William Beaudine as director.

Pine-Thomas resumed activity with a new Paramount release, "Waterfront at Midnight," featuring Mary Beth Hughes, William Gargan, Richard Travis and Cheryl Walker. William Berke is the director.

A new Allan "Rocky" Lane Western began at Republic. Titled "Oklahoma Badlands," Mildred Coles, Eddy Waller and Roy Barcroft are in support. The associate producer is Gordon Kay, with Yakima Canutt as director.

With Jennifer Jones as Juliet, and the French star, Louis Jourdan, as Romeo, David O. Selznick announces that he is going ahead with plans to film "Romeo and Juliet" in Technicolor. He will also put on a stage version of the Shakesperian play, to be backed by Selznick Studio. . . . RKO Radio will end 1947 with 14 independent productions, five of which are already in release. The independent films are from Samuel Goldwyn, Walt Disney, Robert Riskin, Hakim Brothers, Argosy, Lasky-MacEwen, Leo McCarey and Sol Lesser.

Performances The Key: Thorpe

by WILLIAM R. WEAVER

Hollywood Editor

In all the talk about how to make pictures costing proportionately less than when the United Kingdom was still a market measure up in point of quality to the pictures made then, says director Richard Thorpe, almost no mention's been made of the fact that good performances make good pictures—and bad performances make bad ones—irrespective of price tags, bookkeeping and budgets.

This observation about performances comes along toward the end of a discussion that has canvassed, as all Hollywood conversations do these days, the several other vital phases of the paring-down, streamlining, speeding-up program which all studios, avowedly or not, installed some months ago, and which now is beginning to show. The conversation follows somewhat generally this pattern:

Salary cuts? Not very practical in the brackets where salaries really count up.

Set reductions? Not very practical in the case of big pictures (or they aren't big any more) and not very significant with respect to budget savings in the case of the smaller pictures, which often haven't much but sets to carry them.

Story costs? The book publishers, unaffected by the British incident, are in control of that matter, as to books; ditto magazine publishers. Some originals may be obtainable for less money now or shortly.

Story selection? That gets down to who's doing the selecting. Also to what he's using as a standard of evaluation at the time. Strong stories that can be produced at reasonable figures without sacrifice of intrinsic value are the answer to the whole problem—but who's got any, or knows where to get any, and who knows for sure, anyway, what's a good, strong story, for the purpose in hand, and what isn't? This effort to pick the good, strong stories has been steadily in application all these years, and nothing in the recent development overseas is of a kind to offer suggestion that the effort will abruptly and magically become more successful than it's been in the past.

Sees Performances Vital

Mr. Thorpe says, "You get your picture out of the performances. You sell your actors on what they're doing. You work at making every performance count for all it's worth, and more if you can get more. History's full of pictures that were great because they had great performances in them, and contains plenty of instances of good stories and expensive production jobs that failed because the acting wasn't up to what it should have been. If you've got good enough performances on the screen, the people aren't going to worry about whether you've got big sets or not—and if there are no good performances, nothing is going to pull you through."

STARTED

COLUMBIA
Loves of Carmen

EAGLE LION
The Noose Hangs High

MONOGRAM
Angel's Alley

PARAMOUNT
Waterfront at Midnight (Pine-Thomas)

REPUBLIC
Oklahoma Badlands

COMPLETED

COLUMBIA
Adventures of Silverado

ENTERPRISE
So This Is New York

MONOGRAM
Smart Woman

REPUBLIC
Madonna of the Desert

RKO RADIO
Mystery in Mexico

20TH CENTURY-FOX
Call Northside 777

WARNERS
April Showers

SHOOTING

COLUMBIA
Lulu Belle (Bogeaus)
The Eternal Melody
The Fuller Brush Man (Small)
My Dog Rusty

EAGLE LION
Mickey

M-G-M
The Big City
Master of Lassie
State of the Union

MONOGRAM
Song of the Drifter

PARAMOUNT
The Long Gray Line
The Connecticut Yankee
Sainted Sisters
Hazard

RKO RADIO
Velvet Touch
Mr. Blandings Builds His Dream House
Joan
Berlin Express

20TH CENTURY-FOX
Sitting Pretty
Walls of Jericho
This Is the Moment (Lubitsch)
Ballad of Furnace Creek
Deep Water
Half Past Midnight (Wurtzel)

UNIVERSAL-INTERNATIONAL
Another Part of the Forest
Are You With It
All My Sons
Casbah
Up in Central Park

WARNERS
Adventures of Don Juan
Winter Meeting
Johnny Belinda
To the Victor

DUTCH FIX QUOTA OF 32 U. S. FILMS

by PHILIP DE SCHAAP
in Amsterdam

Although the Ministry of Education has fixed no quota for American films for the period from September 1, 1947, to September 1, 1948, a quota is nevertheless in existence, as it was in the previous 12-month period. This year it is administered and maintained by the Nederlandsche Bioscoop Bond, the Dutch trade organization. The quota was believed necessary because there has been no increase in the amount of foreign currency available for the import of pictures.

The Bond has fixed a maximum of 32 American pictures and 24 "European" features (all non-American features) which may be shown during the present 12-month period. For the previous 12-month period the American maximum was 28 and there was no European maximum. This year, too, compulsory minimums have been set: 28 American and 20 non-American.

The quota was proposed by the board of directors of the Bond, but was subject to a vote of the Ledenraad, an organization of nine distributors and nine exhibitors. They accepted the quota proposal by a vote of 16 to two.

Thus Holland is still not an entirely free market.

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The Dutch market is expecting higher taxes, lower admission prices and a decrease in attendance.

Admission taxes, which are fixed locally, are already about 20 per cent. Very considerable increases are expected. The Commitee for Price Regulation is currently examining theatre admissions, and although the committee is still negotiating with the trade organization, a general decrease must be expected.

Today not as many people are attending the theatres regularly as they used to in 1946 and 1945. Receipts in the smaller villages are off as much as 30 and 40 per cent. In key cities matinee performances are poorly attended.

Permits for building new theatres are given in special cases only, because of the scarcity of building materials.

Currently there are approximately 460 theatres in the country.

BELGIUM

by AN TYS
in Brussels

Delegates of the Belgian Cinema Trade (Chambre syndicale de la Cinematographie) and the Association of Motion Picture Theatre managers have founded a Supreme Board to handle all problems of conflicting interest arising between distributors and exhibitors. The board will begin to function April 30, 1948.

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Plans are under way for another international film festival to be held here next June. Last year's festival, the Minister of the Interior has announced, made a profit of 1,000,000 Belgian francs, which will be deducted from next year's budget of 7,000,000 francs needed to run the festival.

▽

"The Best Years of Our Lives" has been chosen as the best film of the month by the Association Professionnelle de la Presse Cinematographique.

CZECHOSLOVAKIA

by J. B. KANTUREK
in Prague

Although there were 59 U. S. features released in Czechoslovakia during the first eight months of 1947 and only 24 Russian pictures for the period, the Soviet films were played 125 times as against 120 for the American features, according to figures released by the Czech film monopoly.

A total of 128 features were released here during the eight-month period. There were 18 from France and 11 from England. A total of 471 different programs were played; 75 Czech; 125 Soviet; 120 American; 98 British; 52 French; 12 Swedish; four Mexican; two Swiss; one Belgian; and 17 others.

▽

F. Pilat, deputy general manager of the Czech monopoly, has conferred in Moscow with the representatives of the Soviet Ministry of Cinematography and has received promises of supplies of raw stock—principally Agfacolor film—for Czech use.

▽

The Czech and Polish film monopolies have signed an agreement calling for joint production and interchange of artists and technicians and product.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Taking cognizance of the campaign certain interests have been waging here for a law making it compulsory to exhibit Mexican pictures in all Mexican theatres for 26 weeks a year, the *El Nacional,* the daily newspaper which speaks for the Government, has published an editorial disapproving such a law, pointing out that a law to that effect would set up a monopoly and that the Mexican constitution forbids any kind of monopoly.

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Operadora de Teatros, circuit operators, will begin construction here soon on two theatres, to be built at a cost of $2,750,000. The modernization of Operdora's Cine Orfeon is to be completed by mid-December, the theatre reopening Christmas Day.

▽

Dolores del Rio, "Cantinflas," Jorge Negrete, and Maria Elena Marques will produce a special picture soon—the proceeds to be used to build a film and stage theatre and casino here.

▽

Jacob Epstein, long Universal's Mexico manager, and Joseph Datshkovsky, formerly a sound engineer for RCA, has formed Deska, S. A., to distribute Mexican, American, British, Argentinian and other pictures and cinematographic and theatre equipment. Also the new company will distribute United World 16mm subjects.

▽

Many local exhibitors are planning to file suits to restrain the Civic Treasury Department from enforcing fines totaling $300,000 against them for allegedly increasing or maintaining high admission charges without authorization. The exhibitors contend these fines are unjustified because there is no ceiling yet on theatre admissions, although 85 cents for first class pictures during their first week's first run has become more or less generally accepted.

URUGUAY

by PAUL BODO
in Montevideo

European features are making steady progress in Uruguay. To the Cine Liberty, which does excellent business showing French features only, has been added two new houses specializing in European films. The Glucksmann circuit is showing French product at its centrally located Cine Continental and the Compania Exhibidora Nacional will exhibit German pictures only in their Cine Renacimiento.

Italian features have been acquired by several distributors and almost 30 of those features are scheduled to reach local screens in the near future.

Two new distributing companies recently have been founded to handle European films exclusively: Distribuidora Cinematografica Nacional, importing French and Italian films and Vobex Films, which has purchased Latin American rights for nearly the whole of Austrian product.

▽

After a slow start, 16mm films are gaining in Uruguay. Cinematografica Uruguaya Filmadora y Exhibidora is organizing a 16mm circuit in province towns. Ricardo Martinez, manager, reports the circuit will be in full activity in March, 1948, wth 32 theatres in all important towns in the country. Within a few weeks new 16mm theatres will be opened in Atlantida, Floresta, Solis, Piriapolis, and Punta del Este, all fashionable resorts on the Atlantic shore.

The company has purchased 16mm films of MGM, Warners and Guaranteed.

Foundation Will Hold Trustees' Meeting Dec.8

The board of trustees of the Motion Picture Foundation will meet at the Hotel Astor in New York December 8 and 9, Barney Balaban, Paramount president and acting chairman of the coordinating committee, announced in New York last Friday.

Mr. Balaban stated that with one or two possible exceptions, all of the 31 exchange areas have been organized and it is expected that all will be in time for the meeting. This will be the first national meeting of the Foundation since its establishment in New Orleans last December.

In addition to a national trustee from each exchange area, 10 trustees at large, representing distribution companies, were to be appointed this week, Mr. Balaban revealed.

The acting chairman said: "This brings to a successful conclusion our efforts during the past year to build the Foundation upon the broadest and most representative base. As the chairman of the coordinating committee . . . I invite you to attend the first meeting of the board of trustees, at which time my temporary responsibilities end and the Foundation is taken over by the duly elected representatives of our industry."

Among those invited to attend the meeting are: S. H. Fabian, M. J. Mullin, Max M. Yellen, H. F. Kincey, A. Schoenstadt, Allen S. Moritz, William Elson, Dr. Jacob Fishman, E. V. Richards, Samuel Rinzler, R. R. Livingston, Jay Emanuel, M. A. Silver, John Rowley, Charles R. Gilmour, A. H. Blank, Earl J. Hudson, J. A. Becker, M. A. Lightman, Ray A. Grombacher, Samuel Gillette, Jerry Zigmond, B. F. Shearer and Carter Barron.

Altec Service Plans Tenth Anniversary Celebration

To celebrate the tenth anniversary of its founding December 4, 1937, Altec Service Corporation has planned a week of celebration starting December 1. New York meetings have been scheduled for December 1-3 for district and branch managers. On December 3 a dinner for the Altec board of directors will be given at the Waldorf-Astoria Hotel, New York. On December 4 the company will give a reception and cocktail party for the motion picture press and industry at the Waldorf. A luncheon for employees of the New York area will be held December 5 at the Essex House.

Truman Sees "Unconquered"

President Truman was guest of honor at a screening of Cecil B. DeMille's "Unconquered" in the projection room of the Treasury Department in Washington last week. The feature was also screened in the White House for Mrs. Truman and a group of guests.

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 23—Heroic rescue in stormy Atlantic. . . . U. S. Army leaves Italy. . . . Thanksgiving message.

MOVIETONE NEWS—Vol. 30, No. 24—Truman addresses special session of Congress. . . . Friendship Train a huge success. . . . Football.

NEWS OF THE DAY—Vol. 19, No. 221—Thirty-one rescued as ship sinks in raging sea. . . . Howard Hughes spotlight turns on air general. . . . Food train "snowballs" across the U. S. . . . Workhorse of the air. . . . Amputees swim to health.

NEWS OF THE DAY—Vol. 19, No. 222—Truman sees crisis here and abroad. . . . This is hunger! . . . Michigan, Wisconsin game. . . . War flames ravage romantic Kashmir.

PARAMOUNT NEWS—No. 24—U. S. occupation troops sail for home. . . . Food train. . . . Howard Hughes' inquiry brings new revelations. . . . Football.

PARAMOUNT NEWS—Vol. 25—New crisis in India. . . . Truman's message to Congress. . . . Football.

UNIVERSAL NEWS—Vol. 20, No. 91—Howard Hughes inquiry in Washington. . . . Food train speeds to goal. . . . Football. . . . French wrestlers in comic mat tussle.

UNIVERSAL NEWS—Vol. 20, No. 92—President Truman strikes at inflation. . . . Food and labor crisis faces Europeans. . . . Football.

WARNER PATHE NEWS—No. 26—United States, Britain and France honor war dead. . . . Food train. Who will run for president? . . . California Wild West thriller by kids.

WARNER PATHE NEWS—No. 27—Truman addresses Congress. . . . Vet's backyard oil well. . . . Troops move into Kashmir. . . . Ernie Pyle's home a memorial. . . . Football.

TELENEWS DIGEST—Vo. 1, No. 30—Inside Japan! Girl volunteres get war training in Czechoslovakia. . . . Graduation day for cadets of Poland's West Point. . . . Masked ball in Mexico . . . Gymnasts in action—Germany.

AP Television Newsreel Goes Over 3 Stations

The first issue of the new Associated Press television newsreel, featuring preparations for the royal marriage in London, the Howard Hughes hearing, Armistice Day observances and the races at Bowie, Md., was televised over three eastern stations early this week.

The 15-minute reel originated in the television studios of WMAR in Baltimore. In Philadelphia it was carried by WFIL-TV, the Philadelphia *Inquirer* station, and in New York it was televised over WCBS-TV of the Columbia Broadcasting System. For the portions of the reel dealing with the Armistice Day observances, music was dubbed in.

Future London coverage by the AP unit there will include the royal wedding and the meeting of the foreign ministers. The films will be flown here by fast plane. The AP television newsreel was established recently. The two other major news services also have announced plans for coverage of the national and international scene specifically for television. The AP service, which will be worldwide, operates on an exchange basis, much in the same manner in which news and newsphotos now are exchanged among AP member newspapers.

To Produce in Italy

Eagle Lion will produce its "Sons of the Musketeers" in Italy, Bryan Foy, vice-president in charge of production, announced last week.

Telecast Sent Over 500-Mile Relay Circuit

The possibilities of television network broadcasting were demonstrated last week when the American Telephone and Telegraph Company, bringing into play both the coaxial cable and the microwave relay systems, transmitted a telecast over a 500-mile circuit from Boston to Washington.

The pictures travelled along the most extensive television system ever assembled. The transmission was made possible through the opening of the microwave relay links between Boston and New York. It made the medium accessible to an estimated potential audience of 25,000,000.

System Costs $2,000,000

The Boston-New York microwave system took several years to construct and, to date, has cost more than $2,000,000. It covers some 255 miles and consists of eight stations, each placed on high buildings or hilltops. Each has a complete set of sending-receiving equipment to provide for possible equipment failure. Each also has four special antennas, known as "metal lenses," with two pointing toward New York and two toward Boston. Thus two channels are available.

According to A. T. & T., the microwave relay is not much cheaper to install than the coaxial cable, but its wider use may lead to rate reductions. A coaxial is in use between New York and Washington. Rates announced by the Bell System for use of the cable by television broadcasters brought protest as too high. Indications are that in the future A. T. & T. will use both systems. A microwave relay connecting New York and Chicago is expected to be ready by 1949. The whole television network may total 12,000 miles by 1950.

Ten Stations Participate

The Washington-New York-Boston network demonstration was carried by 10 stations in New York, Washington, Baltimore, Philadelphia and Schenectady. NBC sent a portable station to Boston, which has no regular transmission facilities. Following the regular program, A. T. & T. engineers televised a film from New York, sent it around the circuit four times and projected the image again in New York, the picture covering nearly 1,000 radio-relay miles. The Columbia Broadcast System, meanwhile, announced that it was exchanging programs over coaxial cables with stations in Baltimore and Washington and that it had an agreement with a Philadelphia station.

"Closeup" in Production

"Closeup," the first production of Marathon Pictures, goes into production in New York City Monday. The picture, which stars Alan Baxter, Philip Huston and John Carradine, will be filmed entirely in New York City.

Kearns Group to Sift Strike Blame

The question of whether top executives are responsible personally for the prolongation of the Hollywood studio strike will be behind the meeting to be held early next month among Rep. Carroll D. Kearns, chairman of a House labor sub-committee, Eric Johnston, president of the Motion Picture Association, and the company presidents, Mr. Kearns said last week in Washington.

Mr. Kearns said his group had satisfied itself that the companies were, at least to a degree, responsible for the length of the strike, but added that he had not yet been able to determine whether the fault could be traced to the company heads personally or to subordinates, acting on their own.

He also asserted that the back of the Hollywood strike had been broken, that the carpenters still are putting up a face-saving resistance, but that most of the men ought to be back at work soon. At the same time he felt the IATSE now was in a dangerous position since, if it should ever go on strike, too many anti-IATSE workers would be available to break the strike.

Mr. Kearns cited as one of the main reasons for the long duration of the strike the fact that the three-man AF of L committee which ruled on jurisdiction consisted of men who, though qualified in other respects, knew nothing about the film industry. For this William Green, AF of L president, had to "take personal blame," Mr. Kearns said. He also declared that the strike could never have happened, had the Taft-Hartley Act been in effect. Regarding the investigation of James C. Petrillo, he said that there was no evidence of collusion between Mr. Petrillo and the film industry to hold up the advance of television.

KMTA to Continue Plan Of Regional Sessions

The board of directors of the Kansas-Missouri Theatres Association, meeting at the Hotel Philips in Kansas City, Mo., Monday, appointed a committee to seek space for headquarters in Kansas City, and also decided that the regional conferences of last year will be followed with a similar series, the first to be at Hays, Kan., in December.

The committee on plans includes Ralph Larned, Dale Danielson and Don Philips. Legislative committees for the Kansas and Missouri legislative sessions, respectively, will be appointed.

The board retained Al Williams, Topeka, and Byron Spencer, Kansas City, as legal legislative counsel.

Schine Buys Coast Hotel

J. Meyer Schine has acquired control of the $7,000,000 Ambassador Hotel property in Los Angeles.

Exhibitor Units Protest Prices

Choosing the same day, November 12, and the same topic, advanced admissions, exhibitors in Atlanta, Ga., and Billings, Mont., met last week to discuss their problems.

In Billings, the Montana Theatre Owners Association went on record as opposed to roadshows at advanced admissions and, while agreeing to go along with Ascap until January 31, passed a resolution to assist in raising funds to combat Ascap's proposed increased music tax rate. The Montana group's action would consist principally in aiding the Pacific Coast Conference of Independent Theatre Owners in its fight against Ascap. Clarence J. Severson, president, announced the group's next convention for Great Falls in May.

In Atlanta, the Theatre Owners and Operators of Georgia discussed advanced admissions, 16mm films, and television. President J. H. Thompson presided at the meeting, which was addressed by E. D. Martin and O. C. Lam. Mr. Martin was elected representative to Theatre Owners of America. The next meeting will be December 10.

Baird to British Information

Thomas Baird has joined the staff of the British Information Services in Chicago as midwest regional director.

COMPLETING A SENSATIONAL

Transcontinental Triumph

"Big—huge—sma
—paces town" sa
Variety for
Kansas City

Denver
1st 3 days ahead
of all current upped-
admission hits

And finally in
'Frisco
15% to 40% over
biggest recent hits!

Dallas
Biggest 2nd week
roadshow gross

UNCON

GARY COOPER • PAULETTE GODDARD
in Cecil B. DeMille's
UNCONQUERED
Color by TECHNICOLOR
with HOWARD DA SILVA BORIS KARLOFF · CECIL KELLAWAY · WARD BOND
Produced and Directed by CECIL B. DeMILLE
Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr. • Based on the novel by Neil H. Swanson

from
Paramount

Gulf and Indiana Groups Meet

Two groups of exhibitors were to hold two-day conventions this week, in New Orleans and in Indianapolis.

In New Orleans, the newly formed Allied Theatre Owners of the Gulf States, which consists of some 120 theatres, was to hold its first annual convention November 20-21.

Ascap, advance admissions and competitive bidding were to be discussed by these principal speakers: Abram M. Myers, general counsel and chairman of national Allied; Col. H. A. Cole, president of ATO of Texas; A. J. O'Keefe, of Universal, guest speaker at the banquet; J. H. Thompson, president of the Independent Exhibitors of Georgia, and E. D. Martin of Atlanta.

In Indianapolis, the autumn convention of the Associated Theatre Owners of Indiana was to be held November 19-20, at the Antlers Hotel, with the Government's anti-trust suit and Ascap under discussion. Speakers were to include Mr. Myers, John Wolfberg, president of Allied Rocky Mountain Theatre Owners; Pete Wood, secretary of the ITO of Ohio; Maurice Wolf, MGM; Trueman T. Rembush and William Carroll, president and executive secretary, respectively, of Allied Theatre Owners of Indiana, and Jack Kirsch, president of national Allied.

Indiana ATO Protests Sales Staff Reduction

A protest against reduction of distributor sales staffs as a result of the current economy drive is raised by the Associated Theatre Owners of Indiana in the current bulletin from Indianapolis.

"We will not argue with those who claim that if a distributor can continue to efficiently operate with fewer salesmen and less office help it is strictly his business," ATOI declares. "But we also feel that this frenzied follow-the-leader policy has developed to such an extent that there is a time when it legitimately does become the exhibitors' concern."

The point is reached (and ATOI implies that it has been reached) when the customer is unable to secure minimum service from an exchange, when personal contact ceases with the signing of a deal, when the retrenchment policy demoralizes personnel, when deals are set forth on a contract at the exchange before mailing without opportunity for the exhibitor to negotiate and discuss his individual problems, when the exhibitor does not have a chance to weigh and decide his buys from the presentations of a number of salesmen, ATOI contends.

Sells Theatre Interests

A. West Johnson, pioneer theatre operator of Eugene, Ore., has sold a major interest in his Mayflower State Theatres to Western Amusement Company.

Two Ohio Towns Vote Ticket Tax

Local taxes on amusements were passed in two communities; were being prepared in two more, and a proposal for such a levy was defeated in another last week.

In Ohio the City Council of Plain City passed a three per cent admission tax effective December 1 on all amusement admissions, while in Jamestown the council approved a similar levy, exempting only religious, charitable and educational affairs.

The Allentown, Pa., City Council has served notice on all theatres and amusement interests that the body is preparing an amusement tax ordinance providing for a tax of one cent on each 25 cents or fraction thereof. In addition all permanent amusement places will be assessed $1 annually.

Ventnor, N. J., has turned down a proposed three per cent luxury tax, patterned after the Atlantic City measure. There are two theatres in Ventnor which would have been subject to the tax.

The recently passed tax ordinance in Bakersfield, Cal., again came up for discussion last week when Fox West Coast Theatres filed suit in the Superior Court for a refund of all back payments, amounting to $6,949, paid since August 14, when the measure became effective. It also asks the court to enjoin against the collection of the tax.

Chicago
1st 5 days beat biggest week in house history

Pittsburgh
All roadshow attendance records topped

Opened to Rivoli all-time record in
New York

"Colossal—doing bulk of business here" headlines Variety for
Detroit

Cincinnati
30% over biggest current upped-admission hits

Baltimore
First week broke every record

"Terrific 2nd stanza" reports Variety for
Cleveland

Roadshows, current hits—all topped in
Atlanta

From Pittsburgh to the Pacific—twelve terrific advanced-price engagements—twelve living proofs that, in the words of the Cleveland Plain-Dealer, this is "as sure-fire a piece of entertainment as the great C.B. ever offered the public!"

QUERED

IA Asks Wage Rise for 6,000 Exchange Staffs

In New York the IATSE last week presented its wage demands for 6,000 exchange employes at a meeting with representatives of the 10 distributing companies. Although the present contract continues in effect until November 30, 1948, wages may be discussed under a reopening clause as of December 1, 1947. The contract cover workers in 32 exchange cities.

Richard F. Walsh, IATSE president, announced the appointment of a three-man committee to represent the union. It includes Thomas J. Shea, international vice-president; Louise Wright, international vice-president, and Joseph D. Basson, international representative. Decision to conduct joint negotiations was reached after a poll of all film exchange and front office locals affiliated with the IA.

Also, in New York, the executive board and negotiating committee of projectionists Local 306 met early this week with Herman Gelber, local president, to confer on Mr. Walsh's handling of the wage negotiations with a number of affiliated circuits. The local in the past has been critical of Mr. Walsh's attitude. The principal obstacle in the way of agreement with the circuits is said to be the circuit's demand for a clause in the new contract permitting reduction of wages to the level of independent theatres should the Supreme Court uphold the competitive bidding section of the anti-trust decree.

In Los Angeles, the walkout which last week temporarily darkened 12 Fox West Coast houses was extended with IATSE Local 150 projectionists walking out of 13 additional Fox West Coast theatres. The dispute centers over the operators' claim that second runs, converted to first runs for the showing of "Forever Amber," should also pay first run wages. The 13 houses did not close, but continued to operate under makeshift arrangements.

In Philadelphia this week, a dispute between projectionists of Local 307 and the companies was settled when Earle W. Sweigert, Paramount mideastern division manager; Ulrik Smith, Paramount branch head, and William Mansell, Warner branch head, concluded arrangements for a new contract. The agreement revises wage scales upwards.

Siegel Forms Company; Producing "Mickey"

David Siegel, president of Triumph Pictures and associate producer of "Angel on My Shoulder," has formed David W. Siegel Productions and has his first picture, "Mickey," in production now at Eagle Lion Studios. Ralph Murphy is directing the picture with a cast headed by Irene Herbey, Bill Goodwin and Lois Butler.

Short Product in First Run Houses

NEW YORK—Week of November 17

CAPITOL: Have You Ever Wondered?..MGM
Goldie Locks and the Three Bears.....MGM
Feature: Her Husband's Affairs.....Columbia

CRITERION: Hollywood Cowboys..Columbia
Feature: Green Dolphin Street.....MGM

PALACE: Crazy With the Heat...RKO Radio
Feature: So Well Remembered.....RKO Radio

PARAMOUNT: Wotta Knight.....Paramount
Unusual Occupations, No. 1.....Paramount
Five Fathoms of Fun.....Paramount
Feature: Wild Harvest.....Paramount

RIALTO: Brains Can Be Beautiful..Paramount
The Royal Four Flusher.....Paramount
Feature: Roses Are Red.....20th Cent.-Fox

ROXY: One Note Tony.....20th Cent.-Fox
The End of an Empire?.....20th Cent.-Fox
Vacation Magic.....20th Cent.-Fox
Album of Animals.....20th Cent.-Fox
Feature: Forever Amber.....20th Cent.-Fox

STRAND: Soap Box Derby.....Warner Bros.
Sportsman's Playground.....Warner Bros.
Mexican Joy Ride.....Warner Bros.
Feature: Escape Me Never.....Warner Bros.

WARNER: Carnival of Sports...Warner Bros.
Feature: Life With Father.....Warner Bros.

WINTER GARDEN: Chimp Aviator..Universal
Feature: The Upturned Glass.....Universal

Legion of Decency Reviews Twenty-one New Productions

The National Legion of Decency last week reviewed 21 new productions, approving 14, disapproving seven. The following were placed in Class A-I, unobjectionable for general patronage: "On the Old Spanish Trail," "Prairie Express," "Return of the Lash" and "The Wistful Widow of Wagon Gap."

In Class A-II, unobjectionable for adults, were: "Beware of Pity," "Cass Timberlane," "Cavalleria Rusticana" (Italian), "Crime Doctor's Gamble," "The Fabulous Texan," "The Last Moment," "Man Abot Town" (French), "Railroaded," "Roses Are Red" and "That Hagen Girl."

In Class B, objectionable in part, were: "Escape Me Never," because of a "lack of sufficient moral compensation"; "The Gangster," because it is "excessively sordid and brutal" and has "suggestive sequences"; "Gentleman's Agreement," because it "reflects the acceptability of divorce"; "It Had to Be You," because of "light treatment of marriage" and "suggestive dialogue and sequences"; "Linda, Be Good," because of "suggestive dialogue and costumes"; "Out of the Blue," because of "suggestive lines and sitations"; and "The Upturned Glass (British), because it "tends to condone the unethical taking of the law into one's own hands" and because of "suicide in the plot."

Reagan Discusses Paramount Product at Kansas City

Plans for the release of five Paramount features were discussed in a two-day meeting conducted by Charles M. Reagan, vice-president in charge of distribution, at the Muehlebach Hotel in Kansas City November 13-14. Mr. Reagan told his western division sales managers that his company was now preparing plans for the distribution of "Unconquered," "Where There's Life," "Road to Rio," "Dream Girl" and "I Walk Alone."

Embro Signs with Rackin

Al Rackin has signed a contract with Embro Pictures Corporation giving him exclusive rights to the use of Embro's 16mm sound feature library.

Goldwyn Tells Exhibitors Duals Will Mean Ruin

Two features for the price of one will ruin the industry, set it back 10 years, Samuel Goldwyn told exhibitors and distributors' representatives last week.

Speaking at a luncheon meeting of the Independent Theatre Owners in New York on Thursday, Mr. Goldwyn argued this way: If exhibitors want double bills the industry will have to make more pictures, producers will be compelled to "turn out low quality pictures in huge quantities." If there are more low quality pictures the theatre-goers won't like them. If the theatre-goers don't like them they won't attend the theatre, the exhibitor will have to close his theatre, then the production end of the business would have to grind to a stop.

Said Mr. Goldwyn: "Two-for-one bargain bills at the local theatre will set the industry back 10 years in its fight to maintain its leadership in the amusement world as the principal form of family entertainment."

He said that, according to authoritative surveys, theatres are losing audiences "in the 30-40 year age group." Characterizing this group as the "most discriminating theatregoers," he declared that "they could be no more forceful proof than this that it is lack of quality which is causing the public to forego the motion picture for other entertainment."

Mr. Goldwyn's pronouncements were in direct reply to the recent support tendered double bills by ITO of New York.

"Unless your way of thinking is corrected," he warned exhibitors, "you'll have to make a garage out of your theatres."

Titles Two New French Films

Herman Weinberg has completed the English titles for two new French films, "L'Eternel Retour" and "Voyage Surprise." The first is a modern version of the Tristan and Isolde legend, the second a satirical comedy.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20

Columbia

FOR THE LOVE OF RUSTY: Ted Donaldson—Evidently the public has received an overdose of horse and dog pictures, as they just won't come out and see them any more. This one is the usual dog-kid feature, but we finished up with the worst Thursday and Friday business in years in spite of good weather. A few weeks ago we played "Ginger" and "King of Wild Horses," with mediocre results, too. Played Oct. 30, 31.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—A comedy very much enjoyed by my patrons, with good stars. However, played this late, and the box office was down. Played Saturday, Sept. 27.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Metro-Goldwyn-Mayer

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—The trailer spoiled this wonderful picture with too much music and not enough comedy. Those who came were surprised and enjoyed it very much. After all we live closer to the Eskimos than our good friends, the Mexicans. Color was good and the sound O.K. MGM can make them. Played Friday, Saturday, May 30, 31.—Sam W. Lawrie, Gem Theatre, Fairview, Alberta, Can.

LADY IN THE LAKE: Robert Montgomery, Audrey Totter—Very good. A nearly all adult audience witnessed and, from all reports, nearly everyone was well pleased. The musical score was exceptionally good and the dialogue was above average for a murder feature. This is worth anyone's playing time. Played Monday, Oct. 27.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

LADY IN THE LAKE: Robert Montgomery, Audrey Totter—An unusual mystery that drew and pleased. Comments favorable. Played Sunday, Oct. 26.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

LADY IN THE LAKE: Robert Montgomery, Audrey Totter—Definitely not a small town picture. Murder and mystery features are dynamite with rural populations. Horse, dog and Westerns are really in demand. Played Tuesday, Wednesday, Oct. 7, 8.—Sam W. Lawrie, Gem Theatre, Fairview, Alberta, Can.

MIGHTY McGURK, THE: Wallace Beery, Edward Arnold—As usual, Wallace Beery was one of my top ranking stars. This was a very good production and I had many compliments from my rural customers. Play it, if you have not done so. Played Saturday, Oct. 11.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

MIGHTY McGURK, THE: Wallace Beery, Edward Arnold—Strange to relate, Beery, as far as we are concerned, is the best draw Metro has. His pictures are corny, but generally have a full quota of laughs and enough action to please everyone. At least, in these features, the studio doesn't try to get too arty and, as usual, generally fail. This was no better than the usual Beery feature, but worth playing. Played Monday, Nov. 3.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

MIGHTY McGURK, THE: Wallace Beery, Edward Arnold—A very good small town picture that drew well. Beery is a favorite here with young and old alike. Played Wednesday, Thursday, Oct. 22, 23.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

MY BROTHER TALKS TO HORSES: Peter Lawford, Jackie "Butch" Jenkins—This went over exceptionally well with our trade. Business very good, especially for midweek. Played Wednesday, Thursday, Oct. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—This is an old picture, but I played it instead of "Rage in Heaven" and business was very good. All who came were pleased. So if you have never played it, don't pass it up. Played Wednesday, Thursday, Oct. 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SEA OF GRASS: Spencer Tracy, Katharine Hepburn—This Western drama is a natural for a small town on Sunday and Monday. Business was very good. Played Oct. 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TILL THE CLOUDS ROLL BY: Robert Walker, Judy Garland—Nothing much to say but praise for this one. It is rather drawn out in spots. It could have been cut down at least half an hour by cutting out some of the dialogue scenes. The sets were very beautiful, top ranking stars, swell music, which rounded out an evening's special entertainment. Played Saturday, Oct. 25.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

TWO SMART PEOPLE: John Hodiak, Lucille Ball—No draw here. They just didn't care to see it. There was plenty of action and star value, but it wouldn't do here. Played Wednesday, Thursday, Oct. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

YEARLING, THE: Gregory Peck, Jane Wyman—This is a wonderful masterpiece. The acting was excellent and we had the largest business we have ever had. We played this feature four times and had a full house every time. If you can play this feature, first run, you will certainly be doing your patrons a favor. You can always depend on "Mighty Leo." Played Saturday-Monday, Nov. 1-3.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

Monogram

GENTLEMAN JOE PALOOKA: Leon Errol, Joe Kirkwood—Was disappointed in this one both at box office and the picture itself. Not up to usual Palooka standard. Played Friday, Oct. 24.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Paramount

BLAZE OF NOON; Anne Baxter, Sterling Hayden—A very entertaining picture from Paramount, but disappointing at the box office. Probably Bill Holden and Sterling Hayden have been away too long and will have to be given another buildup. Played Sunday, Monday, Oct. 26, 27.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

MY FAVORITE BRUNETTE: Bob Hope, Dorothy Lamour—This was strictly a Hob Hope opus, with Miss Lamour thrown in for window dressing. Fair business, but not strong enough to go over any better. Played Sunday, Monday, Oct. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TROUBLE WITH WOMEN, THE: Ray Milland, Teresa Wright—This was a very weak one from Paramount. Would not recommend this for small town and rural audiences. No action or music. Pass it up. Played Tuesday, Sept. 30.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PRC

KIT CARSON: Dana Andrews, Lynn Bari—What would we boys in the small towns do without these reissues since 20th-Fox, Paramount and Warners have gone high hat and make about one Western per year? Play this, as it is O.K., and it will pull them in. Played Friday, Saturday, Oct. 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LAST OF THE MOHICANS, THE: A reissue, yes, but a good Western which will draw and please. Play it instead of some of those dramas the major companies are trying to peddle at top price and which die the death of a dog in a small town. Tell them to put them in their big city house and keep them there.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BEST YEARS OF OUR LIVES: Myrna Loy, Fredric March—This is a natural box office feature. Advanced prices kept some away but feel confident that all patrons, young and old, enjoyed this one immensely. Perhaps they didn't smile at the box office, but certainly seemed pleased on the way out of the theatre. It is a shame that more pictures like this are not made and played at popular prices. Played Wednesday-Tuesday, Sept. 24-30.—George Wiggin, Auditorium Theatre, Malden, Mass.

DESPERATE: Steve Brodie, Audrey Long—We used this one a weekend double bill with "Thunder Mountain," but the combination was not strong enough to do any business. Played Friday, Saturday, Oct. 31, Nov. 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LOCKET, THE: Laraine Day, Robert Mitchum—An excellent picture, but not for our patronage. This was one of those heavy psychological dramas that we can't sell. Played Tuesday, Wednesday, Oct. 28, 29.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

SEVEN KEYS TO BALDPATE: Philip Reed, Jacqueline White—This old-time stage play is well done with a weak cast. Business was average. No complaints and no comments. Played Tuesday, Oct. 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TARZAN AND THE HUNTRESS: Johnny Weissmuller, Brenda Joyce—Some of the parents said they didn't come to see Tarzan, but they brought the kids and no one walked out. Business good. Played Friday, Saturday, Oct. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THUNDER MOUNTAIN: Tim Holt, Richard Martin—Used on weekend double bill with "Desperate." Had we used a stronger companion feature, the box office story would have been different. Played Friday, Saturday, Oct. 31, Nov. 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WOMAN ON THE BEACH: Joan Bennett, Robert Ryan—Played this one with "Desperate," starring Steve Brodie and Audrey Long. Average business. Story light, although Miss Bennett carried her part well. Bickford stole the picture as the blind artist, while Ryan acted the run-of-the-mill lover. Wouldn't recommend for large grosses. Played Wednesday-Tuesday, Oct. 1-7.—George Wiggin, Auditorium Theatre, Malden, Mass.

Republic

EARL CARROLL SKETCHBOOK: Constance Moore, William Marshall—I personally thought this was a very nice evening's entertainment, but didn't make film rental. Outside of Rogers, I cannot make a Republic picture pay off. There was a good dance routine, good music and good sets, but brother, they don't go. Played Wednesday, Oct. 8.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

MY PAL TRIGGER: Roy Rogers, Dale Evans—Say, Roy Rogers, you had better look to your laurels. What they are doing in some of these later productions is not helping the sale of your product as your patronage is among the rural population. This was an excellent picture made by you and it has a very good story, but you must keep up your singing, and the Sons of the Pioneers singing in Spanish just made all my kids groan. Why not put in good old American songs and cut out the foreign language. Any exhibitor can play this in a small community and do well but, as usual, the Sons of the Pioneers are much in the background. Keep to the cowboy stuff and keep your reputation as the leading cowboy star. Played Thursday, Oct. 30.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

OUT CALIFORNIA WAY: Monte Hale, Adrian Booth—This wasn't a bad little feature, and the story was fair. However, the coloring gets monotonous. Too much green and pale shades. The singing was quite good, but the fight scenes looked too faked. Played Saturday-Wednesday, Oct. 18-22.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

PLAINSMAN AND THE LADY, THE: William Elliott, Vera Ralston—This brought in the cash customers, as there was plenty of action, barber shop ballads, a real good outdoor Western of the early life in the West. Play this in a small town, if you haven't

(*Continued on following page*)

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already done so. Played Thursday, Oct. 4.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

RENDEZVOUS WITH ANNIE: Eddie Albert, Faye Marlowe—This was a good comedy from Republic but, as usual, my box offce was way down, as my patrons do not seem to think that they have the right finish and touch with the Republic releases. However, I cannot discourage the playing of same. Played Tuesday, Oct. 14.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SPRINGTIME IN THE SIERRAS: Roy Rogers, Dale Evans—In our opinion, this is the best Roy Rogers to date. The Trucolor process seems to be improving with each picture. We doubled this with "Magnificent Rogue," but believe it would have stood alone. Business good. Played Saturday, Oct. 25.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

SPRINGTIME IN THE SIERRAS: Roy Rogers, Dale Evans—Very good picture indeed and it has much good music. There is plenty of action and a very charming, sentimental story.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

THAT'S MY MAN: Don Ameche, Katherine McLeod—This is one of the best pictures Republic has ever made and we recommend it in any situation. Don Ameche has been seen so seldom, lately, that his drawing power is off. Played Sunday, Monday, Oct. 19, 20.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

Twentieth Century-Fox

FOXES OF HARROW: Maureen O'Hara, Rex Harrison—Excellent story that had been read by millions and it was turned into a four-star picture, which pleased our patrons thoroughly, especially the students and the faculty of Middlebury College. A picture made from a popular book is bound to click. Played Sunday-Tuesday, Nov. 2-4.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

I WONDER WHO'S KISSING HER NOW: June Haver, Mark Stevens—An excellent musical. It is the sort that causes your audience to come out bubbling all over and remarking to one another, "marvelous," and, brother, that's a good sound to the exhibitor's ear. We appreciate it. Played Sunday-Tuesday, Oct. 26-28.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

IF I'M LUCKY: Vivian Blaine, Harry James—I was certainly unlucky the two nights we played this. It was a nightmare. 20th-Fox should know better than to make such features. Played Tuesday, Wednesday, June 10, 11.—Sam W. Lawrie, Gem Theatre, Fairview Theatre, Alberta, Can.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—This is what I call a real show. The Technicolor was splendid. "Leave Her to Heaven" is the best picture I ever played. The more pictures like this, the more profit for me.—John A. Herner, Dodsland Theatre, Dodsland, Sask., Can. Small town patronage.

MARGIE: Jeanne Craine, Alan Young—Grand picture that pleased all ages and classes. Played late and did good business. Played Monday, Oct. 13.—Walter R. Pyle, Dreamland Theatre, Rockglen, Can.

MEANEST MAN IN THE WORLD, THE: Jack Benny, Priscilla Lane—If you can get hold of this oldie, give it a try on Friday and Saturday double bill if you want an extra heavy weekend. It's just the right length, but it moves so fast it seems longer. Rochester is also at his best in it. Double billed with "Bells of San Angelo" to an enormous business. Played Friday, Saturday, Oct. 24, 25.—George E. Janes, Ojai Theatre, Ojai, Cal.

MOTHER WORE TIGHTS: Betty Grable, Dan Daily, Jr.—If I could have a show this good every day I would soon get rich and I would be happy all the time. It has everything. Play it. Played Wednesday, Thursday, Oct. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RETURN OF FRANK JAMES, THE: Henry Fonda, Gene Tierney—Played this reissue to capacity business. Although old, it still draws them in. Could recommend it for a small town and rural audiences. Played Saturday, Oct. 18.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—This is a human, heart-warming picture. The child star, Connie Marshall, did an excellent acting job for her age. After the slow, I could see nearly everyone walking out with pleasant smiles for me, plus their tear-streaked eyes. Played Friday, Saturday, Nov. 1, 2.—John A. Herner, Dodsland Theatre, Dodsland, Sask., Can. Small town patronage.

United Artists

CAESAR AND CLEOPATRA: Claude Rains, Vivian Leigh—This was a very poor picture. The Technicolor was quite nice. The patrons not only complained that the picture was boring, but also that the seats were hard. Played Monday-Wednesday, Oct. 13-15.—John A. Herner, Dodsland Theatre, Dodsland, Sask., Can. Small town patronage.

FABULOUS DORSEYS, THE: Tommy Dorsey, Jimmy Dorsey—This one failed to draw, and I don't know why, unless it lacked star power. I thought it very good and enjoyed it, but I am a musician. Played Sunday, Monday, Oct. 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NIGHT IN CASABLANCA, A: Marx Brothers, Lois Collier—This is the first and last of these features we will play. There were only a few really funny scenes. The rest was slapstick, and poor. at that. A fair crowd turned up, but many of the regular customers were noticeable by their absence. A definite waste of film. Played Friday, Oct. 24.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

PRIVATE AFFAIRS OF BEL AMI: George Sanders, Angela Lansbury—This is the most boring picture I have ever played. There were many walkouts. Many of the patrons complained that they did not understand George Sanders. I wish he would learn to talk through his mouth, not his nose. Played Monday-Wednesday, Oct. 27-29.—John A. Herner, Dodsland Theatre, Dodsland, Sask., Can. Small town patronage.

STRANGE WOMAN, THE: Hedy Lamarr, George Sanders—This one surprised me. It drew above the average and pleased. I didn't like it personally, but who am I to say? Played Monday, Tuesday, Oct. 27, 28.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Universal

BUCK PRIVATES COME HOME: Bud Abbott, Lou Costello—A natural for small town patronage. The audience enjoyed every minute of it and wonder why they cannot have more of the same caliber. Played Friday, Saturday, Aug. 15, 16.—Sam W. Lawrie, Gem Theatre, Fairview, Alberta, Can.

CANYON PASSAGE: Dana Andrews, Susan Hayward—Allow us to add our two cents worth to the merit of "Canyon Passage." It's a very good picture worthy of the best days in any theatre. It's only the second of Universal's entire group ('45-'46 releases) that did a good business. The other was "Frontier Gal," and you can't live on such a scarcity of box office pictures. Played Sunday, Monday, Oct. 26, 27.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

EGG AND I, THE: Fred MacMurray, Claudette Colbert—The first night was a sellout. Every seat was filled. Good business the second night. The popularity of the book sold the picture. Thanks, also, to the exchange for an early exhibition date. Played Sunday, Monday, Oct. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

IVY: Joan Fontaine, Patric Knowles—Four-star picture, in the estimation of my patrons. Just the type for the student trade. It was also enjoyed by the natives. Fine story and superb acting. Played Sunday-Tuesday, Oct. 19-21.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

MICHIGAN KID, THE: Jon Hall, Rita Johnson—A Cinecolor Western from Universal that was good enough for Thursday and Friday family trade. The new Cinecolor is greatly improved. As our patrons like color and Westerns, this one proved to be O.K. Played Thursday, Friday, Oct. 23, 24.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

SMASH-UP: Susan Hayward, Lee Bowman — Excellent feature. Did better than average business with all patrons excepting juveniles. Miss Hayward portrayed a lost woman very well, while Bowman took his part in normal stride, turning in a swell performance. Recommend this one to all exhibitors who like a better than average gross. Played Wednesday-Tuesday, Oct. 22-28.—George Wiggin, Auditorium Theatre, Malden, Mass.

TEMPTATION: Merle Oberon, George Brent—An oldie, but substituted at the last minute. We certainly lost face on this feature and many more like it and we will be forced to run a trap line during the day in this far north country to pay expenses. Played Tuesday, Wednesday, Oct. 21, 22.—Sam W Lawrie, Gem Theatre, Fairview, Alberta, Can.

TIME OUT OF MIND: Phyllis Calvert, Robert Hutton—Used on double bill with "Tarzan and the Huntress." Many walkouts and sour remarks. It would be most interesting to know if any location could do business with this picture. They wouldn't see it here for free. Played Friday, Saturday, Oct. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen—Very corny, but just what you need in a small town. Business was above average. Played Tuesday, Oct. 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—All we needed was the cartoon, "The Big Snooze," and the patrons would have had to be wakened up at the end of the show. I notice Warners are waking up to the fact that this type of picture does not suit the small town inhabitants, by some of the product they have lined up. Played Friday, Saturday, July 4, 5.—Sam W. Lawrie, Gem Theatre, Fairview, Alberta, Can.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—Story rather complicated, and rather difficult to follow. Bogart turns in his usual competent performance. I still can't see the fuss made over Miss Bacall. A below-average crowd witnessed this effort. Not the best, but still not too bad. Played Friday, Oct. 31.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

PURSUED: Teresa Wright, Robert Mitchum—Too heavy drama for a small town and rural audience, but still a Western flavor out of the ordinary. Seemed to please the average run of my rural patrons. Something different to put on the screen. Played Tuesday, Oct. 28.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

TWO MRS. CARROLLS, THE: Barbara Stanwyck, Humphrey Bogart—A good drama with an excellent cast. It is rather heavy for rural audiences, but held up remarkably well on a Monday and Tuesday date for me. Many good comments on this one. Play it. Played Tuesday, Oct. 21.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Short Features

Columbia

TRAINING FOR TROUBLE: All Star Comedies—This is a good team of comics and they turned out another funny slapstick comedy that our patrons liked.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

CAT CONCERTO: Tom & Jerry Cartoons—The 1946 Academy Award winning cartoon. Our patrons thought it well deserving.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

CAT FISHIN': Tom & Jerry Cartoons—Excellent. These shorts, along with Passing Parade, are the best things Metro does. This was very good and aroused lots of laughter.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

PEST IN THE HOUSE: Pete Smith Specialties—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

A BOUT WITH A TROUT: Little Lulu—A good color cartoon with Little Lulu.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE WEE MEN: Noveltoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

TELEVISION TURMOIL: Edgar Kennedy—A really good two-reel comedy with plenty of wit and laughs.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

IS EVERYBODY LISTENING?: March of Time—One of the best March of Time subjects to date. Our audience got quite a kick out of it.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

Universal

FRONTJER FROLIC: Name-Band Musicals — Bob Wills, billed as the king of Western swing, lives up to his title. Good for this type.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

TUMBLEWEED TEMPOS: Name-Band Musicals—Good two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

HAIR RAISING HARE: "Bugs Bunny" Specials—This is one of Bugs' funniest and that's saying plenty as most of B. B. cartoons are very good.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

LET'S GO GUNNING: Sports Parade—A colored reel that every sportsman should see. Play this one.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

LITTLE LION HUNTER: Blue Ribbon Hit Parade Good color cartoon.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

LITTLE ORPHAN AIRDALE: Merrie Melodies Cartoons—Pleasing color cartoon. Yes, it's about dogs.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

OPPORTUNITY is where you find it in this business, and since Seymour Morris was here the other day, talking about the constructive course in theatre management that the Schine circuit provides for students at Gloversville, we've had the thought in mind, of just where and what the opportunity really is for theatre managers, past, present and potential.

Such a training course as Seymour Morris could plan, or that which the Loew circuit has on tap for its managers, is the safest and best way for the serious minded to acquire practical experience. For it is experience alone that can equip a manager for his job. What you may get incidentally from a book or a chart, is only supplementary, for management is essentially contact with the public, and only contact can teach the rudiments of audience behavior.

Showmanship is something you're born with; at any rate, it is a characteristic literally born in you, for few acquire it. They merely obtain a chance to express it. With that certain thing, you may build knowledge and skills that will carry you far in this business. It is good to know that the industry is wide open to talent of this kind. Never has opportunity been greater for real showmen, who have the spark, who know the tricks, who will always lead the way.

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Some time ago, we invited members of the Round Table who were seeking new employment or better jobs in the industry, to write us and, as a service to members, we would pass along these letters to circuit heads and others who communicate with us along similar lines, with a request for available men. The response to this invitation has been gratifying, and so we renew it at this time, because all the letters on file have been thus circulated, and there is a certain demand for more. Please remember, this is purely a friendly service; there will be no mention of either party in print, and our part in the proposition is merely to connect the man with the job, or vice versa. We cannot divulge or discuss any of the details of the transaction with any but those who are primarily interested, in a confidential matter.

A SHOWMAN'S POLICY

S. L. Rothapfel, who was a great showman, started in this business with 135 of the undertaker's chairs, in a storeroom theatre in Forest City, Pa., 50 miles or so from our home town. We were always impressed, in early days, as we watched his progress from theatre to theatre, up Broadway and then across town to the Radio City Music Hall.

Roxy used to say it was never necessary for a good showman to poll his audience to find out their habits, their likes or dislikes, whether this program or that program pleased them, because he either knew in advance or he wasn't a good showman. Roxy liked to cater to the 95% of the audience who are inarticulate, who seldom raise their voices, but who *do* buy tickets. He knew how to discount the lunatic fringe who buttonhole a manager in the lobby with their offers of free advice.

He also had a saying that we will never forget. He believed that it wasn't so much what a theatre manager put *into* his show that made it a great attraction; it was what he had the good sense and courage *to leave out*. His selection of program was a two-way process and he preferred the negative approach. He gave the public what he *knew* they wanted, and that was a different proposition than merely dishing up what they *thought* they wanted. Roxy leaves five great theatres along Broadway as a monument to his quality of showmanship.

❧ "People are exercising their right to choose what movie they'll see, just as predicted before the war ended," so Mike Simons of M-G-M told exhibitors in convention at Charleston, W. Va., last week. "They're not in a hurry today, they have the leisure to ask what's playing and whether it's a good show. They're being tempted by other forms of entertainment, too. Some small town high schools switch football games from Saturday afternoon to Friday evening, playing under lights for higher ticket prices than the local movie dares to ask! Nor do they have any difficulty in getting the money to finance costly night-lighting installations, for local sponsors have learned that there's money to be made, even in the face of tough competition. In some areas, night games come up as often as three times a week, and in towns so close that they compete seriously with each other."

"Exhibitors in larger places recognize the situation. They find even so common an item as a display of stills in the lobby requires more study. In the past a dozen stills, half upright and half flats, were mounted on a board without too much thought. Now, the best possible selection is made from all the stills available, to compete with outside attractions. The public is 'picture conscious' as a result of education by picture magazines and newspapers."

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❧ Paul Mooney, Jr., long associated with the MOTION PICTURE HERALD, leaves us this week to retire from active work at a desk and go to California, where he will rest and regain his health. Paul has been a valued member of this staff and will be missed by his friends here as well as many friends in the Round Table mail. We wish him health and happiness, and the best of luck.

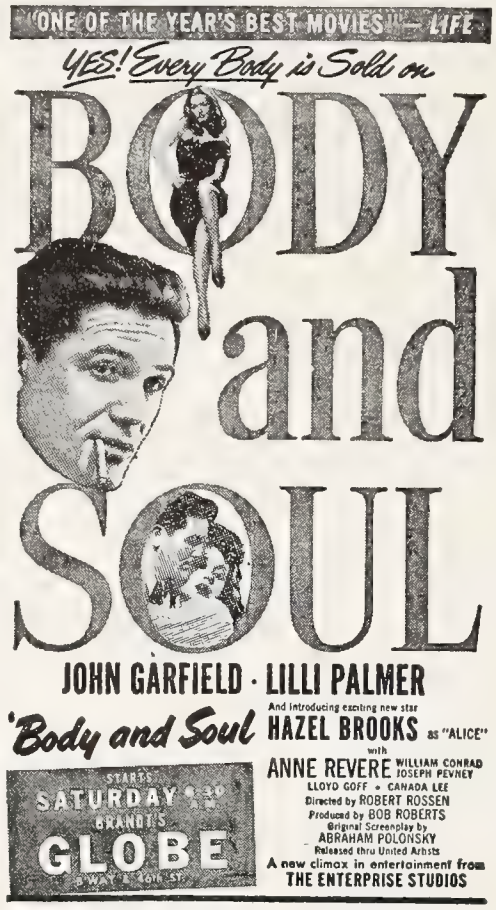
—Walter Brooks

NEWSPAPER ADS FOR LARGE OR SMALL BUDGETS

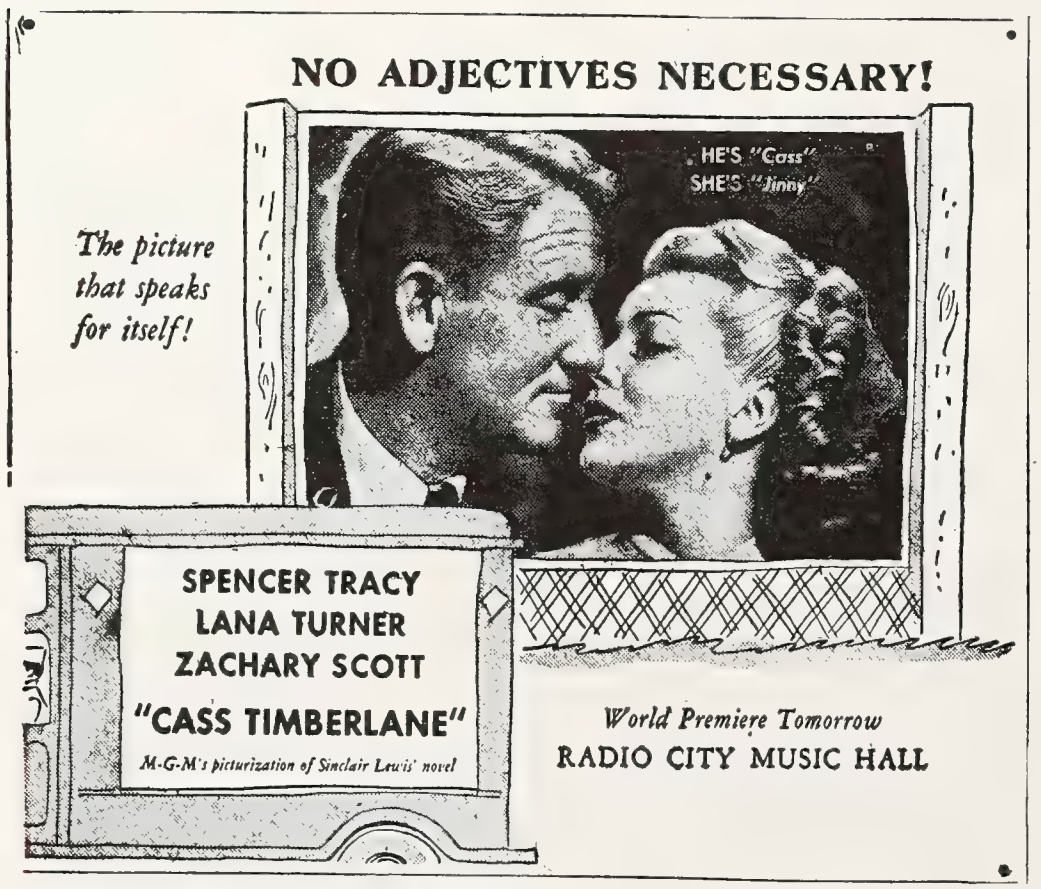
Proving that a good manager can put together good newspaper advertising, whether he's in a big city or a small town, if he uses the good material that's right in the press-book.



New York City's display advertising for first run on Broadway, where costs are high.



Big town use of press-book skill; you can do the same with a spot of ingenuity.



Interesting teaser campaign—tried out expensively—but yours for the asking.



Willis Shaffer, of Fox Atchison theatres, Atchison, Kansas, had this exceptionally fine tie-in with local high school, displaying a friendly theatre and community spirit.



Roy Peffley pastes up some type and some typical press-book ads on two features, as an example of how-he-does-it at the Indiana, Voge and Hoosier theatres, out in Indiana Harbor, Indiana.

Wise Gets Extra Break At Albee In Cincinnati

A stunt that rolled into a promotion of major proportions was highly gratifying to RKO publicist Nate Wise who started the ball on its way for the opening of "It Had To Be You" at the Albee theatre, Cincinnati.

It began as a straight publicity stunt. With Cornel Wilde cast as a fireman in the picture, Nate dreamed up the gag of finding a double of Wilde among the smoke-eaters of the Cincinnati Fire Department, which gave whole-hearted support. As judges, Nate secured the services of the presidents of all 16 sororities of the University of Cincinnati.

The newspapers went for it hook, line and sinker, breaking a half-dozen stories prior to the judging, and then running art on the winner the day of the competition. Foremost among the press breaks was a story with three-column art on the front page of the *Times-Star*.

Nate also tied-in the University for a football pep rally on the stage of the Albee opening night of the picture. The school band, football team, cheer leaders and drum majorettes, put on a colorful prevue in front of the theatre, following up with an even bigger spectacle on stage. The function was publicized by means of big posters all over the University grounds and buildings, through a half-dozen story breaks on the sport pages, in the Albee lobby and by theatre ads.

It might be mentioned in passing that Nate also had a classified ad contest that netted three co-ops, each measuring 350 lines. Nice going!

Conti Promotes Cup, Co-Op Ad in Plainfield, N. J.

Manager Sabi Conti promoted a silver cup from a local jeweler for a band contest on stage to exploit "Copacabana" at the Oxford theatre, Plainfield, N. J. There were four band entries.

For "Great Expectations," Sabi promoted a cooperative newspaper ad in which 21 merchants participated. Schools throughout Plainfield were contacted and notified of the playdate of the picture.

Promotes Color to Start New Drive in Elkhart

Manager L. C. Clark started a new drive by designating the first week color week at the Bucklen theatre, Elkhart, Ind. A color picture on every program for the entire week. To put this promotion before the public, Clark publicized the color idea on his attraction board, in all ads during the week and with a window display in a local camera shop.

SHOWMEN IN ACTION

Walter Lloyd, manager of the Allyn theatre, Hartford, Conn., quotes the MOTION PICTURE HERALD, which he terms "authoritative," in his newspaper advertising for "Golden Earrings."

▼

Dick Feldman, selling "Ride the Pink Horse" in racy fashion, in a fast-moving campaign at Schine's Paramount theatre, Syracuse, N. Y.

▼

Tommy Edwards sends in the monthly calendar from Eldon's Ozark theatre, Eldon, Mo., but no photograph of Tommy Edwards, as promised in Kansas City. He has lead in his assets, or so it says, on the business card of Edward & Harris Theatres.

▼

Elmer Adams, Jr., announces that "Uncle Elmer" was on stage as master of ceremonies, in the old-fashioned apple-bobbing contest and general good time for the annual Hallowe'en party at the Bison theatre, Shawnee, Oklahoma.

▼

Dwight Seymour, manager of the Arbor theatre, Nebraska City, Nebr., built a model football field in his parking lot to boost "The Spirit of West Point." Dwight has been a member of the Round Table since 1931, and we're glad to hear from him again.

▼

Jack Scherzer, manager of the Beverly theatre, Brooklyn, built a colorful display for "The Bachelor and the Bobby Soxer" that was 8x14 feet, behind glass, and featured well-lighted cutouts against a bright background.

▼

Charles M. Pincus, manager of the Utah theatre, Salt Lake City, doing some good lobby display for "Widow of Wagon Gap' and "Ride the Pink Horse."

▼

Note to Mike Piccirillo, manager of Loew's Dyckman theatre, way uptown, and his assistant, Sid Wolf: Come down some day and let Floyd Stone take your picture.

▼

Bill Morton highlighted his campaign for "Fun and Fancy Free" at the RKO Albee theatre, Providence, with a Mickey Mouse birthday party where patrons got presents, all done cost-free with cooperating merchants.

▼

John Misavice, another Round Table member, has rolled up big grosses with his annual Hallowe'en Party at the Ritz theatre, Berwyn, Ill. This time he doubled-up with both kiddie costume contest and midnight show for adults.

▼

Hard hitting Schine circuit has prepared its own exploitation campaign for "Red Stallion" to supplement Eagle-Lion's press book campaign and Seymour Morris will supervise special handling of the picture.

Hugh S. Borland, manager of the Louis theatre, Chicago, doesn't want us to omit his middle initial "S" in the listing of contenders for the Quigley Awards. The "S" stands for Showman.

▼

J. G. Samartano, manager of Loew's State theatre, Providence, displaying 1,000 streamers furnished by the Coco-Cola Company, in his campaign to advertise "Body and Soul."

▼

United Parents Association, composed of top-ranking members of educational groups, having a special screening of "Red Stallion" which opens at the Gotham theatre on Broadway for its first run in New York City.

▼

Joseph S. Boyle, manager of Loew's Poli-Broadway, Norwich, Conn., shows us proof that one of M-G-M's record ads is a perfect tieup for the "Unfinished Dance."

▼

Harry Gabriel, manager of Randforce Claridge theatre, Brooklyn, submits his 14th Anniversary campaign as an entry for the Quigley Awards, notable for a fine cooperative program.

▼

Manager Lou Cohen, of Loew's Poli in Hartford, had a local disc jockey play a woman's scream (recorded) then a long silence, and a voice saying "You have just heard the musical score from "Nightmare Alley!"

▼

Roy Peffley comes in with about as good a selection of newspaper ads created in Indiana Harbor, Ind., out of pressbook materials as we've seen lately, so we held out a few samples for reproduction soon.

▼

Ed May, of the Lincoln theatre, Miami Beach, and Sonny Shepherd, manager of the Miami theatre, Miami, Florida, had a dual campaign on "Carnegie Hall" that was musical in theme, and at the box office.

▼

Herman Hatton, city manager at Georgia Theatre Circuit's Capitol theatre, Macon, Ga., playing "Gone with the Wind" for the large audience who have never seen it, and of course, "for the thousands who wanted to see it again."

▼

City Manager Guy Hevia, of Walter Reade's Morristown N. J. theatre, conducted a high-school contest as exploitation for "The Spirit of West Point" which had the whole town talking, with only $39.25 in added cost for the campaign.

▼

Ann DeRagon, manager of Reade's Strand theatre, Plainfield, N. J. promoted fifty star-stills of Gloria Grahame which were displayed by cigarette vendors over a ten mile area to advertise the showing of "Crossfire."

CANADIAN CONTENDER AIMS FOR TOP QUIGLEY HONORS

It's lucky for us there's only six pages of the Round Table, or we would be tempted to write a complete description of Bill Novak's terrific campaign for "Welcome Stranger" covering the premiere of the picture at the Capitol theatre, Winnipeg. Bill's presentation requires 100 huge pages, and wins our applause as the biggest bundle of exploitation, in one package, this year.

Clearing our desk for action, we discover first that Bill chalked up 9,275 lines of free advertising in two papers—which is both money and marbles as we know the game. Then, he had a helicopter deliver the print, and that was new in Winnipeg. His staff answered the phone with "Welcome Stranger" ten days in advance of playdate. There was a convention of the Canadian Medical Association in town, and they were royally welcomed by the Tourist Bureau, aided and abetted by Novak. Every store in Winnipeg had its windows stenciled from the outside with "Welcome Stranger" and the Tourist Bureau handled the difficult situation of getting this permission.

Good Cooperation From Hollywood

Every hotel room, restaurant table, and tourist map carried the slogan "Welcome Stranger" through ten days, and full attention was concentrated on the personal appearance of William Demarest and Mrs. Demarest, who came flying in from Hollywood for an appropriate welcome. The town turned out to greet visiting celebrities and the newspapers and radio stations responded with all kinds of free publicity.

Winnipeg's station CJOB and Manitoba's station CKRC gave more free time than was paid for, twice over, and thanked Bill Novak for turning the town upside down as an occasion for getting good programs on the air. Such national network shows as Bing Crosby's were supported with personal wires from Bing and Barry in Hollywood, conveying best wishes to Winnipeg. A contest for teen-agers and various other promotions were arranged cooperatively.



WILLIAM V. NOVAK

Liberty Magazine, in Canada, is a separate edition from our issue here, and they went to town, promoting the premiere of the picture in Canada. The magazine distributes through delivery boys, who wore special "Welcome Stranger" bags. Canadian News Co. trucks carried banners and local storekeepers displayed a special *Liberty Magazine* poster in connection with the picture.

Racing and sports events were tied-in with the visit of William Demarest for a big demonstration at Polo Park where ten thousand people were present. The special "Welcome Stranger" purse of $900 was a feature of the Fifth Race. Bing Crosby managed to get his bets down, by wire from Hollywood, all in good fun, which added up to a huge amount of word of mouth advertising.

Paper napkins, paper bags, toy balloons with prizes attached, complimentary program ads and courtesies from other neighborhood theatres, a display of marquee letters across the stage front in advance of the opening, all these and many more devices were used, some of them things we've described in these pages and now find pleasure in seeing the application.

Of course, it was the actual premiere performance for invited guests, with His Worship the Mayor heading the list that was really the crest of the occasion. Here, Bill rolled out the red carpet and did it in style. His engraved invitations and the Hollywood type of premiere with spot broadcasting from the lobby, outdoor speaker system for those who couldn't get in, the personal appearance of Mr. and Mrs. Demarest, sidewalk proceedings with a newsreel cameraman, all had the flavour of a big affair. (Bill used photographic Foto-Flood lights, good for two hours of use, and creating 27,000 candlepower, to light his lobby and street display.)

Having just witnessed the DeMille entourage on parade in downtown Pittsburgh, we want to say that Bill Novak obtained a comparable result, attracting attention on downtown streets, with William Demarest in an open car, touring the city, to prove that it's the quality and not the quantity of exploitation that leaves its mark in promotional value. Winnipeg was happy about the whole thing, as photographs amply prove, and Demarest made a good impression in a series of events that were graciously handled.

Free Linage Much the Greater

Paid newspaper advertising totaled 1590 lines in the first week, approximately 10% of the free lineage secured through good promotion. Biggest single ad was six inches deep across seven columns, at the bottom of the page and very effective. The critical response was friendly and good-natured. . . . We like one movie column in Winnipeg, it's titled "I Like The Movies" and that's a reasonably fair status for a movie reviewer, although not by any means the standard approach, by and large. Too many of 'em just don't care for mass entertainment.



The Capitol theatre, Winnipeg, has 2,200 seats and is a show-window for first-run product.

[*"Through these portals pass the most beautiful campaigns in all the world"—but, we want to say that it has been our experience in sixteen years of the Quigley Awards Competition that the biggest single entry has never held an option on the annual award, either here or overseas. In fact, it is sustained effort and continuous showmanship that takes home the silver and bronze plaques or proclaims the winners in this international competition. Experience proves, too, that the plaques are but symbols of long - continued self - improvement in showmanship, of a kind that wins other awards than merely the decorative.—W. B.*]

Two Cities Are Aware of "Down To Earth"

Two well conducted campaigns were accorded the opening of "Down to Earth" in Baltimore and Boston. The activities in Baltimore, perpetrated by manager Len Smelter and publicist Bert Claster for the Hippodrome, ranged from a tieup with the local Arthur Murray Dance Studio to a deal with the Baltimore Colts football team.

The Arthur Murray "Down to Earth" waltz came in for a big play, with the dance studio running ads plugging the new step, and loaning instructors to exhibit the dance at a teen-age fashion show.

The press-book idea of comparing Rita Hayworth's proportions with those of Venus de Milo was adapted by these two showmen and promoted into a citywide "Miss Venus" contest. Sponsored by the *News-Post,* the contest started five days in advance and wound up after the picture opened. These were the highlights of the campaign.

In Boston, managers Jim Tibbetts and Jack Mercer of Loew's State and Orpheum, respectively, keyed their campaign around the long or short skirt controversy. Three young ladies from swank Kathleen Dell School paraded on Boston Commons with placards reading: "We don't want our skirts 'Down to Earth'."

Two unique touches to the Boston campaign were provided in the form of gift packages of earth and penny giveaways. The earth packages were sent by theatre publicist Joe DiPesa to critics and theatre editors. The pennies ($10 worth) were covered with paper discs, reading: "Don't miss, etc." They were distributed at the box office of both theatres.



Walter Morris, manager of the Pike theatre, Bearden, Tennessee, a member of the Managers' Round Table "since 1928!", sends in this example of the helpful assistance of his newspaper composing room, who not only advertised "Top Hat" but illustrated it with this arrangement of rules, in the absence of any cuts or mats! We're glad to hear from a charter member!

More British Contenders For The Quigley Awards

The sixty-five men and women listed below have submitted evidence of showmanship within the last fortnight which justifies their names being placed additionally, as contenders in the Quigley Competition of the Fourth Quarter. And with this further explanation, for the interest and pleasure of Round Table members who know the routine formalities of making and entering campaigns for the Quigley Awards:

All the foregoing are British showmen; all submit their campaigns on a single picture, "The Jolson Story" and this is an extra list of contenders, beyond the usual quotas of this period. We are especially pleased that it is the desire of the group to have their personal efforts received and considered as individual contenders for the Awards. It is a privilege to accept sixty-five entries from as many managers and to hope that all will continue their efforts in the future, remembering that "one-time-shots" seldom win top honors.

Some of the names below are well-known to regular readers of the Round Table; some are new, here, but all are welcomed in this association of showmen.

—*W. B.*

R. AINSWORTH
Regent, Brighton, England

H. ATTWOOLL
Palace, Dorchester, England

H. BEDFORD
Gaumont, Derby, Yorkshire, England

J. BEE
Gaumont, Worcester, England

G. BIGWOOD
Gaumont, Trowbridge, England

J. BOWGEN
Villa Cross, Handsworth, Birmingham, England

G. HALLS BROOKES
Gaumont, Plymouth, England

A. J. BROWN
Empire, Cardiff, Wales

J. R. BROWN
New Victoria, Edinburgh, Scotland

A. M. BURTON
St. George's Hall, Bradford, England

J. G. CAMPBELL
Picture House, Coatsbridge, England

A. M. CARPENTER
Gaumont, Barnstable, England

W. E. CASE
Picture House, Monmouth, England

L. CHANT
New Victoria, Preston, Lancs., England

N. CHEEPEN
Trocadero, Elephant and Castle, England

S. CLAMP
Queens, Crickletwood, England

S. L. F. CLARE
Blue Hall, Islington, England

H. J. COURT
Regent, Portsmouth, Hants., England

NORMAN COX
Court Kinema, Darlington, England

W. T. DOWN
Pavilion, Motherwell, England

KENNETH D. EDMONDSON
Gaumont, Chester, England

A. M. EDWARDS
Regent, Stamford Hill, England

R. H. FORSAYTH
Savoy, Leyton, England

A. FOSTER
Hippodrome, Nottingham, England

W. S. FOSTER
Picture House, Dalston, London, England

ALFRED FRANKLIN
Hippodrome, Liverpool, England

A. V. FRASER
Opera House, Jersey, England

EDWARD E. GAINES
Haymarket Picture House, Norwich, England

HARRY GENT
Rialto, Liverpool, England

R. H. GILBERT
Coronet, Notting Hill Gate, W. London, England

EDWARD GISLINGHAM
Gaumont, Cheltenham, England

J. G. GLASGOW
Rink, Finsbury Park, England

B. H. GOODMAN
Trocadero, Liverpool, England

MISS A. GRAY
Palace, Sunderland, England

A. S. GREEN
Pavilion, Hackney, England

L. W. GUNNELL
Gaumont, Lewisham, England

A. W. HALL
New Victoria, Edinburgh, Scotland

E. HERBERT
Broadway, Stratford, England

REG. HERRINGTON
New Bohemia, Finchley, England

L. STANLEY HODNETT
Gaumont, Middlesbrough, England

R. HONEYMAN
Regent, Edinburgh, Scotland

E. F. JOHNSON
St. George's Hall, Yorkshire, England

R. M. LEDDRA
Gaumont, Salisbury, Yorkshire, England

C. W. LEWIS
Gaumont, Manchester, England

JIMMY LYNTON
Palace, Grose Hill, Swindon, England

J. O. MACDONALD
Picture House, Aberdeen, Scotland

D. S. McGREGOR
Rialto, Kirkcaldy, Scotland

R. G. MASON
Gaumont, Sheffield, England

P. J. MILLS
Gaumont, Princes Park, Liverpool, England

G. NEWMAN
Cinerama, Perth, England

J. NOBLE
Scala, South Shields, England

A. L. PAREESER
Palace, Coventry, England

L. E. PINDER
Premier, East Ham, England

T. C. PLEASANTS
National Electric, Chatham, England

R. RAISTRICK
Empire, Glossop, Barnsley, England

PHIL RIDLER
New Victoria, Bradford, Yorkshire, England

C. ROGERS
Palace, Tottenham, London, England

E. C. SEATON
Super Cinema, Stamford Hill, London, England

CORAN SMART
Regent, Weymouth, England

A. H. STOBIE
Gaumont, Shadwell Heath, England

C. A. TAPPY
Gaumont, Frome, England

S. TAYLOR
Gaumont, Carshalton, Surrey, England

J. WAKEMAN
Troxy, Stepney, England

E. MORTON WILLIAMS
Scala, Ilfracombe, England

MR. WINGATE
Princes, North Shields, England

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merits of these pictures.]

IT HAD TO BE YOU (Columbia): Ginger Rogers and Cornel Wilde play the leading roles in this comedy. Miss Rogers is almost a bride four separate times in the picture. This suggests wedding apparel tie-ins with merchants.

The wedding sequences could pave the way for a tie-in with a local baker for a wedding cake to display in the lobby. Patrons could be asked to "guess the weight" of the cake with a lobby announcement which credits the baker. He could publicize the contest with an "outsert" announcement around his regular bread wrappings, on his trucks, window displays and cooperative newspaper ads.

Contact local photographers with the suggestion that they offer a special rate for wedding pictures to all couples married during the run of the picture.

The old-time song hit, "It Had To Be You", which is revived in the picture, could be played as exit music in your theatre every night for at least a week in advance of opening. In addition, borrow a juke box from a local distributor, stock it with various recordings of the song.

DAISY KENYON (20th Century-Fox): This is based on Elizabeth Janeway's best selling novel of the same name and stars Joan Crawford, Dana Andrews and Henry Fonda.

Miss Crawford has long been noted for her style leadership and smart wardrobes. Her role as "Daisy Kenyon" provides an opportunity to point this up with a Career Girl Campaign, run in cooperation with local stores. Department, fashion and novelty stores will be interested in this type of tie-in because it gives them an unusual method of pushing their business women styles. Suggest that they adapt the distinctive Crawford styles for their displays and advertising.

In the picture, Miss Crawford at a particularly dramatic moment is forced to choose between Andrews and Fonda. This scene could be the basis for a contest based on the question: "If you were 'Daisy Kenyon', could you decide?"

The title also lends itself to a series of newspaper, program and herald contests built around women's names which have served as picture titles.

National Tieups Pre-Sell "Out Of the Blue"

As part of the pre-selling of "Out of the Blue" Max Youngstein, of Eagle-Lion, announces no less than twenty nation-wide merchandising tie-ups with manufacturers of advertised products, in which the Eagle-Lion feature will have the benefit of exploitation reaching many millions.

"Out of the Blue" will be jointly advertised by Schaefer's Beer in full-page ads running in 60 newspapers, color displays in 17,000 stores and billboard coverage in New York, New Jersey and Connecticut. Sinclair Oil will boost the picture in full-page ads in *Life, Saturday Evening Post, This Week* and *American Weekly*. Chesterfield Cigarettes will plug the picture in newspaper ads and on its Supper Club show over the country's largest radio network. Emerson Radio will cooperate in special promotions and key situations.

Tish-U-Knit sweaters plans to use full-page portraits of Carole Landis in *Charm, Glamour, Vogue* and *Mademoiselle*. Silex will conduct a national contest and several fashion houses will stand by to cooperate in store window displays. Further tie-ups are planned with Elizabeth Arden, Yardley, Lucien Lelong, and many others whose products are nationally advertised in newspapers, magazines and other media.



Stobie Believes In Originality

A well thought out campaign for "The Egg and I," on which a good deal of hard work was expended comes from A. Henry Stobie, manager of the Gaumont Palace, Chadwell Heath, Essex, England. It is especially noteworthy for the ingeniousness of displays, and they were many.

Two of the displays were conceived and made by Stobie's chief projectionist, a Mrs. Harlock. One consisted of a wicker flower stand, with used egg shells painted different colors and wired onto live evergreen (all the staff saved their egg shells for this display). Copy on a card attached to the stand read: "Eggsactly. . . . They are dyed. . . . You will die of laughter, too, when you see, etc."

Stobie came up with a honey, too. For this he used a bird cage, a cutout chicken on the swing and a large ostrich egg underneath. Most patrons wanted to know if the chicken had laid the egg and, if so, could they borrow it for the same purpose for, as one patron remarked: "An egg like that for my ration would last me a month."

The campaign had many ramifications, including a highly effective tieup with a newspaper for a limerick contest, teasers, etc., but the displays, of which there were several more, really caught the eye.

Diamond Giveaway Leads To Honeymoon Trip

We don't generally go for weddings on stage as any kind of exploitation, but Matt Freed, district manager of the Robt. Lippert theatres at the Criterion theatre, Medford, Ore., built up a situation that turned into sort of a community and family affair. A young chap won a diamond ring in a giveaway sponsored by a local jeweler; then he brought his best-girl around and said he had proposed and been accepted, so there wasn't anything to do but celebrate the wedding with a honeymoon trip to Hollywood, all expenses paid and a visit to the 20th Century-Fox studios and other sights of interest, all arranged by the theatre.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

RIDE THE PINK HORSE (Univ.)

First Report:

Total Gross Tabulated	$317,900
Comparative Average Gross	317,800
Over-all Performance	100.0%

BOSTON — Memorial 118.9%
(DB) The Invisible Wall (20th-Fox)
CHICAGO — Grand 104.4%
CINCINNATI—RKO Palace 68.0%
DENVER — Paramount 112.2%
(DB) Philo Vance's Secret Mission (EL)
DENVER — Webber 77.1%
(DB) Philo Vance's Secret Mission (EL)
LOS ANGELES—Guild, 1st week 107.1%
(DB) Winter Wonderland (Rep.)
LOS ANGELES—Guild, 2nd week 71.4%
(DB) Winter Wonderland (Rep.)
LOS ANGELES—Iris, 1st week 107.1%
(DB) Winter Wonderland (Rep.)
LOS ANGELES—Iris, 2nd week 71.4%
(DB) Winter Wonderland (Rep.)
LOS ANGELES—Ritz, 1st week 104.5%
(DB) Winter Wonderland (Rep.)
LOS ANGELES—Ritz, 2nd week 86.3%
(DB) Winter Wonderland (Rep.)
LOS ANGELES—Studio, 1st week 116.8%
LOS ANGELES—Studio, 2nd week 84.4%
LOS ANGELES—United Artists, 1st week . 90.9%
(DB) Winter Wonderland (Rep.)
LOS ANGELES—United Artists, 2nd week . 64.9%
(DB) Winter Wonderland (Rep.)
NEW YORK—Winter Garden, 1st week . . 172.1%
NEW YORK—Winter Garden, 2nd week . . 114.7%
NEW YORK—Winter Garden, 3rd wek . . . 90.1%
NEW YORK—Winter Garden, 4th week . . 65.5%
SAN FRANCISCO—Orpheum, 1st week . . 102.4%
(DB) Little Miss Broadway (Col.)
SAN FRANCISCO—Orpheum, 2nd week . . 59.0%
(DB) Little Miss Broadway (Col.)
TORONTO — Uptown 140.1%

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DARK PASSAGE (WB)

Final Report:

Total Gross Tabulated	$859,100
Comparative Average Gross	852,300
Over-all Performance	100.7%

BALTIMORE—Stanley, 1st week 111.1%
BALTIMORE—Stanley, 2nd week 61.7%
BOSTON—Metropolitan, 1st week 105.4%
(DB) When a Girl's Beautiful (Col.)
BOSTON—Metropolitan, 2nd week 100.0%
(DB) When a Girl's Beautiful (Col.)
BUFFALO—Great Lakes 104.6%
BUFFALO—Hippodrome, MO 1st week . . . 93.6%
CHICAGO—Roosevelt, 1st week 100.0%
CHICAGO—Roosevelt, 2nd week 92.8%
CINCINNATI—RKO Palace 105.6%
CINCINNATI—RKO Shubert, MO 1st week . 87.0%
CLEVELAND—Hippodrome, 1st week . . . 144.4%
CLEVELAND—Hippodrome, 2nd week . . . 86.1%
CLEVELAND—Warner's Lake, MO 1st week 108.5%
DENVER — Denver 114.6%
(DB) Adventures of Don Coyote (UA)
DENVER — Esquire 60.9%
(DB) Adventures of Don Coyote (UA)
DENVER—Aladdin, MO 1st week 72.7%
(DB) Adventures of Don Coyote (UA)
DENVER—Rialto, MO 2nd week 90.9%
(DB) Adventures of Don Coyote (UA)
INDIANAPOLIS—Indiana 103.0%
(DB) Exposed (Rep.)
INDIANAPOLIS—Keith's, MO 1st week . . 78.1%
(DB) Exposed (Rep.)
KANSAS CITY—Orpheum 99.1%
LOS ANGELES—Warner Downtown, 1st week 116.9%
LOS ANGELES—Warner Downtown, 2nd week 93.5%
LOS ANGELES—Warner Downtown, 3rd week 70.1%
LOS ANGELES—Warner Hollywood, 1st week 133.3%
LOS ANGELES—Warner Hollywood, 2nd week 74.0%
LOS ANGELES—Warner Hollywood, 3rd week 66.6%
LOS ANGELES—Warner Wiltern, 1st week . 131.7%
LOS ANGELES—Warner Wiltern, 2nd week . 77.5%
LOS ANGELES—Warner Wiltern, 3rd week . 65.8%
MINNEAPOLIS—RKO Orpheum 90.9%
MINNEAPOLIS—RKO Pan, MO 1st week . 82.4%
NEW YORK—Strand, 1st week 139.7%
(SA) Vic Lombardo's Orchestra
NEW YORK—Strand, 2nd week 119.7%
(SA) Vic Lombardo's Orchestra
NEW YORK—Strand, 3rd week 109.7%
(SA) Vic Lombardo's Orchestra
NEW YORK—Strand, 4th week 83.8%
(SA) Vic Lombardo's Orchestra
OMAHA — Brandeis 112.3%
(DB) When a Girl's Beautiful (Col.)
PHILADELPHIA—Earle, 1st week 122.1%
PHILADELPHIA—Earle, 2nd week 92.8%
PHILADELPHIA—Earle, 3rd week 58.2%
PITTSBURGH—Stanley, 1st week 118.6%
PITTSBURGH—Stanley, 2nd week 73.4%
SAN FRANCISCO—Fox 140.5%
(DB) The Big Fix (EL)
SAN FRANCISCO—Warfield, MO 1st week . 102.7%
(DB) The Big Fix (EL)
SAN FRANCISCO—Warfield, MO 2nd week . 61.3%
(DB) The Big Fix (EL)
ST. LOUIS—St. Louis, 1st week 114.9%
(DB) Kilroy Was Here (Mono.)
ST. LOUIS—St. Louis, 2nd week 96.3%
(DB) Kilroy Was Here (Mono.)
ST. LOUIS—St. Louis, 3rd week 84.3%
(DB) Kilroy Was Here (Mono.)

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NIGHTMARE ALLEY (20th-Fox)

First Report:

Total Gross Tabulated	$162,500
Comparative Average Gross	168,500
Over-all Performance	96.4%

BOSTON — Boston 94.1%
(SA) Vaudeville
BUFFALO — Buffalo 111.2%
(DB) The Invisible Wall (20th-Fox)
CINCINNATI — RKO Palace 102.0%
CINCINNATI—RKO Lyric, MO 1st week . 115.3%
CLEVELAND — Hippodrome 84.6%
DENVER — Denver 110.3%
(DB) Sweet Genevieve (Col.)
DENVER — Webber 80.0%
(DB) Sweet Genevieve (Col.)
DENVER—Rialto, MO 1st week 92.1%
(DB) Sweet Genevieve (Col.)
INDIANAPOLIS — Indiana 74.1%
KANSAS City — Tower 77.8%
KANSAS CITY — Uptown 88.5%
ST. LOUIS—St. Louis, 1st week 119.5%
(DB) Adventure Island (Para.)
ST. LOUIS—St. Louis, 2nd week 108.7%
(DB) Adventure Island (Para.)
ST. LOUIS—St. Louis, 3rd week 86.5%
(DB) Adventure Island (Para.)

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending October 31, 1947. The previous period ended July 31, 1947. This brings into the new base a recognition of current economic conditions as they affect box-office performance.

Classics' Sales Setup Complete

The national distribution organization of Film Classics, Inc., has been completed and the company is now equipped to handle major independent product, Joseph Bernhard, president, announced in New York Monday.

The company has 26 exchanges covering every area in the United States with the exception of Oklahoma City, which will eventually be serviced through the Dallas branch.

Mr. Bernhard also said that Film Classics is anticipating the release of 14 new pictures for the 1948 calendar year, of which 60 per cent will be made in Cinecolor. "Each picture will receive a thorough merchandising campaign comparable to that given 'Spirit of West Point.'" For this picture 400 prints have been ordered and indications are that 8,000 playdates will be booked within three months of release, he said.

With the completion of the distribution organization Film Classics now has exchanges in the following cities: Atlanta, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Indianapolis, Kansas City, Los Angeles, Memphis, Milwaukee, Minneapolis, New Orleans, New York, Omaha, Philadelphia, Pittsburgh, Portland, Ore., St. Louis, San Francisco, Seattle and Washington, D. C.

In announcing the exchanges Mr. Bernhard said: "It is my opinion that 26 exchanges are fully adequate to blanket the country. Modern distribution no longer requires 31 exchanges. A diligent and complete job of picture-selling now can be done . . . without overlapping of territories."

Exhibitors to Meet on Jewish Drive November 25

S. H. Fabian, head of the Fabian circuit, will preside at a luncheon at the Hotel Astor in New York Tuesday, November 25, with theatre operators at which the exhibitor campaign in behalf of the 1947 fund-raising drive for the Federation of Jewish Philanthropies of New York will get under way. The quota for the drive is $15,000,000, of which the entertainment industry will seek to provide $325,000. Mr. Fabian, chairman of the amusement division, has held conferences with Jerry Danzig, chairman of the radio committee; Henry Jaffe, co-chairman of the entertainment committee, and Barney Balaban, chairman of the corporate gifts committee.

TBA Meeting December 10

Problems confronting the television industry will be discussed December 10 at a television clinic arranged by the Television Broadcasters Association, Inc., at the Waldorf-Astoria in New York. At the annual meeting of TBA representatives three directors will be elected. Awards to individuals for outstanding contributions to television will be made.

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NEW EQUIPMENT

SPACE HEATERS FOR GARAGES, OUTBUILDings, etc. Cost Government $300, special $89.50; Hearing Aid Headphones, worth $6, special 98c; tickets, misprints, 19c roll; Cue markers with 4 scribers, framelight, $9.95; Film Cabinets, $3.95 section; Typhoon 48" exhaust fan, $59.50; Griswold Splicers, shelfworn, $17.95; GE Tungar Bulbs, 6 amp. $2.95; Panic Bolts, $22.50; ¼ hp. Motors, $29.95; 8" x 10" Changeable Letter Signs, $1.95; Cetron 868 photocells, $1.95. Catalog free. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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STUDIO EQUIPMENT

WALL BELL & HOWELL TYPE 35MM camera with pilotpin movement, $1,495; Eastman Densitometer, $152.50; WE Sound Moviola, $735; New Moviola D, $279.50; Famous Cinephon 35mm Camera, 4 lenses, magazines, complete $1,795; Arriflex, 4 lenses, magazines, motor, $1,095; wall single system Studio Camera, 5 lenses, 2 magazines, motor, tripod, cases, all for $2,990; rebuilt Bell & Howell D 5-way 35mm Printer, $2,750; 5000W Studio Spots, $89.50; Bardwell Floodlights, $57.50. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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Arthur Friend, Attorney, Dies

Arthur Sumner Friend, 68, attorney and pioneer in the motion picture industry, died Monday, November 17, at his home in New York. Born in Milwaukee and educated at Harvard, Mr. Friend became a newspaper reporter and a drama critic and then organized and toured with stock companies.

Vacationing in Maine in the summer of 1913 he poured out his enthusiasm for the infant motion picture to Jesse L. Lasky and Samuel Goldwyn. At Mr. Friend's instigation, and joined by Cecil B. deMille, Mr. Goldwyn and Mr. Lasky formed the Lasky Feature Play Company with a capital of $26,500, and Mr. Friend became secretary and general counsel. The company's first venture, "The Squaw Man" starring Dustin Farnum, was sold in advance to the states' rights market for $43,000. Later he helped merge the Lasky company with Famous Players into Paramount, for which he was treasurer and counsel for a period of several years.

In 1923 Mr. Friend caused a furor in the industry when, as president of Distinctive Pictures Corporation, he urged the erection of film studios in Queens to rival those of Hollywood.

In later years Mr. Friend again turned his attention to the legitimate stage and was supervising producer of "Strange Fruit" in 1945 and was a backer of the play "Cyrano de Bergerac" in 1946.

Funeral services were held Tuesday at the Universal Funeral Chapel in New York. A daughter and a sister survive.

Frank Wead

Frank Wead, 52, a navy flier in the first war, and a writer of stories for magazines and screenplays for pictures, died in Santa Monica Hospital, in California, November 17. During his writing career in the industry he wrote the screenplays for "Dirigible," "Hell Divers," "Ceiling Zero," "The Citadel, "Dive Bomber" and "They Were Expendable," the last in 1945. Surviving are two daughters and two brothers.

Emmanuel D. Latchis

Emmanuel D. Latchis, 50, co-owner and operator of theatres in Massachusetts, Vermont and New Hampshire, died suddenly at his home in Leominster, Mass., Wednesday, November 12.

William J. Mueller

Funeral services for William J. Mueller, veteran Chicago exhibitor, were held in Chicago November 13. He died November 10. He was a partner in the operation of the Alamo and Famous theatres, Chicago.

Martin Olian

Martin Olian, a Warner Brothers studio employee for 17 years, died in Hollywood November 8. Services were held November 12 in Hollywood.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Bishop's Wife

RKO-Goldwyn—An Angel Named Grant

Once again Samuel Goldwyn offers a warm and humanly appealing production, in the best tradition of the screen's prime purpose, bringing clean, humor-laden entertainment to an anticipatory public.

In "The Bishop's Wife" exhibitors have a highly exploitable picture of which they may be proud. It is a gentle film, with an all-star cast, written, produced and directed with fine taste, a wonderful sense of humor and offering the kind of spiritual message of faith and goodwill to man that fits in perfectly with the Yuletide spirit. The action of the picture takes place just before Christmas.

The basic idea of the story—the guiding angel coming to help the distressed mortal—is not new, but seldom has it been dealt with in such a believable fashion, seldom has a script made the characters live quite so vividly and rarely has a cast been able to put across the message of a film so effectively without detracting from the entertainment value. The picture has been chosen for the command performance before the King and Queen in London. It is a wise choice.

The casting has been perfect. Grant outdoes himself as the heavenly messenger who could be any man with faith and a good heart. He comes to the aid of an Episcopalian bishop, played by David Niven, in answer to the latter's prayer for help in obtaining funds for a cathedral. In the end the cathedral remains unbuilt, but the angel, known only as "Dudley," has shown Niven, who gives a magnificently restrained performance, the right way; has brought happiness and a touch of romance back into the life of Loretta Young, who is charming as the Bishop's wife, and has given confidence to an old professor, played in lovable fashion by Monte Woolley.

Rich touches of humor, as Grant performs minor "miracles," stud the production, likewise enriched by the faultless performances of Gladys Cooper as the rich lady who wants the cathedral built to honor the man she didn't love; Elsa Lanchester as the maid, and James Gleason as the philosophic cab driver. Robert E. Sherwod and Leonardo Bercovici, who fashioned the screenplay from a novel by Robert Nathan, have done an outstanding job, and the direction by veteran Henry Koster is beyond reproach. The rendition of a hymn by the Mitchell Boychoir adds yet another appealing moment. Julia Herron's tasteful set decorations are an effective background ingredient.

When Grant appears, the Bishop knows, but is unable to tell anyone, that he is an angel. The young churchman, overworked, has begun to lose faith and also feels that his marriage is failing. Grant proceeds to make Miss Young happy while Niven thinks only of his cathedral. There are charming and tender scenes as "the angel" plays with Niven's little daughter, Karolyn Grimes; as he conducts the boys' choir, and as he inspires the old professor.

As Christmas Eve approaches, Grant, feeling too "mortal" toward the Bishop's wife, and turning Noven's thoughts back to basic truths, leaves, his task completed. They forget the "angel," but in the hearts of the Bishop and his wife there is a quiet happiness they cannot quite explain. The audience is likely to have a similar experience.

Seen at the home office projection room in New York. Reviewer's Rating: Superior.—FRED HIFT.

Release date, not set. Running time, 110 min. PCA No. 12667. General audience classification.
Dudley .....Cary Grant
Julia .....Loretta Young
Henry Brougham .....David Niven
Monty Woolley, James Gleason, Gladys Cooper, Elsa Lanchester, Sara Haden, Karolyn Grimes, Tito Vuolo, Regis Toomey, Sara Edwards, Margaret McWade, Ann O'Neal

Mourning Becomes Electra

RKO—Violent Epic

RKO has produced here a prestige item of considerable importance. It has virtually transcribed for the screen Eugene O'Neill's "Mourning Becomes Electra," a three-play multi-act production by the generally recognized leading playwright of America. It is a special kind of production that demands—and will get—a special kind of handling. It will be shown under the auspices of The Theatre Guild, which originally produced the play.

Here is a long, somber, unrelieved and violent film which broods constantly for almost three hours on nothing but vicious hatred, illicit love, suicide and murder.

In "Mourning Becomes Electra," Mr. O'Neill paraphrased the ancient Greek tragedies which took as their theme man's inability to escape his fate. Now Dudley Nichols, as producer and director, has put that play and that theme on the screen, word for word, scene for scene, in a film daring for its psychological overtones, its horror, its violence.

Boiled down, the plot of this piece has a faintly ridiculous air about it, but because of the unusual length of the feature, there is plenty of time for clothing the bones of the plot with every day details that succeed in making an ancient plot believable today.

Simply, then, the plot is this: Christine Mannon murders her husband, Ezra, because she is in love with Adam Brant, a relative of her husband, and wishes to marry him. She is found out by her daughter, Lavinia. After the murder, Lavinia and her brother, Orin, find their mother in her lover's arms and kill the lover. Christine Mannon then commits suicide.

But it isn't all as simple as that. Lavinia wanted to kill Adam Brant because she was in love with him and would rather have him dead than in her mother's arms. Orin was willing to kill Adam because he was in love, in just that many words, with his mother.

After the murder and after Lavinia and Orin go away for a while, things really begin to get complicated. Brother and sister return from a world cruise with Lavinia having assumed her mother's lusty and impetuous personality—a complete reversal for her—and with Orin having assumed his father's personality—again a reversal of form.

Then the whole tragedy starts over again. Lavinia is in love with Peter Niles, because he reminds her of her mother's lover. Orin won't let her marry him. Finally Lavinia drives her brother to suicide.

Clearly it is adult and literate entertainment.

The cast is full of stars: Rosalind Russell as Lavinia; Michael Redgrave as Orin; Raymond Massey as Ezra Mannon; Katina Paxinou as Christine, his wife; Leo Genn as Adam Brant; Kirk Douglas as Peter Niles, and Nancy Coleman, Henry Hull and Sara Allgood.

Because few of these characters have a sane moment during the entire run of the feature, being too busy with murder and moaning to settle down to every day living, the acting for the most part is bombastic. But then, on the other hand, you can't expect much in the way of naturalistic acting considering the material that has to be gotten over. Call it acting in a stagey way—or in the grand style—and let it go at that.

Although "Mourning Becomes Electra" is handicapped because of too literal a holding to the original O'Neill script, it is, nevertheless, a valuable piece of art work, a feature sure of attracting attention from literary circles—because of the O'Neill name—and from a wider circle, because of the sensationalism.

Seen at the home office projection room. Reviewer's Rating: Excellent for special audiences.—RAY LANNING.

Release date, not set. Running time, 170 min. PCA No. 12361. Adult audience classification.
Lavinia Mannon .....Rosalind Russell
Orin Mannon .....Michael Redgrave
Ezra Mannon .....Raymond Massey
Christine Mannon .....Katina Paxinou
Leo Genn, Kirk Douglas, Nancy Coleman, Henry Hull, Sara Allgood, Thurston Hall, Walter Baldwin, Elisabeth Risdon

Big Town After Dark

Paramount-Pine-Thomas—Melodrama

Listeners to the Big Town radio show (and this is one of them speaking) owe William Pine and William Thomas a debt of thanks for putting the series on the screen without distor-

tion of the basic pattern, and with admirable fidelity to tone, setting and characterization. This third in the series is the best, which is saying a good deal, and promises to thrive on the impetus of the two that preceded it.

There's a singularly sinister young woman in this one, played in the technique of understatement by Anne Gillis. who is the niece of managing editor Steve Wilson's publisher, and is wished onto the editorial staff fresh out of journalism school. They go together to investigate a poker parlor by gambling therein, and Steve (ably played by Philip Reed) is beaten up for no manifest reason, reviving subsequently to learn she has been kidnapped and is held for $50,000 ransom, which the publisher pays readily enough to a racketeer, who is promptly arrested by officers summoned by Steve. From that start the narrative, an original screenplay by Whitman Chambers, spins through a number of surprising twists terminating in a pair of murders and the revelation that the publisher's niece has been married to the kidnaper all along, double crossing him with his chief henchman, the while conniving in the kidnap shakedown, and has had in mind adding Steve to her retinue of romantic conquests. Naturally, the newspaper's campaign to clamp a lid on the poker parlors succeeds.

Co-producer William Thomas also directed the picture, making every minute of running time count.

Previewed at studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, December 12, 1947. Running time, 69 min. PCA No. 12721. Adult audience classification.
Steve Wilson ..... Philip Reed
Lorelei Kilbourne ..... Hillary Brooke
Richard Travis, Anne Gillis, Vince Barnett, Joe Sawyer, Douglas Blackley, Charles Arnt, Joe Allen, Jr., William Haade, Arthur Space, Dick Keene, Sumner Getchel

The Fighting Vigilantes

Eagle Lion—Outdoor Action

In this Western, Al "Lash" LaRue is the hero whose courage and bravery enable him to identify and capture a gang of ruthless racketeers.

Jennifer Holt, as the girl in distress, is left an orphan when her father is killed by the gangsters. A group headed by George Chesebro, the villain, controls the town. These men keep the food prices so high that the townsfolk are starving, but a band of citizens, called vigilantes and headed by the girl's father, organize and give food to the poor. "Lash," equipped with his whip and his gun, rounds up the gang after a fierce gun battle. "Fuzzy" St. John is on hand to add his humorous antics to many sequences. For situations where there are Western enthusiasts, this action film should satisfy.

Jerry Thomas produced and Ray Taylor directed. Robert B. Churchill wrote the original screenplay.

Seen at a New York projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, November 15, 1947. Running time, 61 min. PCA No. 12563. General audience classification.
Cheyenne ..... Al "Lash" LaRue
Fuzzy ..... Al "Fuzzy" St. John
Abby ..... Jennifer Holt
George Chesebro, Lee Morgan, Marshall Reed, Carl Mathews, Russell Arms, Steve Clark, John Elliot, Felice Richmond

Out of the Past

RKO Radio—Melodrama

This tense, moving melodrama stars Robert Mitchum and Jane Greer, who are rapidly gaining in popularity. The plot develops in an interesting manner and the performers give characterizations which maintain the spirit of the film. The story that is told is not a pleasant one, but there are many dramatic incidents which will hold the attention of the audience. Mitchum plays a private detective who becomes involved in a series of situations which prevents him from leading the kind of life he wishes. Miss Greer plays the attractive, egotistical murderess.

Mitchum accepts a job from a gangster to locate a girl who has attempted to kill him and escaped with $40,000. Mitchum traces the girl to Mexico and, when he finds her, falls in love with her. The girl, played by Miss Greer, admits she tried to murder the gangster, but claims she didn't take the money. Mitchum's partner traces the couple to a mountain cabin and is killed by the girl. Miss Greer disappears and Mitchum operates a small town gas station and falls in love with a local girl, played by Virginia Huston. One of the gangster's men locates Mitchum and forces him to take another job. Miss Greer eventually kills the gangster and she and Mitchum head for the border, but Mitchum secretly tips off the police. The girl shoots Mitchum and she is killed as their car crashes into a police road block.

Geoffrey Homes wrote the screenplay, based on his novel, "Build My Gallows High." Jacques Tourneur directed, and Warren Duff produced. Robert Sparks was the executive producer.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, November 13, 1947. Running time, 97 min. PCA o. 12082. Adult audience classification.
Jeff ..... Robert Mitchum
Kathie ..... Jane Greer
Whit ..... Kirk Douglas
Rhonda Fleming, Richard Webb, Steve Brodie, Virginia Huston, Paul Valentine, Dickie Moore, Ken Niles

Wild Horse Mesa

RKO Radio—Zane Grey Western

Tim Holt's performance of the hard riding, straight shooting, two-fisted cowboy hero in this one justifies the steady stellar buildup RKO has been giving the young actor. Probably his best to date, it should recruit him a host of new fans who like their Westerns plentifully punctuated with gun fights and galloping chases. It is typical Zane Grey drama with high tempo action, nicely balanced with comedy touches here and there.

Producer Herman Schlom has given it a cast and settings for the action that puts it in the de luxe Western bracket. The direction by Wallace A. Grissell is tight and expert, as in some other of his earlier outdoor action films.

Holt plays the wild horse hunter who battles with fists, wits and six-shooters to prevent a gang of rustlers, led by a ruthless sharpie masquerading as one of the town's leading businessmen, from stealing a wild horse herd he locates on a remote mesa. He and his pal, working for an honest old rancher and his pretty daughter, manage to get the horses to the rancher's corral. The leader of the rustlers buys the horses when outwitted, but kills the old rancher, robs him, and then frames the young cowboy on a false murder rap. The lad's pal frees him in time to bring the crooks to justice.

As the rancher's daughter, Nan Leslie prettily supplies the romantic content. Richard Martin, as Chito, pal of Holt, provides the comedy relief and some of the heroics, while Harry Woods, as the head of the rustlers, turns in an acting chore second only to Holt's.

Seen at the studio. Reviewer's Rating: Good.—WILLIAM J. MCGRATH.

Release date, November 13, 1947. Running time, 60 min. PCA No. 12561. General audience classification.
Dave Jordan ..... Tim Holt
Sue Melhern ..... Nan Leslie
Chito ..... Richard Martin
Richard Powers, Jason Robards, Tony Barrett, Harry Woods, William Gould, Robert Bray, Richard Foote, Frank Yaconelli

Pirates of Monterey

Universal—Colorful Adventure

Maria Montez, the heroine, and Rod Cameron, a dashing, fearless American, are the central characters in this Technicolor adventure story. The film affords pleasing entertainment in its even flow of exciting situations and its picturesque settings.

The California coast is the scene, and the struggle of the Spanish Royalists in the mid-nineteenth century to overthrow the Mexican rule is the background for the story. Cameron as the representative of an American gun company is trying to bring the guns to the Presidio at Monterey. Maria Montez and her duenna are heading for Monterey and join Rod Cameron's caravan. Cameron is annoyed to have uninvited guests, but soon falls in love with Miss Montez. However, Miss Montez is engaged to an officer at the Presidio, played by Philip Reed. When the officer realizes that Maria loves the American, he lets her marry him. Action scenes include an attempt to destroy the caravan, and an attack on the Presidio.

Mikhail Rasumny as the American's assistant presents an amusing character. Gilbert Roland, Gale Sondergaard and Tamara Shayne are among the supporting players. Paul Malvern produced, and Alfred Werker directed. Sam Hellman and Margaret Buell Wilder wrote the screenplay, based on the original story by Edward T. Lowe and Bradford Ropes.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, not set. Running time, 77 min. PCA No. 11877. General audience classification.
Marguerita ..... Maria Montez
Philip Kent ..... Rod Cameron
Pio ..... Mikhail Rasumny
Philip Reed, Gilbert Roland, Gale Sondergaard, Tamara Shayne, Robert Warwick, Michael Raffetto, Neyle Morrow, Victor Varconi, Charles Wagenheim, George J. Lewis, Joe Bernard, George Navarro, Victor Romito, Don Diggers, George Magrill

REISSUE REVIEW

NINOTCHKA

(MGM)

With Russia and the Communists constantly in the headlines, the reissue of "Ninotchka," presenting Greta Garbo in one of the most unusual roles of her career and constituting a take-off on austere-minded Communist representatives abroad, should be welcome. It is due to be reissued in December, was produced and directed by Ernst Lubitsch. In addition to the excellent Miss Garbo, who here kids herself, gets tipsy and altogether acts quite unlike her previous self, it stars Melvyn Douglas, Ina Claire and Felix Bressart. The MOTION PICTURE HERALD review of October 14, 1939, said it would "prove one of the year's big money makers . . . a showman's carnival."

SHORT SUBJECTS

KITTY CADDY (Columbia)

Color Phantasy (9701)

Here's a strange kind of a golf match: the dogs vs. the cats. But halfway along in this competition another team shows up on the links: Bob Hope and Bing Crosby.

Release date, November 6, 1947 — 6 *minutes*

LAND OF ROMANCE (Warner Bros.)

Technicolor Adventure (4801)

This short gives you a chance to visit Oaxaca, ancient Spanish-Indian city in southern Mexico. Newly excavated treasures are on view here and the camera catches the city's colorful people, the churches and the market places.

Release date, September 6, 1947 — 10 *minutes*

TROPICAL HARMONY (Universal)

Variety View (3341)

Here we go for a tour of the West Indies. The first stop is Puerto Rico, where we look at the historic spots, the modern hotels and residences. Then to St. Thomas in the Virgin Islands, then to Trinidad, where the change of the guard at Government House is shown, and the songs of the Calypso singers are recorded.

Release date, September 29, 1947 — 9 *minutes*

WEDDING BELLE (Columbia)

All Star Comedy (9421)

Schilling and Lane star in this one and have a most difficult time getting rid of Dick Lane's old flame, Zorita, a circus gal handy with a bull whip. Since Dick is newly married, he wants to get rid of Zorita quickly when she

suddenly turns up. He plays sick, and Gus Schilling plays the doctor. Both get into trouble when Dick's wife finds out about the old girl friend.
Release date, October 9, 1947 17 *minutes*

SOAP BOX DERBY (Warner Bros.)

Technicolor Special (4002)

The annual soap box derby, which has developed into something approaching a Great American Tradition, is thoroughly covered in this short—the camera following the kid drivers from the construction of their racers to the day of the big race.
Release date, October 18, 1947 20 *minutes*

SKI DEMONS (Columbia)

World of Sports (9802)

In this outdoor short, sports commentator Bill Stern points out the future ski champs of America as they ski at Lake Placid, the young experts giving a thrilling exhibition of their skill.
Release date, October 23, 1947 9 *minutes*

SNIFFLES BELLS THE CAT (Warner Bros.)

Blue Ribbon Cartoon (3311)

The cat has been causing the mice a lot of trouble so the mice hold a meeting to choose someone for the difficult task of belling the cat. Little Sniffles is forced into doing the job. Scared to death, he does succeed in belling the cat—but only by accident. In Technicolor.
Release date, September 20, 1947 7 *minutes*

FLICKER FLASHBACKS (RKO)

No. 1 (84,201)

The first episode is a Biograph Company picture released in 1910, and titled "The Last Deal." It shows the matinee idol of the time, Owen Moore, gambling away his money and time. In what today seems like a highly amusing comedy, Moore is cured by his brother-in-law of the gambling fever. Episode No. 2, "Behind the Stockade," an IMP production produced in 1909, shows Lucy arriving at a plantation in the jungle.
Release date, October 24, 1947 10 *minutes*

SOLID IVORY (Universal)

Lentz Color Cartunes (2328)

In this Technicolor cartoon, Woody Woodpecker has a run-in with a chicken. He loses a billiard ball, a chicken thinks it is an egg, promptly puts it in her nest and defies Woody to take it away from her. He has a hard time doing it.
Release date, August 25, 1947 7 *minutes*

SUNSET IN THE PACIFIC (Warner Bros.)

Technicolor Special (3008)

This is the story of the combat photographer, the fighting cameraman who recorded history in the making. The short opens with the photographers as civilians—newsmen, newsreel photographers, travelogue cameramen. It follows them through their enlistment in the Coast Guard and filming and recording some of the war's greatest battles.
Release date, November 8, 1947 20 *minutes*

FREDDY MARTIN AND HIS ORCHESTRA (Warner Bros.)

Melody Masters Band (4601)

This short opens and closes with Freddy Martin's theme song, "Bye Lo Bye Lullaby." In between are such tunes as "I Get a Kick Out of You," "Tales from the Vienna Wood," "Say Si Si" and "Jay Walk."
Release date, September 13, 1947 10 *minutes*

LAS VEGAS, FRONTIER TOWN (Warner Bros.)

Sports Parade (4501)

Here we are in colorful, carefree Las Vegas, frontier town of the new West. Highlight of this travelogue is the annual jamboree with its parade of cowboys and Indians, its rough-riding rodeo, calf-roping, bull-riding, and bull-dogging. In Technicolor.
Release date, November 1, 1947 10 *minutes*

MAIL DOG (RKO)

Walt Disney Cartoon (74,109)

Pluto is the hero of this one. He's a mail carrier stationed in the northern snow country. A plane drops the mail by parachute and it hits Pluto squarely on the head. Pluto is ordered to deliver the mail on time to a distant town. On the way he meets a rabbit. Pluto gets scared by a totem pole, a tussle ensues, and the two become engaged in a wild chase. With the rabbit on skiis and Pluto on a toboggan, the two reach their destination in time and become good friends.
Release date, November 14, 1947 7 *minutes*

SING A SONG OF SIX PANTS (Columbia)

All Star Comedy (9402)

The Three Stooges are in the cleaning and pressing business and they find themselves hard pressed to pay for their equipment. They hear over the radio that a well known criminal is at large and that a large reward is being offered for his capture. So what happens? The crook walks into the Stooges' shop and the boys try to capture him.
Release date, October 30, 1947 17 *minutes*

LET'S SING A SONG OF THE WEST (Warner Bros.)

Memories from Melody Lane (4201)

The stories behind some of the most famous of western songs are here acted out to the accompaniment of such tunes as "Home on the Range," "Oh, Susanna," "My Little Buckaroo" and "Deep in the Heart of Texas." The audience is invited to participate.
Release date, September 27, 1947 10 *minutes*

TEX WILLIAMS AND HIS WESTERN CARNIVAL (Universal)

Name Band Musical (2313)

Harry Carey, Jr., acts as master of ceremonies to introduce Tex Williams and his boys, who promptly play: "Texas in My Soul," "Blue Danube," "Don't Get Around Much Anymore," "No She Don't; Yes, She Does," "Chattanooga Choo Choo" and "Smoke, Smoke, Smoke." Pat Alpin, Jill Lansing and Dorothy Huff provide the vocals.
Release date, August 27, 1947 15 *minutes*

ADVANCE SYNOPSES

THE PRINCE OF THIEVES (Columbia)

PRODUCER: Sam Katzman. DIRECTOR: Max Nosseck. PLAYERS: Jon Hall, Patricia Morison, Adele Jurgens, Alan Mowbray, Michael Duane, Gavin Muir, Syd Saylor, Lowell Gilmore.

ROBIN HOOD DRAMA. Robin Hood aids Lady Marian and her brother to rescue the latter's betrothed from her father's house where she is being forced into a marriage against her will. They succeed, but the father recaptures his daughter and kidnaps Lady Marian. By enlisting the help of all the men in Sherwood Forest, Robin Hood routs the father's soldiers and slays him and his nephew. Friar Tuck then performs a triple wedding of Robin Hood and Lady Marian, the latter's brother and his betrothed, and Little John and a handmaiden.

A LETTER FROM AN UNKNOWN WOMAN (Universal-International)

PRODUCER: John Houseman. DIRECTOR: Max Ophuls. PLAYERS: Joan Fontaine, Louis Jourdan, Mady Christians, Carol Yorke, Marcel Journet.

ROMANTIC DRAMA. A fifteen-year-old girl falls madly in love with a man of twenty-five who lives in the same apartment house. She is desolated when her widowed mother decides to move to another city. At eighteen she returns to the town where she first lived, meets the man she loved so intensely, but he does not recognize her as a young woman. The following day he leaves, says he will return in a fortnight, but that is the last the girl sees of him for many years. One night years later they meet at the opera. Again he doesn't recognize her, which causes her to flee when he tries a flirtation with her. The story of her undying love is revealed in a letter after she and her baby die of typhus.

DEVIL SHIP (Columbia)

PRODUCER: Martin Mooney. DIRECTOR: Lew Landers. PLAYERS: Richard Lane, Louise Campbell, Damian O'Flynn, Myrnie Liles, Pat Gleason, Anthony Warde, Joey Ray, Charles Acton.

PRISON MELODRAMA. A ship captain, carrying prisoners from the mainland to Alcatraz, loses his contract when some saws are found hidden in his boat, planted there by a Frisco gang leader who had hoped they would help some of his henchmen escape the ship before it reached The Rock. Later, when the discharged ship captain sets sail for Panama, the gang leader manages finally to have his gangsters escape from Alcatraz and secrets them aboard the captain's ship, to get them out of the country. The escaping convicts are discovered and overpowered by the captain.

UNDER COLORADO SKIES (Republic)

ASSOCIATE PRODUCER: Meville Tucker. DIRECTOR: R. G. Springsteen. PLAYERS: Monte Hale, Adrian Booth, Paul Hurst, William Haade, John Alvin, Roy Willing and the Riders of the Purple Sage.

WESTERN. Monte, an ambitious young Texan, has been working as a teller in a bank to earn money for his medical college expenses. He is involved in a holdup and is left holding the gun with which the bank president was killed. He is innocent, but rather than have suspicion fall on his fiancee's brother, who is really the guilty party, Monte leaves town. Then Monte is forced to work for a gang of thieves. But eventually he clears his name and gets the girl.

SLIPPY McGEE (Republic)

ASSOCIATE PRODUCER: Lou Brock. DIRECTOR: Albert Kelley. PLAYERS: Donald Barry, Dale Evans, Tom Brown, Harry V. Cheshire, James Seay, Murray Alper, Dick Elliott.

MELODRAMA. Slippy McGee is a safe cracker. After he has committed his first crime with his partners, Red and Al, Slippy hides out in a small cotton mill town. There, in rescuing a small child, he is run down by a truck and is befriended by the village priest. Slippy determines to go straight under an adopted name. But when Al and Red pull another job, Slippy is revealed for the man he is. The priest, however, knows that Slippy is going straight now. When Red is killed while pulling the job he is identified as Slippy. The priest, the only one who knows the true Slippy, smiles and keeps his silence.

PANHANDLE (Monogram)

PRODUCERS: John C. Champion and Blake Edwards. DIRECTOR: Lesley Selander. PLAYERS: Rod Cameron, Cathy Downs, Reed Hadley, Anne Gwynne, Blake Edwards, Dick Crockett.

WESTERN. John Sands, a one-time Texas marshal, has a price on his head. When he learns that his brother, a crusading newspaperman, has been killed, he comes out in the open to hunt for his brother's murderer. Aided by Dusty Stewart, whose father has been killed, Sands lures the killer out of his hideaway and kills him. But at the picture's end, he, in turn, is murdered by the killer's henchmen.

SHORT SUBJECTS CHART

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For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

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9402	Sing a Song of Six Pants (17) (Stooges)	10-30-47	3943
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8426	Nervous Shakedown (15½) (H. Herbert)	5-8-47	3759
8427	Training for Trouble (15½) (Schilling & Lane)	7-3-47	3759
9421	Wedding Belle (17) (Schilling & Lane)	10-9-47	3942
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8437	Scooper Dooper 18) (S. Holloway)	2-27-47	3551
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	3598
8439	Bride and Gloom (16) (S. Howard)	3-27-47	3598
8440	Two Jills and a Jack (18) (A. Clyde)	4-17-47	3669
9431	Rolling Down to Reno (16½) (H. Von Zell)	9-4-47	3862
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8704	Leave Us Chase It (6½)	5-15-47	3669
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9603	Dr. Bluebird	12-18-47	....

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8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
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9951	Boyd Raeburn & Orch. (11)	9-18-47	3876
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8657	No. 7 The Coffee Song & Open the Door, Richard (9½) (Leibert)	3-13-47	3551
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9654	No. 4 When You Were Sweet Sixteen	12-4-47	....
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M-G-M

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RKO

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74,206	No. 6 (9)	4-11-47	3596
74,207	No. 7 (9)	5-23-47	3691
84,201	No. 1 (10)	10-24-47	3943
84,202	No. 2 (10)	12-5-47	....
	THIS IS AMERICA		
73,104	Campus Boom (18)	2-7-47	3488
73,105	San Francisco (14)	3-7-47	3527
73,106	Forgotten Island (18)	4-4-47	3598
73,107	The Big Party (17)	5-2-47	3621
73,108	I Am an Alcoholic (17)	6-30-47	3679
73,109	Passport to Nowhere (17)	7-27-47	3714
73,110	Whistle in the Night (18)	7-25-47	3749
73,111	Treasure House (16)	8-22-47	3807
73,112	The 49th State (16)	9-19-47	3876
73,113	Smoke Eaters (17)	10-17-47	3895
.....	Border Without Bayonets	....	....
	MUSICAL FEATURETTES		
73,203	Let's Make Rhythm (20)	5-23-47	3702
73,204	Carle Comes Calling (16)	9-12-47	3862
	RAY WHITLEY WESTERN MUSICALS		
73,505	Mollie Cures a Cowboy (18)	9-5-47	3862
83,502	Musical Bandit (16)	10-10-47	3919
83,503	Corralling a Schoolmarm (20)	11-14-47	....
	JAMBOREE SERIES		
84,401	Enric Madriguera & Orch. (8)	9-5-47	3862
84,402	It's Tommy Tucker Time (R) (8)	10-3-47	3919
84,403	Johnny Long & Orch. (8)	10-31-47	3931
84,404	Duke Ellington	11-28-47	....
	TWO REEL DRAMAS		
83,201	My Pal (22)	10-31-47	3908

20TH CENTURY-FOX

	MOVIETONE ADVENTURES (Color)		
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	6-6-47	3563
7257	Gardens o fthe Sea (8)	6-20-47	3715
7258	Romance of the Fjords (8)	6-27-47	3715
8251	Holiday in South Africa (8)	8-22-47	3862
8252	Heme of the Danes (8)	10-17-47	3876
8202	The 3 R's Go Modern (9)	11-7-47	3876
8253	Jungle Closeups (8)	12-12-47	....
	SPORTS REVIEW (Color)		
7302	Style of the Stars (10)	2-7-47	3539
7303	Tanbark Champions (8)	5-23-47	3631
7304	Wings of the Wind (8)	7-18-47	3715
8301	Gridiron Greatness (9)	8-1-47	3862
8351	Vacation Magic (8)	9-26-47	3862
	TERRYTOONS (Color)		
7513	Dead End Cats (7)	2-14-47	3611
7514	Happy Go Lucky (7)	2-28-47	3631
7515	Mexican Baseball (7)	3-14-47	3611
7516	Aladdin's Lamp (7)	3-28-47	3611
7517	Cat Trouble (7)	4-11-47	3611
7518	The Sky Is Falling (7)	4-25-47	3714
7519	The Intruders (7)	5-9-47	3715
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	3715
8502	Flying South (7)	8-15-47	3862
8503	A Date for Dinner (7)	8-29-47	3862
8504	Fishing by the Sea (7)	9-19-47	....
8505	The First Snow (7)	10-10-47	....
8506	Super Salesman (7)	10-24-47	....
8507	A Fight to the Finish (7)	11-14-47	....
8508	The Wolf's Pardon (7)	12-5-47	....
8509	Swiss Cheese Family Robinson (7)	12-19-47	....
	MARCH OF TIME		
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teacher's Crisis (16)	3-21-47	3538
V13-9	Storm Over Britain (18)	4-18-47	3587
V13-10	The Russians Nobody Knows (18)	5-16-47	3630
V13-11	Your Doctors—1947 (18½)	6-13-47	3679
V13-12	New Trains for Old? (18)	7-11-47	3725
V13-13	Turkey's 100 Million (16)	8-8-47	3759
V14-1	Is Everybody Listening? (18½)	9-5-47	3807
V14-2	T-Men in Action (18)	10-3-47	3862
V14-3	End of an Empire? (18)	10-31-47	3907
V14-4	Public Relations—This Means You!	11-28-47	....
	DRIBBLE PUSS PARADE		
7951	Fisherman's Nightmare (8)	5-2-47	3679
8901	Album of Animals (8)	11-21-47	3876

UNITED ARTISTS

	LOEW MUSICOLOR		
....	Engulfed Cathedral (7)	6-47	3850
....	Moonlight (7)	9-47	3876
....	Enchanted Lake (7)	12-47	....
	WORLD TODAY, INC.		
....	Wonder Eye (10)	5-47	3631
	DAFFY DITTY		
....	The Fatal Kiss (8)	11-47	....
	LANTZ CARTUNES		
....	The Band Master	....	....

UNIVERSAL

	LANTZ COLOR CARTUNES		
2323	Musical Moments (7)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	3575
2325	Coo-Coo Bird (7)	6-9-47	3831
2326	Overture to William Tell (7)	6-16-47	3669
2327	Well Oiled (7)	6-30-47	3862
2328	Solid Ivory (7)	8-25-47	3943
....	Woody, the Giant Killer	....	....
	JUVENILE JURY SERIES		
2362	No. 2 (10)	3-31-47	3575
2363	No. 3 (11)	5-26-47	3749
2364	No. 4 (11)	6-2-47	3715
	VARIETY VIEWS		
2341	Bear Facts (9)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	3575
2344	Rhumba Holiday (9)	4-21-47	3575
2345	Patio Museum (9)	6-2-47	3715
2346	Bronco Babes (9)	6-23-47	3715
2347	Brooklyn, U.S.A. (9)	8-4-47	3895
2348	Play and Plenty (9)	8-11-47	3919
3341	Tropical Harmony (9)	9-29-47	3942
3342	Chimp Aviator (9)	11-17-47	....
	NAME-BAND MUSICALS		
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (15)	4-2-47	3575
2307	Tommy Tucker & Orch. (15)	4-9-47	3402
2308	Charlie Barnet & Orch. (15)	4-16-47	3818
2309	Charlie Spivak & Orch. (15)	5-14-47	3807
2310	Jitterumba (15)	6-25-47	3807
2311	Record Party (15)	7-2-47	3715
2312	Tony Pastor & Orch. (18)	8-27-47	3908
2313	Tex Williams and His Western Carnival (15)	8-27-47	3943
3301	Alvino Rey & Orch. (15)	10-22-47	3931
3302	Drummer Man	....	....
	SING AND BE HAPPY SERIES		
2382	The Singing Barbers (10)	2-17-47	3460
2383	Let's Sing a College Song (10)	4-14-47	3669
2384	Let's Sing a Western Song (10)	5-19-47	3807
2385	Let's Go Latin (10)	7-21-47	3818
2386	Kernels of Korn (10)	8-18-47	3862
2387	Manhattan Memories (10)	8-25-47	3918
	THE ANSWER MAN		
2393	The Jungle Gangster (10)	3-3-47	3575
2394	Red Fury (10)	3-24-47	3575
2395	Storm Warning (10)	6-9-47	3715
2396	Here's Your Answer (10)	7-28-47	3876
2397	Lights of Broadway (10)	8-18-47	3807
2398	Hoop Skirt, Bustle and Skin (10)	8-25-47	3895
	TWO-REEL SPECIALS		
2201	Fight of the Wild Stallions (20)	8-27-47	3850
2202	Harnessed Lightning (17)	11-12-47	....

WARNER—VITAPHONE

	TECHNICOLOR ADVENTURES		
3803	Kingdom of the Wild (10)	3-15-47	3575
3804	Circus Horse (10)	6-28-47	3807
3805	Glamour Town (10)	8-2-47	3807
3806	Branding Irons (10)	8-16-47	3862
4801	Land of Romance (10)	9-6-47	3942
4802	Beautiful Bali (10)	11-15-47	....
4803	Dad Minds the Baby (10)	12-20-47	....
	TECHNICOLOR SPECIALS		
3003	A Boy and His Dog (20)	4-26-47	3611
3004	Saddle Up (20)	5-1-47	3575
3005	Song of a Nation (R) (20)	5-31-47	3702
3006	Hollywood Wonderland (20)	8-9-47	3785
3007	Romance and Dance (20)	8-30-47	3831
4002	Soap Box Derby (20)	10-18-47	3943
3008	Sunset in the Pacific (20)	11-8-47	3943
	FEATURETTES		
3104	Dog in the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539
3106	Remember When (20)	4-5-47	3598
4101	Power Behind the Nation (20)	10-11-47	3931
	SPORTS PARADE (Color)		
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic (10)	3-22-47	3575
3507	Harness Racing (10)	5-3-47	3702
3508	Flying Sportsman in Jamaica (10)	5-24-47	3702
3509	A Day at Hollywood Park (10)	6-7-47	3691
3510	Tennis Town (10)	6-21-47	3818
3511	Sportsman's Playground (10)	7-5-47	3785
3512	Carnival of Sports (10)	8-23-47	3831
3513	Fishing the Florida Keys (10)	9-27-47	3931
4501	Las Vegas, Frontier Town (10)	11-1-47	3943
4502	Action in Sports	12-13-47	....
	MELODY MASTER BANDS		
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue (10)	4-12-47	3598
3606	Zero Girl (R) (10)	7-19-47	3785
4601	Freddy Martin & Orch. (10)	9-13-47	3943
4602	Swing Styles	10-25-47	3931
4603	Borrah Minnevitch & Harmonica School	16-6-47	....
	BLUE RIBBON CARTOONS (Color)		
3304	Have You Any Castles (7)	2-1-47	3488
3305	Pigs Is Pigs (7)	2-22-47	3574
3306	Cat's Tale (7)	3-29-47	3575
3307	Goofy Groceries (7)	4-19-47	3598
3308	Doggone Modern (7)	6-14-47	3850
3309	The Sneezing Weazel (7)	7-26-47	3785
3310	Rhapsody In Rivets (7)	8-16-47	3862
3311	Sniffles Bells the Cat (7)	9-20-47	3943
3312	Cagey Canary (7)	10-11-47	3931
3313	Now That Summer Is Gone (7)	11-22-47	....
4301	Dangerous Dan McFoo (7)	12-20-47	....
	MERRIE MELODIES CARTOONS (Color)		
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Anties (7)	2-15-47	3551
2715	Scent-imental Over You (7)	3-8-47	3575
2716	Birth of a Notion (7)	4-12-47	3598
2717	Tweetie Pie (7)	5-3-47	3679
2718	Rabbit Transit (7)	5-10-47	3691
2719	Hobo Bobo (7)	5-17-47	3679
2720	Along Came Daffy (7)	6-14-47	3818
3701	Inki at the Circus (7)	6-21-47	3807
3702	Crowing Pains (7)	7-12-47	3785
3703	Pest In the House (7)	8-2-47	3818
3704	Foxy Duckling (7)	8-23-47	3862
3705	House Hunting Mice (7)	9-6-47	3931
3706	Little Orphan Airdale (7)	10-4-47	3931
3707	Doggone Cats (7)	10-25-47	....
3708	Mexican Joy Ride	11-29-47	....
3709	Catch as Cats Can	12-6-47	....
3710	Horse Fly Fleas	12-13-47	....
	"BUGS BUNNY" SPECIALS (Color)		
2726	Hare Grows in Manhattan (7)	3-22-47	3575
3719	Easter Yeggs (7)	6-28-47	3807
3720	Slick Hare (7)	11-1-47	....
	VITAPHONE VARIETIES		
3404	So You're Going to Be a Father (10)	5-10-47	3679
3405	So You Want to Be in Pictures (10)	6-7-47	3807
3406	So You're Going on a Vacation (10)	7-5-47	3818
4401	So You Want to Be a Salesman (10)	9-13-47	3931
4402	So You Want to Hold Your Wife (10)	11-22-47	....
	MEMORIES FROM MELODY LANE		
4201	Let's Sing a Song of the West (10)	9-27-47	3943
4202	Let's Sing an Old Time Song (10)	12-27-47	....

MISCELLANEOUS

	Divorce—USA (Telenews) (14)	7-10-47	3735
	Music Through the Ages (Superfilm) (16)	1-27-47	3446
	Verona (Superfilm) (12)	1-27-47	3460
	Via Margutta (Superfilm) (12)	1-27-47	3460
	The Etruscan Civilization (Superfilm) (9)	1-27-47	3460
	Woman Speaks (Film Studios of Chi.) Vol. 1, Release 6 (10)	1-47	3460
	The New North (NFB) (10)	3-7	3538
	Ski Skill (NFB) (10)	4-47	3539
	When a Man's a Prince (Grant Intl.) (13)	6-18-47	3702

SERIALS

COLUMBIA

8140	Jack Armstrong (15 episodes)	2-6-47	3551
8160	The Vigilante (15 episodes)	5-22-47	3850
9120	The Sea Hound (15 episodes)	9-4-47	3862
9140	Brick Bradford (15 episodes)	12-18	....

REPUBLIC

691	Son of Zorro (13 episodes)	1-18-47	3349
693	Jesse James Rides Again (13 episodes)	3-21-47	3715
692	Jungle Girl (Reissue) (15 episodes)	4-19-47	3551
694	The Black Widow (13 episodes)	6-10-47	3785
791	G-Men Never Forget (12 episodes)	9-9-47	....
....	Dangers of the Canadian Mounted (12 episodes)	....	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3944-3945, issue of November 22, 1947.

Feature product listed by Company on page 3932, issue of November 15, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (British)	EL	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Albuquerque (color)	Para.	....	Randolph Scott-Barbara Britton	Not Set	....	.....	....	....	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Angel and the Badman, The	Rep.	608	John Wayne-Gail Russell	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3909
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	....
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arizona (Reissue)	Col.	9072	Jean Arthur-William Holden	Aug. 1,'47	122m	Aug. 30,'47	3806	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	....	....
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	....	.....	....	....	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bar 20 Justice (Reissue)	Screen Guild	HC12	William Boyd-Russell Hayden	July 19,'47	65m	Apr. 23,'38	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3703
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Bedelia (British)	EL	101	Margaret Lockwood-Ian Hunter	Feb. 1,'47	81m	Feb. 1,'47	3445	....	3747
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	112m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	Not Set	78m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	74m	Apr. 5,'47	3562	3422	....
Betrayed (Reissue) (formerly When Strangers Marry)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	June 3,'33	....	....	....
Big Fix, The	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	...
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	2776	....
Big Town After Dark	• Para.	....	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	110m	Nov. 22,'47	3941	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	.....	....	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	..
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	....	Penny Singleton-Arthur Lake	Dec. 18,'47	....	.....	....	3919	....
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	69m	.....	....	3830	....
Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	EL	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Born to Speed	EL	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	3667
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	.....	....	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	70m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	.....	....	3587	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	.....	....	3539	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3783
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3877
Call It Murder (Reissue) (formerly Midnight)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Mar. 17,'34	....	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	.....	....	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3909
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cassidy of Bar 20 (R.)	Screen Guild	HC10	William Boyd-Russell Hayden	May 10,'47	59m	Feb. 12,'38	....	....	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	....
Check Your Guns	EL	....	Eddie Dean-Roscoe Ates	Not Set	55m	Nov. 15,'47	3930	....	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 25,'47	....	.....	....	3876	....
Chinese Ring, The (formerly The Red Hornet)	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	....	.....	....	3850	....
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (Reissue)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	June 21,'47	111m	Dec. 27,'41	431	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	.....	....	3919	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3933
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Curley	UA	....	Larry Olsen-Frances Rafferty	Not Set	....	.....	....	3875	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	....	Joan Crawford-Dana Andrews	Not Set	....	.....	....	3876	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Daring Young Man, The (Reissue)	Col.	9079	Joe E. Brown-Marguerite Chapman	Aug. 1,'47	70m	Sept. 13,'47	3830	....	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3747
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Design for Death	RKO	....	Documentary	Not Set	....	.....	....	....	....
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Destry Rides Again (Reissue)	Univ.	2791	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	EL	701	Noreen Nash-Darryl Hickman	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3909
Devil Ship	Col.	....	Richard Lane-Louise Campbell	Dec. 11,'47	....	.....	....	3943	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	62m	Mar. 1,'47	3501	3410	3877
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dillinger (Reissue)	Mono.	4402	Lawrence Tierney-Edmund Lowe	July 5,'47	70m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Doctor Takes a Wife (Reissue)	Col.	9076	Loretta Young-Ray Milland	Aug. 1,'47	89m	Sept. 13,'47	3830	....	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3933
Dracula (Reissue)	Univ.	....	Bela Lugosi-Helen Chandler	June,'47	75m	Jan. 3,'31	....	....	....
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3933
Dust Be My Destiny (Reissue)	WB	627	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	3909
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	....
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	....
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	88m	Mar. 1,'47	3502	3475	3851
Fabulous Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
† Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3933
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	....	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov. 22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	....	.....	....	3931	....

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Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	.....	....	3830	....
Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frankenstein (Reissue)	Univ.	....	Colin Clive-Mae Clark	June,'47	70m	Nov. 14,'31	....	....	....
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	3909
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gangster, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 3,'48	....	.....	....	3931	....
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Mar. 21,'42	561	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	118m	Nov. 15,'47	3929	3818	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Go Into Your Dance (Reissue)	WB	....	Al Jolson-Ruby Keeler	Not Set	100m	May 31,'47	3655	....	....
Golden Boy (Reissue)	Col.	9073	Barbara Stanwyck-Adolphe Menjou	Aug. 1,'47	101m	Aug. 30,'47	3806	....	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
† Gone With the Wind (R.)	MGM	....	Clark Gable-Vivien Leigh	(T) Apr. 28,'47	222m	Dec. 16,'39	....	....	....
Good Girls Go to Paris (R.)	Col.	9074	Melvyn Douglas-Joan Blondell	Aug. 1,'47	78m	Sept. 13,'47	3830	....	....
Good News (color)	MGM	809	June Allyson-Peter Lawford	Dec.,'47	....	.....	....	3850	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	July,'47	106m	Sept. 21,'46	3212	....	....
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	3851
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3851
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3851
Gun Law	EL	756	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 18,'47	....	.....	....	....	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	.....	....	3919	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	....	.....	....	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heart of Arizona (R.)	Screen Guild	HC11	William Boyd-George Haymes	June 14,'47	68m	.....	....	....	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	3933
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	....	Robert Taylor-Audrey Totter	Feb.,'48	....	.....	....	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3783
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
If Winter Comes	MGM	....	Walter Pidgeon-Deborah Kerr	Jan.,'48	....	.....	....	....	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3703
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Indian Summer	RKO	..	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
In Self Defense	Mono.	....	Don Castle-Audrey Long	Not Set	66m	Nov. 1,'47	3906	....	....
Intermezzo (Reissue)	Selznick	..	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	....	....
International Lady (Reissue)	EL	734	George Brent-Ilona Massey	May 24,'47	102m	.....	....	....	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	....	.....	....	3907	....
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
I Stole a Million (Reissue)	Univ.	2794	George Raft-Claire Trevor	Apr.,'47	78m	Mar. 15,'47	3527	....	....
It Had to Be You	Col.	....	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,47	3893	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3933
It's a Joke, Son (Reissue)	EL	102	Kenny Delmar-Una Merkel	Jan. 25,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
I Walk Alone	Para.	....	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	....	.....	....	3919	....
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933

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JEZEBEL (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907	....	....
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Dec. 12,'47	....	.....	....	3895	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
† Jolson Story, The (color) (Spcl.)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3703
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	68m	.....	....	3679	3909
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	810	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	.....	....	3809	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
Kit Carson (Reissue)	EL	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3747
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3747
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	.....	....	3895	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	67m	.....	....	3787	....
Last of the Mohicans (R.)	EL	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	.....	....	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	.....	....	3539	....
Law of the Lash	EL	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Letter from an Unknown Woman, A	Univ.	....	Joan Fontaine-Louis Jourdan	Not Set	....	.....	....	3943	....
Let Us Live (Reissue)	Col.	9077	Maureen O'Sullivan-Henry Fonda	Aug. 9,'47	69m	Aug. 30,'47	3806	....	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Lighthouse	EL	610	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Linda, Be Good	EL	....	Elyse Knox-Marie Wilson	Dec. 8,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	.....	....	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	92m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	....
† Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	.....	....	3895	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Honeymoon	EL	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Not Set	89m	Oct. 25,'47	3894	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	3703
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	89m	Feb. 1,'47	3445	3076	3783
Mad Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	105m	July 5,'47	3713	....	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	3933
Magnificent Obsession (Reissue)	Univ.	2795	Irene Dunne-Robert Taylor	May,'47	101m	May 3,'47	3610	....	....
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Nov. 29,'47	....	.....	....	3895	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	May 10,'47	3621	....	3819
Man in the Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	July 1,'39	....	....	....
Marauders, The	UA	....	William Boyd-Andy Clyde	Not Set	63m	July 19,'47	3734	....	....
Marked Woman (Reissue)	WB	626	Bette Davis-Humphrey Bogart	Aug. 9,'47	81m	Aug. 2,'47	3758	....	....
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyron Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	70m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	.....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Nov. 29,'47	71m	.....	....	3919	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3933
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	82m	Jan. 4,'47	3398	....	3553
Mr. Smith Goes to Washington (Reissue)	Col.	8072	Jean Arthur-James-Stewart	Aug. 9,'47	127m	Aug. 30,'47	3806	....	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
More Than a Secretary (Reissue)	Col.	9075	Jean Arthur-George Brent	Aug. 1,'47	80m	Aug. 30,'47	3806	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3933
Mourning Becomes Electra	RKO	....	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
Mutiny in the Big House (R.)	Mono.	3803	Charles Bickford-Barton MacLane	July 5,'47	83m	Oct. 14,'39	...	....	....

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My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	.....	....	3599	....
NEW Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3877
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nicholas Nickleby (British)	Univ.	....	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	...
Night Song (Block 2) (formerly Memory of Love)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	...	.....	....	3735	....
Ninotchka (R.)	MGM	....	Greta Garbo-Melvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942	....	....
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	3933
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
One Hundred Men and a Girl (Reissue)	Univ.	2796	Deanna Durbin-Adolphe Menjou	May,'47	84m	May 3,'47	3610	....	....
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	3933
Out of the Past (Block 2)	RKO	....	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	.....	....	3689	....
Panhandle	Mono.	....	Rod Cameron-Cathy Downs	Jan. 31,'48	....	.....	....	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	.	.....	...	3666	....
Partners of the Plains (R.)	Screen Guild	HC09	William Boyd-Harvey Clark	Apr. 26,'47	71m	Dec. 11,'37	....	....	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3667
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philadelphia Story, The (R.)	MGM	....	Cary Grant-James Stewart	(T) May 8,'47	112m	May 10,'47	3621	....	....
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	....	.....	....	3865	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	77m	Nov. 22,'47	3942	3127	
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
• Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Dec. 27,'47	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	....	.....	....	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	.....	....	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Prince of Thieves, The	Col.	....	Jon Hall-Patricia Morison	Not Set	....	.....	....	3943	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3851
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
QUEEN of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
Queen of the Yukon (Reissue)	Mono.	617	Charles Bickford-Irene Rich	May 3,'47	73m	Sept. 21,'40	.....	....	....
RACKETEERS (Reissue) (formerly The People's Enemy)	SG	S-1	Preston Foster-Melvyn Douglas	Sept. 13,'47	55m	May 4,'35	....	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	58m	Feb. 22,'47	3487	3348	....
Railroaded	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3909
Range Beyond the Blue	EL	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	...
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	100m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3933
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3933
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	.....	....	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	.....	....	3850	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	61m	Feb. 8,'47	3459	3287	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 13,'47	72m	Nov. 1,'47	3906	3876	....
Road to Rio	Para.	....	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rocky	Mono.	....	Rody McDowall-Edgar Barrier	Jan. 17,'48	....	.....	....	3931	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	....	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Roses Are Red (Wurtzel)	20th-Fox	....	Don Castle-Peggy Knudsen	Not Set	66m	Nov. 8,'47	3918	....	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
Rustler's Valley (R.)	Screen Guild	HC07	William Boyd-George Hayes	Mar. 15,'47	60m	July 10,'37	....	....	....

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SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	123m	Feb. 15,'47	3473	3238	3851
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3933
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3851
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	.....	....	....	....
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	89m	Aug. 16,'47	3782	....	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3783
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	63m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Shut My Big Mouth (Reissue)	Col.	9080	Joe E. Brown-Adele Mara	Aug. 1,'47	71m	Oct. 4,'47	3861	....	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
† Sinbad, The Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3667
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	64m	Nov. 23,'46	3322	3312	3464
Sing Me a Love Song (Reissue)	WB	....	James Melton-Patricia Ellis	Not Set	75m	June 7,'47	3666	....	....
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Dec. 1,'47	....	.....	....	3943	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	....	.....	....	3907	....
† Smash-up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	67m	.....	....	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of the Drifter	Mono.	....	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48	....	.....	....	....	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3933
Song of My Heart (Allied Artists)	Mono.	....	Frank Sundstrom-Audrey Long	Not Set	85m	Nov. 8,'47	3917	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Pago Pago (R.)	EL	736	Jon Hall-Victor McLaglen	June 21,'47	84m	July 20,'40	....	....	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	....
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Journey (Wurtzel)	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	.....	....	3679	....
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3819
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	.....	....	3830	....
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3667
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	.....	....	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Draw	Not Set	81m	Oct. 25,'47	3894	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3933
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	(T) Jan. 13,'48	....	.....	....	3031	....
Texas (Reissue)	Col.	9071	William Holden-Claire Trevor	Aug. 1,'47	94m	Sept. 13,'47	3830	....	....
Texas Trail (Reissue)	Screen Guild	HC08	William Boyd-Russell Hayden	Apr. 12,'47	59m	Oct. 8,'37	....	....	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3819
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Three Daring Daughters (color) (formerly The Birds and the Bees)	MGM	....	Jeannette MacDonald-Jose Iturbi	Feb.,'48	....	.....	....	3599	....
Three on a Ticket	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thunderbolt (color)	Mono.	666	Documentary	July 26,'47	44m	.....	....	....	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3703
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3703
T-Men	EL	....	Dennis O'Keefe-Mary Meade	Dec. 15,'47	....	.....	....	....	....
Too Many Winners	EL	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	68m	Apr. 5,'47	3562	3435	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	3703
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teersa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	.....	....	3895	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
UNCONQUERED (color)	Para.	....	Gary Cooper-Paulette Goddard	(T) Nov. 7,'47	146m	Sept. 27,'47	3849	3809	3933
Under Colorado Skies	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	....	.....	....	3943	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
Unexpected Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3933
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Untamed Fury	EL	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	68m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
† Variety Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	....	.....	....	3831	....
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3933
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
Western Union (Reissue)	20th-Fox	719	Robert Young-Randolph Scott	June,'47	95m	June 14,'47	3679	....	....
West to Glory	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When the Daltons Rode (R.)	Univ.	7792	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Nov. 15,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Country	EL	74	Eddie Dean-Roscoe Ates	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	3933
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Wolf Call (Reissue)	Mono.	619	John Carroll-Movita	June 7,'47	61m	May 20,'39	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3933
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3535	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	2793	W. C. Fields-Edgar Bergen	Apr.,'47	73m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 3932





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HE'S at his console—the re-recording mixer—weaving skeins of sound into the picture's pattern . . . skillfully matching sound to sight, mood for mood.

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Directed by JOSEPH H. LEWIS

Produced by BURT KELLY

MOTION PICTURE
ASSOCIATION OF AMERICA,
28 WEST 44TH ST.,
NEW YORK,
N. Y.

MOTION PICTURE HERALD

INDUSTRY MOVES FOR PROTECTION AGAINST COMMUNISTS; CONGRESS CITES 10 FOR CONTEMPT

BUILDING CURBS WILL STAY, WASHINGTON SAYS

FLOYD ODLUM ANALYZES BOX OFFICE DOLLAR

CHAMPIONS OF THE MONTH

THEATRE SALES

In this issue: **AUTOMATIC DRINK VENDING ~ THE DE LUXE MIAMI OPERATION ~ CUSTOMER SERVICE BY WALTER READE**

VOL. 169, NO. 9; NOVEMBER 29, 1947

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1947 by Quigley Publishing Company.*



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M-G-M's "GREEN DOLPHIN STREET"
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(Continued)

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The Criterion, N. Y. has broken
All records in its history!
Packed theatres, hold-overs everywhere!
Get set to set new highs!





LEO, THE WELL-DRESSED LION!

TALK ABOUT THE NEW LOOK! Your theatre will have a prosperous one when you cloak it in the rich M-G-M manner! "THIS TIME FOR KEEPS" is doing sensational business everywhere. *(Technicolor Musical. Esther Williams, Lauritz Melchior, Jimmy Durante, Johnnie Johnston, Xavier Cugat).*. "CASS TIMBERLANE" *(Lana Turner, Spencer Tracy, Zachary Scott)* is packing Radio City Music Hall. To be followed by "GOOD NEWS" *(Technicolor Musical. June Allyson, Peter Lawford)* which hundreds of happy showmen will play simultaneously with the Music Hall as a Happy New Years attraction!

Salute!!

MY W
IRISH
(COLOR BY TECHN

LIFE WITH
FATHER
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THE VOICE OF THE TURTLE

ALWAYS TOGETHER

TISA

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ME

THE TREASURE OF THE SIERRA MADRE

BROS. PICTURES

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Darryl F. Zanuck
Presents
GREGORY PECK
DOROTHY McGUIRE
JOHN GARFIELD
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"GENTLEMAN'S AGREEMENT"
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Anne Revere • June Havoc
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20th CENTURY-FOX

which received—

"THE MOST SENSATIONAL RAVE REVIEWS IN FILM HISTORY!"
—Walter Winchell

in New York is—

"ROARING AHEAD TO TERRIFIC FIGURES! LONG LINES, WITH NEW SORT OF RECORD HIT NEARLY EVERY DAY!" *—Variety*

and in Chicago is—

"THE BIG NEWS! GIANT! SENSATIONAL! COLOSSAL!" *—Variety*

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 169, No. 9 — November 29, 1947

RELATIONS, MOSTLY PUBLIC

THIS industry of the motion picture has come upon days of extraordinary problems. Those currently to the fore are external in their origins. They come to be superimposed upon a great array of internal issues, long pending and apparently as far from solution as ever. The intrinsic problems, however, do tend to some sort of solution by the rough process of reduction to practise. The extrinsic problems are not subject to even that costly process of treatment. They are to be dealt with only under the heading of public relations, where the final judgment is decidedly outside with the public.

This week a Policy Committee has been in session over in the seclusion of the Waldorf in New York to consider not only what is to be done but also what is to be said about the place of Communists in the picture business, primarily in production. This is, of course, in sequel to what has been spread upon the national and world press from the Un-American Committee hearings in Washington, and related utterances.

There is for now the biggest and most intricate public relations job in the history of the screen.

Tuesday afternoon in time to make late headlines across page one of the metropolitan press came a statement indicating that the ten Hollywood persons cited for contempt by Congress would be discharged or suspended and that on "the broader issue of alleged subversive and disloyal elements in Hollywood our members [Association of Motion Picture Producers] are likewise prepared to take positive action."

That perhaps is the most that might be done at the moment, in the face of so much law about concerted action in industries, and so little law pertaining to the sort of issue involved in general and in particular concerning the status of Communists and fellow travellers of varying intensities of complexion. This is reflected in the sentence: "We request Congress to enact legislation to assist American industry to rid itself of subversive, disloyal elements."

OBVIOUSLY it is appropriate to speak to Washington about that, for it is there that down the years there have been so many encouragements, of an extraordinary nature, to the Communist infiltration.

Between the Hollywood-Communist furore and the persistent flow of debate over the moral content of screen offerings which has obtained in the daily press for months, the public relations situation can for a while do with some doing.

The remedy will not be had at once, and it will not be done entirely by either adroit silences or yet by pieces for the papers.

In so far as the problems are produced by the pressures of a world in political and economic travail, skill and patience can accomplish as much as may be had. Those that originate within will have to be solved within with a consciousness of causes.

■ ■ ■

¶ The amusement industry, which so predominantly means the motion picture, appears likely to continue to feel the heavy restraining hand of the Office of the Housing Expediter in disapproval of new building projects. While present controls expire next February there is indication from Washington that they are to be renewed, and that mainly because there is an impression that "no one is being hurt" and that in turn because there has not been conspicuous protest. Meanwhile the exhibition plant continues in a process of obsolescence. The motion picture industry becomes of great importance in the Washington mind only when the bureaucrats have some message errands for it. Otherwise only the customers are interested.

■ ■ ■

¶ The years go speeding past and here comes Altec Service Corporation celebrating its tenth anniversary next week, a milestone at the end of a whole decade of stalwart functioning in the field of sound for the screen. And that, it is to be realized, is just about half of the years since sound came to the pictures with its avalanche of technicalities and intricate sensitive merchanisms. The problems seemed terrific then, but the years of experience and development of skills have smoothed them into a flow of reliable routines. Altec is one of the reasons that problems of sound are rarely in the news now.

■ ■ ■

¶ An Associated Press cable from Moscow brings the tidings that the publication *Soviet Art* came out this week with the announcement that Russia's film industry has been instructed that it is "the obligation of Soviet cinema workers to enter into a merciless war with American motion picture expansion." That is not in the nature of real news. Hollywood has not been counting on remittances from the Russian zone for quite a while.

■ ■ ■

¶ Mr. H. J. Kelly, who conducts the Strand theatre at Orono up in Maine, reports that after the show the other night his clean-up squad found a pair of pants, empty, in an orchestra seat. He did not say what the thriller was.

■ ■ ■

¶ Just for a peep over the fence into another field, it appears that the Great Atlantic & Pacific Tea Company, which used to have about 17,000 retail outlets for groceries, has cut to about 8,700 stores in recent years. Also according to *Fortune*, which has gone into the matter, the annual gross is about two billion dollars, and is up since the concentration and super-market development.

■ ■ ■

¶ The Federal Communications Commission has denied the application of the *New York Daily News* for a frequency-modulation station and has issued a license instead to an organization with no background of newsgathering and no specialization in editorial presentation. The stated reason is a quest of "diversity in the ownership of media of mass communication and competition in the dissemination of news and information." One who examines the news stands and tunes in on the air is likely to feel that there is competition aplenty. Could it be possible that the Commission is not entirely friendly to the press in general and *The Daily News* in particular? Further, why is "diversity" any of the business of the bureau, anyway?

—Terry Ramsaye

THIS WEEK IN THE NEWS

In the Cards?

ARE THE SKOURAS Brothers—Spyros, George and Charlie—behind ex-Postmaster General Robert E. Hannegan, who bought the St. Louis Cardinals Tuesday? Monday the New York *Journal American* said they were. Tuesday the same paper said its Monday story was confirmed, but the Tuesday story didn't say anything about the brothers. The Tuesday New York *News* said "several authentic sources in St. Louis insist the Skouras brothers are not involved." Monday the Associated Press reported the St. Louis *Post-Dispatch* named the brothers as the syndicate back of Mr. Hannegan. But Tuesday's Associated Press reports didn't mention the brothers. And the brothers, themselves; well, Spyros was too busy with the Communists to say anything, and George and Charlie were in what is known as "closed conference." Mr. Hannegan announced his Cabinet resignation Tuesday, but by midweek the Skourases still weren't talking.

Film War

THE SOVIET film industry has opened war on Hollywood and is under the "obligation" to defeat us. The magazine *Soviet Art* reported that leaders of the industry, long accustomed to be told what to put on film, have now been told that "it is the obligation of Soviet cinema workers to enter into a merciless war with American motion picture expansion and to emerge from this war as victors." The Associated Press said *Soviet Art* attributed the statement to director V. Vishnevski, who addressed the Soviet Cinema Club called into special session to criticize Hollywood and the Hollywood Red probe. Mr. Vishnevski said Hollywood was "out to win 2,000,000 spectators for her movies and also is making anti-Soviet pictures." The Soviet industry, he stated, "should draw the necessary conclusion—namely, fight."

Survey

OFFICE AND SKILLED workers represent the motion picture theatre's steadiest patrons, a survey published by the Crowell-Collier Publishing Company, publishers of *The American Magazine*, showed this week. More than 5,000,000 men and women readers polled (all of them over 18 years of age), 98 per cent of the magazine's readership, attend the theatre at the average rate of 3.4 times a month, 41 times a year.

Some 60 per cent of all stenographers and secretaries surveyed attend at least once a week. However, only 34 per cent of the executive group attend once a week, 37 per cent of the professional group and 45 per cent in the small business owners category. Over-all attendance is highest in the south, where single features still are shown more widely than anywhere else. Some 52 per cent of the southern readers reported they go to the theatre at least once a week. In the north that percentage is 46, and in the West 38. Women outrank men by a percentage of 49 as against 41.

MOTION PICTURE HERALD

for November 29, 1947

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Double Pay

MEMPHIS IS BOOSTING—in fact more than doubling—the fee local theatres must pay to the city on receipts collected on Sundays. The fees, previously amounting to about $17,000 a year, must be turned over to the Memphis and Shelby County Welfare Commission for relief purposes under authority granted the city by the state legislature. The increases, which go into effect this month, will raise the current weekly collections by the city from $386.25 a week to $788.50 a week and make the year's total $41,002. The amounts paid by each theatre range from $7.50 a Sunday for neighborhoods to as high as $45 for large downtown houses. The increase will raise the neighborhoods to $15 a week and the Loop district theatres to $75. The increases were based on the seating capacity and receipts of each theatre, according to the City Commissioner.

Matter of Law

BECAUSE the Railway Express Agency hasn't any direct relation to the motion picture industry, Railway Express trucks in New York City may no longer carry those three-color pictures of B. Grable, G. Garson and C. Gable around the streets. For that matter, the trucks can't advertise anything but the Express Agency itself. Why? It's a traffic violation, that's why. That's an obscure answer but it seems that New York City traffic regulations prohibit vehicles from carrying large signs, having no relation to the owners' business, and used solely for advertising purposes. Well, Railway Express appealed that ruling and last week the Court of Appeals in Albany upheld the City, although dissenting justices did say that "this regulation of the Police Commissioner as interpreted to forbid these unobjectionable advertisements on defendant's trucks, is so entirely unrelated to traffic control as to be arbitrary as a matter of law."

Expansion

London Bureau

ANNUAL ACCOUNTS of the Commissioners of Custom and Excise show that entertainment tax brought $213,602,708 to the country's exchequer in the year ending March 31 last.

That's an all-time high, $7,472,856 in excess of the previous record in 1945-46.

The increase is attributable mainly to the expansion of sports, especially racing. Motion pictures' contribution to the levy showed little change.

In other words, film customers paid the sum of $160,000,000 in entertainment tax.

House Hunters

TO HELP relieve the housing shortage, Universal-International and New York's Winter Garden theatre came up with a unique plan last week whereby landlords will be given a year's pass to the theatre if they register their vacant apartments at the box office. U-I will then turn this listing over to city authorities who can inform veterans of the vacancies. To go from the philanthropic angle of this story to the better business angle, let it be known that this listing campaign will continue for as long as "Lost Moment" is playing at the Winter Garden. Says Maurice A. Bergman of U-I, "We thought maybe we could help veterans recapture some lost moments—moments when they had homes."

Play Ball

San Juan Bureau

NIGHT BASEBALL games in Puerto Rico are cutting theatre attendance enough to worry several leading exhibitors. The capacity of the Sixto Escobar Stadium in San Juan has been enlarged to hold 20,000 and it has been overcrowded almost every night since the series started last month. All of which has prompted Rafael Ramos Cobian to ask the government to play ball with him. Mr. Cobian, who controls a circuit of 37 houses, has said he is willing to reduce admissions to pre-war levels if the Government will eliminate the present admission tax of 20 per cent. In his conference with Governor Pinero, Mr. Cobian emphasized that baseball games should be limited during each week.

The Devil!

WHEN THE GENERAL Association of Baptists in Kentucky issued a report stating the "picture show is the number one advertising agency of the devil" and "has done more to popularize sin than any other one thing," the Louisville *Courier Journal* jumped to the defense of the industry, even though it does think of some motion pictures as "slush."

Said the paper in a November 15 editoral comment:

"We don't believe the authors of these words ever attend movies. But it should have got to them by hearsay that in this medium evil-doing is invariably punished, law-breakers always lose, and the sinner either repents, suffers, or both. This is carried on to the point of boredom. . . .

"We suggest that the Baptist leaders follow the kids down to the Saturday movie and find out more about these films they condemn. If they see the picture most popular with the children, they will probably find a western hero of almost unbelievable purity, whose most worldly habit is strumming a guitar, and whose dealing with the opposite sex is confined to an occasional flustered, 'Shucks, Ma'am'. Regular attendance will convince them, we believe, that if Hollywood has a theme it is that love and marriage solve everything. This and the accompanying slush may sicken them after a few days, but we can't believe it will lead them to hell."

Will's Boy

WILL ROGERS' BOY, Will, Jr., will be Will in the life of Will to be produced by Warner Brothers next spring. Plans like that were announced some time ago, but Will, Jr., backed out of the deal in May because of his campaign for election to the U. S. Senate. Now the deal is on again, with Michael Curtiz directing.

Estimate

THE DOLLAR VALUE of all television apparatus to be produced in 1948 will rise to $397,000,000 and may jump to $472,750,000 in 1949, J. R. Poppele, president of Television Broadcasters Association, told the Federal Communications Commission last week in support of his plea for the allocation of three additional "interference-free" television channels in the present range of commercial frequencies.

The 1947 production value of all television apparatus is $79,000,000. The dollar value of television station equipment production in 1947 is $4,700,000. It probably will rise to about $10,350,000 in 1948 and to an estimated $12,000,000 in 1949. The year 1947 saw the production of some 176,000 receiving sets, valued at $74,000,000. In 1948, the production figure may reach 750,000, Mr. Poppele thought, with a value of $387,000,000. In 1949 receiver production may go as high as 1,106,000 sets, with a dollar value of $460,000,000.

Tax Free

London Bureau

IN THIS DAY of taxes it is a pleasure to report on a couple of items which might be —just possibly might be—exempted from taxes: theatre front and foyer advertising. This form of advertising has been specifically exempted from the income tax restrictions set forth in the British Government's finance bill which will be considered shortly by the House of Commons. The bill, however, does call for an allowance of only 50 per cent deductibility of expenses for advertising in newspapers, trailers, and for shop window displays, etc. At present all monies spent on advertising are exempt from taxation.

PEOPLE

DORE SCHARY, vice-president of RKO in charge of production, will receive the fourth annual Unity Award of the Golden Slipper Square Club in Philadelphia December 4 for his work in promoting understanding among all people and combating race hatred. On December 15 at the Stevens Hotel in Chicago he will receive a similar award from the women's division of the American Jewish Congress.

LLOYD L. LIND, president of Pictorial Films, a subsidiary of Pathe Industries, on December 1 will become supervisor of exchange operations for Monogram, with headquarters in New York.

MAX MENDEL has assumed duties as supervisor of foreign sales for Film Classics and Film Classics International.

E. D. LEISHMAN, chief of the personnel department of the Schine theatre circuit in Gloversville, N. Y., has been appointed comptroller of the nine Schine Hotels. BERNARD DIAMOND, chief booker, succeeds Mr. Leishman as comptroller. Both will make their headquarters in Gloversville.

EMILIO E. PLANCHADELL, formerly assistant manager for Universal in Cuba, last Thursday was appointed Monogram representative in that territory, succeeding M. J. MESSERI.

ARTHUR L. VAN DER KAR has been appointed district manager of Ansco's Binghamton, N. Y., sales district by CARL W. PRIESING, Ansco general sales manager. Mr. Van Der Kar joined the company in February, 1946, as technical adviser and sales representative.

PETER HOLMAN of Paramount's Philadelphia branch has been named office manager and head booker of the company's exchange in Albany, N. Y., succeeding SCHYLER BEATTIE, who has joined Selznick Releasing Organization as a salesman in the Albany territory.

SIR ALEXANDER KING, operator of an important circuit in Scotland, and a member of the general council of the Cinematograph Exhibitors Association, left for England Wednesday with MRS KING after a business and social visit of six weeks in New York and Hollywood.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, 624 South Michigan Avenue; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publicafions: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:

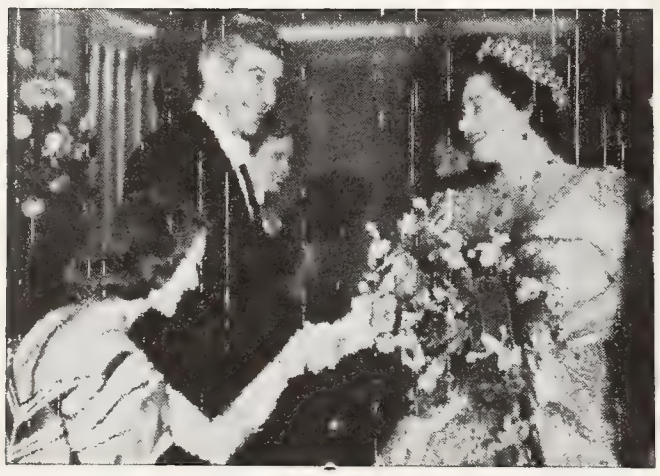


IN INDIANAPOLIS at the Associated Theatre Owners of Indiana annual convention, the group above includes, in left to right order, Jesse Fine, Premiere Theatres, Evansville; Sam Goodman, Marion Theatre, Poseyvile; Leon Bamberger, RKO; Russell Brentlinger, RKO; Oscar Fine, Evansville; Ben Ostrum, Cincinnati; Truman Rembusch, ATOI president; Roy Harrold, Rushville; Isadore Fine, Evansville; Al Blocker, Y. & W. Theatres; and Al Cooper.



BREAKFAST with the star, Rin Tin Tin III, of Eagle Lion. The fortunate interviewer is Will Jones, *Minneapolis Tribune* writer. The gag was part of a large campaign covering the dog's arrival in Minneapolis for the Dog Show. He stars in "The Return of Rin Tin Tin".





INP Telephoto

QUEEN ELIZABETH of England receives Loretta Young, star of Samuel Goldwyn's "The Bishop's Wife", at the Royal Command performance Tuesday in London. See page 33.



By the Herald

EXHIBITOR RELATIONS was the subject at this Minneapolis luncheon in the Nicollet Hotel, and H. M. Richey, MGM exhibitor relations chief, was the expositor and host. Left to right, Harold Fields, Pioneer Theatres; George Granstrom, Grandview and Highland theatres, St. Paul; Ben Berger, North Central Allied president; Mr. Richey, Ralph Maw, MGM; Stan Kane, NCA; and W. H. Workman, MGM.

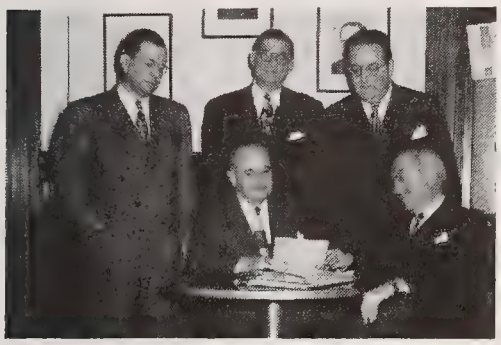
ARGENTINA seeks American production, Charles de Cruz, secretary of that country's Academy of Motion Picture Arts and Sciences, said in New York this week before returning home. Argentina has seven well equipped studios with labor costs 40 per cent lower than those of Hollywood, he claimed. It would also ease monetary and other barriers, he predicted.



ARRIVAL in New York of Argentine producer Manuel Pena Rodriguez, to confer with United Artists, which will distribute his "Consider the Lilies of the Field".



STARTING PRODUCTION, at Pinewood Studios, of "London Belongs to Me", London's Lord Mayor, Sir Charles Smith, receives the snipper from Patricia Roc, star, as Sidney Gilliatt, producer, center, looks on.



NEW OFFICERS, left, of Albany Variety Tent 9: Seated, Harry LaMont, chief barker; Joe Saperstein, dough boy. Standing, Eugene Lowe, property master; Arthur Newman, second assistant barker; Saul Ullman, first assistant.



DONALD NELSON, ADOLPH ZUKOR AND MAJOR ALBERT WARNER

THE PIONEERS DINE

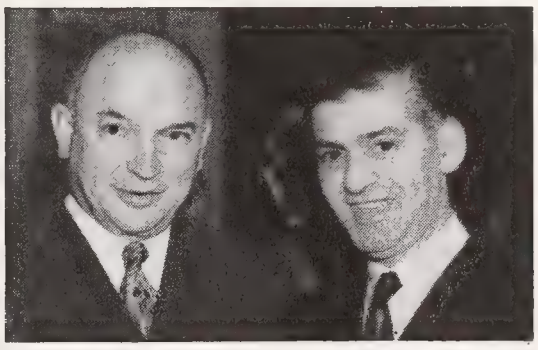
IN THEIR ANNUAL DINNER, this year at the Hotel Plaza, New York, November 19, the Motion Picture Pioneers again met in good fellowship under its leader, Jack Cohn, again initiated new members, 44 this time, and again enjoyed a witty toastmaster, this time George Jessel. They also heard Eric Johnston, MPA president. Photos by the Herald



SIR ALEXANDER KING, NATE BLUMBERG



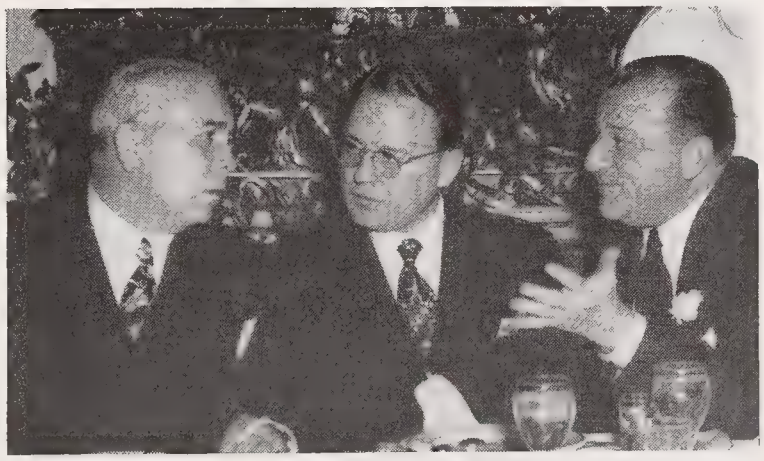
JACK COHN



LOUIS SCHINE, SOL SCHWARTZ



ERIC A. JOHNSTON, LEFT, WITH HARRY COHN



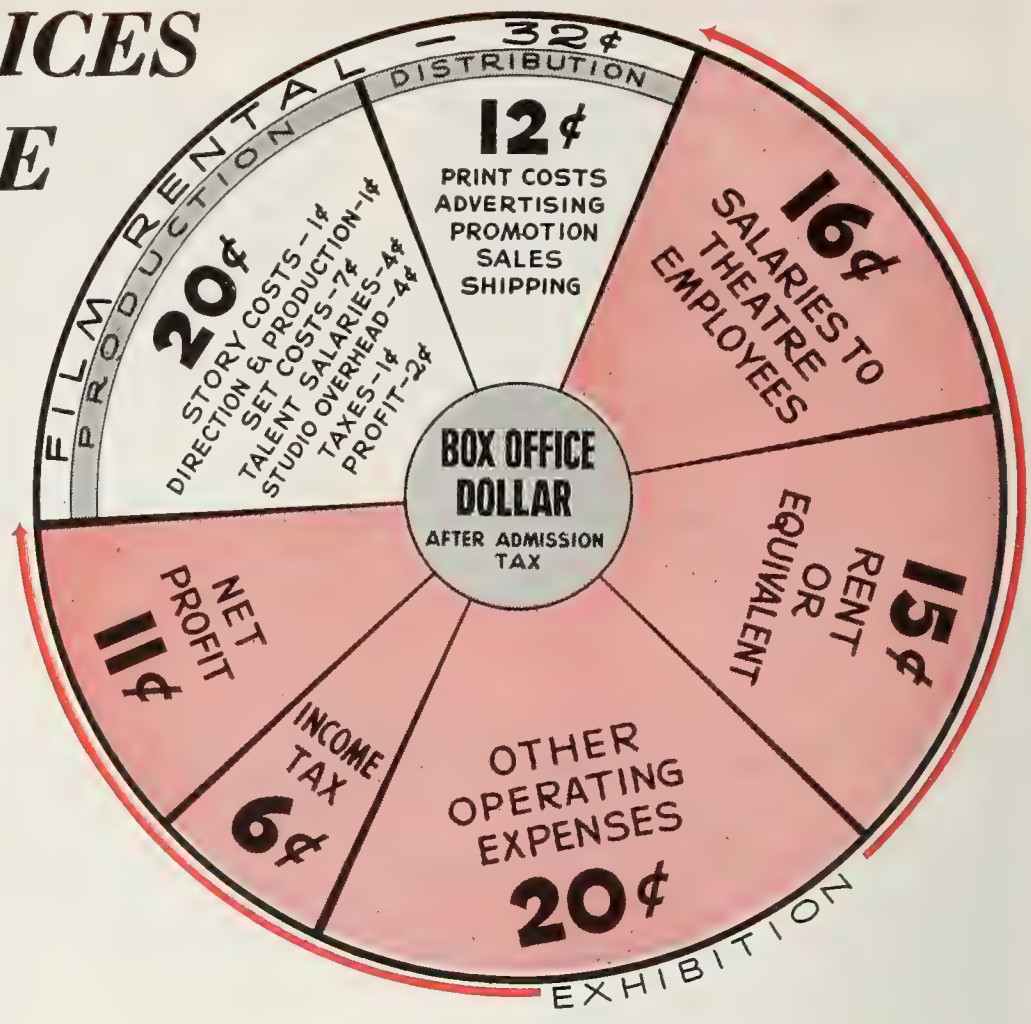
SPYROS SKOURAS AND G. S. EYSSELL LISTEN TO S. H. FABIAN

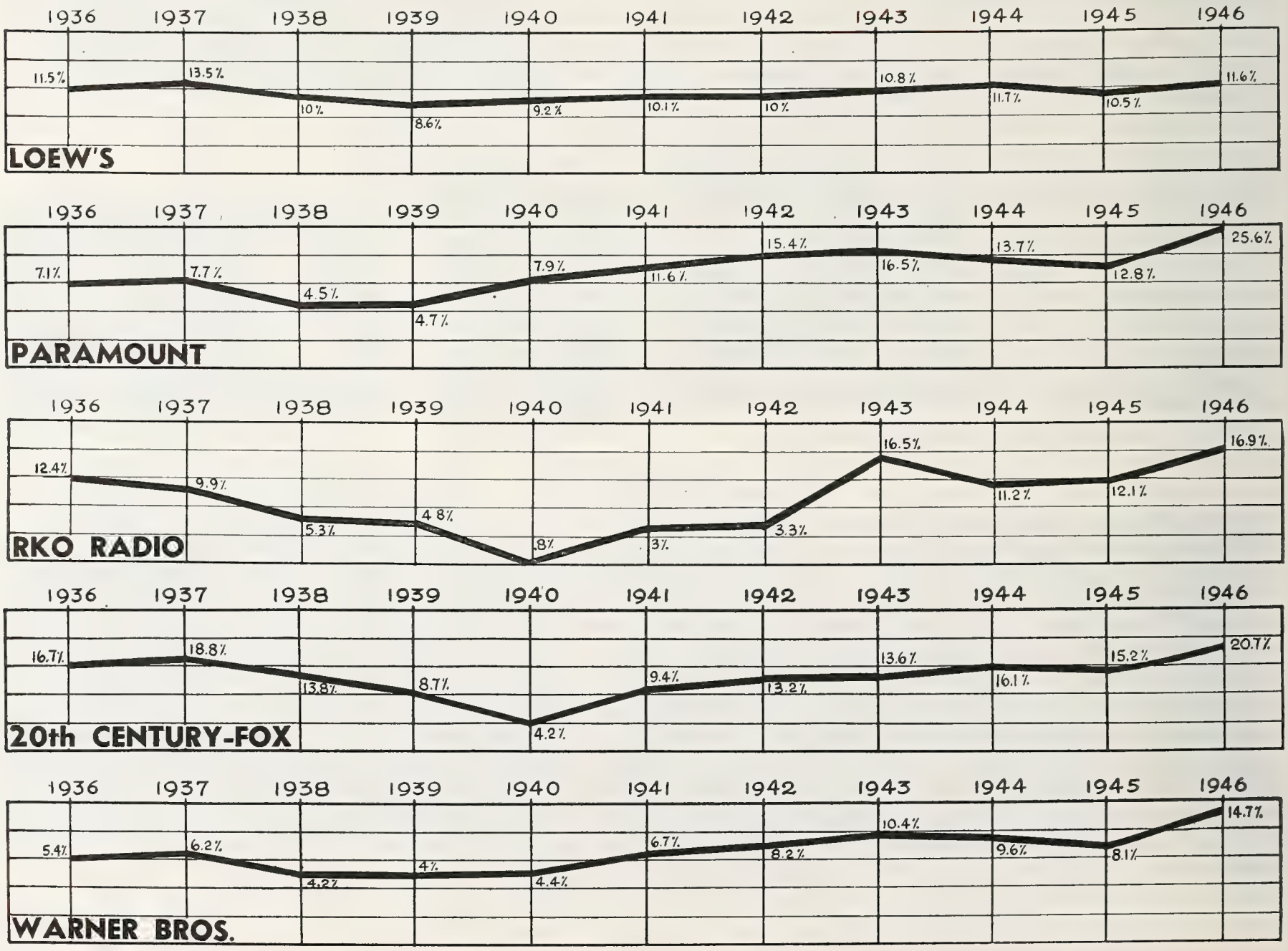
HOW ODLUM SLICES THE BOX OFFICE DOLLAR

THE customer's dollar paid at the box office for motion picture entertainment is divided by exhibition, distribution and production about as shown at the right, according to Floyd B. Odlum, president of Atlas Corporation, controlling stockholder in RKO Radio.

Mr. Odlum's analysis appears in an article by him on the financial organization of the industry in the November issue of the Annals of the American Academy of Political and Social Science which is devoted entirely to articles by major figures on all phases of the industry. The box office breakdown is intended, the financier said, to be taken as typical of an average theatre, not of a particular one, either independent or affiliated.

Further statistical data by Mr. Odlum appears in the article as a table showing the percentage of return on invested capital for each of the five major companies over an 11-year period. These are translated into graphs which appear below.





INDUSTRY DRIVES ON REDS AS HOUSE CITES TEN

Johnston Statement Says Accused to Be Ousted; Asks Guilds to Aid

Top executives of the industry Tuesday afternoon announced a policy concerning the employment of Communists, evolved as a result of the House Un-American Activities Committee hearings which adjourned in Washington two weeks ago. The policy:

1. No known Communist is to be employed by any member of the Association of Motion Picture Producers or the Society of Independent Motion Picture Producers.

2. The 10 witnesses in the recent Washington hearings who have been cited for contempt of Congress are to be discharged or suspended without compensation.

The decision was the decision of all the top leaders of the industry, but it had presumably been prompted by Nicholas M. Schenck, president of Loew's, who Monday had been named chairman of a "policy committee" of 10 to make recommendations.

For a day and a half the elevators of the Waldorf-Astoria, New York, had hurried the Schencks, the Balabans, the Goldwyns of the industry to a closely guarded fourth-floor suite. There, attended by legal advisory committees, 50 of the industry's top level executives, headed by Eric A. Johnston, president of the Motion Picture Association, the matter of Communists in Hollywood was discussed. Ever since last Wednesday, when the meeting had been announced, the nation's press had proclaimed: "Film Titans Ponder Red Riddance."

Industry's Communist Stand Evokes Wide Interest

It had been a busy week for the industry, the newspapers and for Congress. For as the producers met in New York the House, on Monday, overwhelmingly voted to cite for contempt the 10 writers and directors who had refused to tell J. Parnell Thomas, chairman of the House Un-American Activities Committee, whether or not they were members of the Communist Party.

That the matter was of the most vital importance to millions of newspaper readers was illustrated early Tuesday afternoon when an impatient crowd of newsmen and photographers jammed into a narrow hallway of the Waldorf to call out their names, their newspapers, be checked against a list, and receive from Tom Waller, MPA publicity aide, a mimeographed announcement.

Members of the AMPP "deplore the action of the 10 Hollywood men who have been cited for contempt by the House of Representatives," that statement led off. "We do not desire to pre-judge their legal rights,



NICHOLAS M. SCHENCK

but their actions have been a disservice to their employers and have impaired their usefulness to the industry.

"We will forthwith discharge or suspend without compensation those in our employ, and we will not re-employ any of the 10 until such time as he is acquitted or has purged himself of contempt and declared under oath that he is not a Communist."

Having acted on the most immediate and specific problems, the mimeographed voices of the industry leaders went on:

"We will not knowingly employ a Communist or a member of any party or group which advocates the overthrow of the government of the U. S. by force or by any illegal or unconstitutional methods."

At this, some of the reporters wanted to know how the SIMPP and the AMPP defined "Communist." Mr. Waller, the only official not behind guarded doors, said all there was to say was in the release.

The reporters read on:

"In pursuing this policy . . . frank to recognize . . . dangers and risks . . . danger of hurting innocent people . . . risk of creating an atmosphere of fear."

Producers Ask Cooperation Of Hollywood Guilds

To guard against "this danger, this risk, this fear," the producers will ask the Hollywood talent guilds to work with them in eliminating subversives.

[The newly elected executive board of the Screen Writers Guild Monday night announced it would resist any employers attempting to discharge writers on the basis of political views which do not violate the law.]

But the producers want more than this. They want a definite responsible statement from the government.

"The absence of national policy, established by Congress, with respect to the employment of Conmmunists in private industry makes our task difficult," they insist, for "ours is a nation of laws. We request Congress to enact legislation to assist American industry to rid itself of subversive, disloyal elements".

The group's action was foreshadowed by both RKO and Twentieth Century-Fox last week. The 20th-Fox board, meeting in New York November 20, unanimously passed a resolution, "to the extent that the same is lawful, to dispense with the services of any employee who is an acknowledged Communist or of any employee who refuses to answer a question with respect thereto by any Committee of the Congress of the United States and is cited for contempt by reason thereof."

Previously, RKO had announced that it would not employ known Communists.

Chairman Thomas called the producers' action "a constructive step and a body blow to the Communists. I am gratified," he said in Washington, "that the officials of this important industry have fallen in line with the unanimous national opinion of the American people on the subject of Communism. If Hollywood will clean its house, the abuse which it heaped on our Committee was worth the price."

Those present at the meetings were:

Barney Balaban, Y. Frank Freeman and Henry Ginsberg, Paramount; Nicholas M. Schenck, Louis B. Mayer and E. J. Mannix, Loew's; Harry and Jack Cohn and Abe Schneider, Columbia; Jack and Albert Warner and Robert W. Perkins, Warners; Ned E. Depinet, Dore Schary and Gordon Youngman, RKO; Spyros Skouras, Otto Koegel, Joseph Schenck and Charles Schlaifer, 20th Century-Fox; Nate J. Blumberg, J. Cheever Cowdin, William Goetz and Charles Prutzman, Universal-International; Walter Wanger, Samuel Goldwyn, William Levy, James Mulvey, James F. Byrnes, Paul V. McNutt, Donald Russell, Earle Hammons, Paul Terry, Edward A. Golden, and James R. Grainger, Republic vice-president.

MPA legal advisory committees also were on hand, one comprising Austin Keough, J. Robert Rubin and Nate Spingold, for home offices, and the other consisting of Maurice Benjamin, Mendel Silberberg, Herman Freston and Alfred Wright, for studios.

Representing the MPA with Johnston were Francis Harmon, George Borthwick, Sidney Schreiber, Joyce O'Hara, Edward Cheyfitz, Kenneth Clark and Tom Waller.

CONGRESS VOTES 10 IN CONTEMPT

Washington Bureau

By an overwhelming majority the House of Representatives Monday cited for contempt of Congress the 10 Hollywood men recommended for contempt last month by the House Un-American Activities Committee which could not persuade the 10 to answer the question: "Are you a Communist?"

The first of the cases brought up for debate was that of Albert Maltz. The vote was 346 to 17 for citation. The second case was that of Dalton Trumbo. The vote on

(*Continued on following page, column 2*)

SEE MAINTENANCE OF BUILDING CURB

Theatre Men Are Urged to Tell Congress of Need to Ease Restrictions

Washington Bureau

If the nation's exhibitors want to end Government controls on theatre building, they had better start telling their Congressmen about it. Several of the Representatives and Senators who will handle building control legislation next session claim they've heard no protests against the existing restrictions on theatres and other types of amusements and recreational structures.

They indicate that as long as no one is getting hurt, they think they'll favor an extension of controls past the present February 29, 1948, expiration date.

Matter of Interpretation

Actually, the present housing and rent laws merely provide that the Office of the Housing Expediter may require a permit for this type of building so long as a shortage of building materials exists. But the Expediter has interpreted this to mean he must require one so long as there's a shortage, and Government officials expect the shortage to continue for some time.

Indicative of the cautious attitude taken by the Housing Expediter is an analysis of the permits issued and rejected since the new regulations become effective early this summer. Since July the OHE has rejected 653 applications calling for estimated expenditures of $30,623,782, while only 251 theatre projects costing $9,443,095, have been approved.

During the week ending November 14 that office received 35 applications for theatre projects and rejected 33 of them totaling a construction cost of approximately $1,654,782. OHE officials declared that the large number of denials was due to the fact that there was no essentiality in the communities for which the projects were proposed.

Favors Continuation

Representative Ralph A. Gamble of New York, chairman of the joint House-Senate Housing Committee, which recently conducted hearings all over the country on building problems, said he thinks that his committee will favor continuation of the controls. "I don't recall a single witness testifying against them," he said, "and many important witnesses asked even tighter and more inclusive controls. We can't afford to send costs any higher by releasing more construction demand."

Representative Jesse P. Wolcott of Michigan, chairman of the House Banking and Currency Committee, which will draft the new construction bill next year, said he hadn't given the matter much thought, but intends to follow the views of members of the joint housing committee.

Another member of the latter group, Senator Joseph R. McCarthy of Wisconsin, declared that "these controls are not hurting anyone and are helping some to ease the shortage of building materials. I can see no reason to drop them, and most of the members of Congress I've talked to feel the same way."

Both Representative Gamble and Senator McCarthy, as well as other Congressmen, say they may change their minds, but declare that they'll have to get some new evidence to make them do it.

ATTACK REDS

(*Continued from preceding page*)

him was 240 to 15 for citation. Eight other citations were approved by voice vote and without debate for Samuel Ornitz, John Howard Lawson, Ring Lardner, Jr., Lester Cole, Alvah Bessie, Herbert Biberman, Edward Dmytryk, and Robert Adrian Scott.

Their cases may go to the grand jury Monday and the District Attorney predicts that indictments will be returned within a week to 10 days if the jury holds them.

Opening the debate on the floor, J. Parnell Thomas, chairman of the Committee promised that the recent Washington hearings were "only the beginning." He told the House that his Committee intended to "make a full exposure of Communism in the field of the motion picture in the very near future," but not until his Committee had finished its "careful study" of "suspect films."

Rep. Karl E. Mundt, speaking in favor of the citations, congratulated the industry on its recent "progressive steps" toward eliminating Communists, and called the New York meeting "a fine, commendable attitude."

Albany TOA Unit Is Formed; Elect Directors

The Albany exchange unit of Theatre Owners of America formally came into being at a luncheon meeting in Albany Monday with the adoption of a constitution and by-laws and the election of directors.

Harry Lamont, president of Lamont Theatres, was elected temporary chairman. The affiliate stars with a minimum of 60 theatres. Mr. Lamont, Harry Savett, Saul Ullman, John Gardner, George Thornton and Sam Rosenblatt were chosen directors. Three others will be elected at the next meeting.

Herman Levy, TOA counsel, in asking support for TOA, reviewed the organization's activities to date.

TOA Says Some Theatres Losing By High Prices

Statistical surveys, made by Theatre Owners of America to obtain data for its talks on advanced admission pictures with distributors, show that exhibitors in some cases are taking in less money from these films than from above-average pictures shown at regular prices. The polls also established that, on the average, adult attendance dropped 10 per cent and attendance of children dropped 20 per cent during the four-week period following exhibition of an advanced-price picture.

Sees Policy's Decline

The preliminary survey results were disclosed in New York last week by Robert Coyne, TOA executive secretary, who said the companies would eventually get away from advanced admission prices. At the same time, he declared that the work of the TOA committees, set up at the Washington merger convention, was well advanced, considering the fact that they are hampered by the extreme lack of statistical information available from and about the industry.

The 16mm committee was continuing to gather material, he said, and a conference soon will be held between TOA and the major companies to define the rightful province of the narrow-gauge medium. Commenting on the recently announced 20th-Fox program for expansion of theatrical 16mm showings to communities without 35mm service, Mr. Coyne said it remained to be seen how competitive these situations would get, and added: "Competitive 16mm showings can hurt not only the established exhibitor, but the producer and the distributor also. Once 16mm interferes with 35mm and lowers profits, then it is time for the companies themselves to seek protection."

Audience Project Continuing

TOA is seriously at work on its "audience expansion" project, the TOA executive said. This plan involves the collection of data and ideas from circuits and independents pertaining to efforts to broaden the community appeal of the motion picture. The summation of the exhibitors' experiences will come in a regular report or in a presentation to the TOA board. It is expected to touch on points such as marquee development, nursery adjuncts, school tieins, organized benefits and improved management. Meanwhile, the work of gathering statistical material to support the TOA plea for a cut in Federal admission taxes is continuing. The annual theatre gross figure used in $1,400,000,000. Talks with Ascap, aimed at getting "a reasonable compromise by December" on the blanket license fee, will be continued soon.

Mr. Coyne said he, Charles P. Skouras, TOA treasurer, and Henry Ferber, comptroller, would work out details of TOA's fiscal operations at a December meeting.

Television Wins Race to Bring Wedding Here

Just 29 hours after Princess Elizabeth had taken the marriage vows at Westminster Abbey in London, television audiences within reach of the four-station television network of the National Broadcasting Company in the United States were able to view a 30-minute film of the colorful proceedings. The NBC stations ran this pictorial scoop—a film record made by the British Broadcasting Corporation—at 1:10 P.M. Friday and repeated it that evening.

Register Four-Day Beat

The five American newsreels, which covered the royal wedding under a pool arrangement with British newsreels, did not treat the event as a "special." They included it in the regular Tuesday release, giving television a four-day beat.

While NBC was officially proclaimed the winner in bringing the pictorial record of the ceremonies to the screen, the other television stations were not idle. CBS ran the recorded eye-witness description of the marriage and embellished it with Acme photos. Friday night, WCBS-TV picked up the Associated Press film record of the event from a Baltimore station. NBC, with its stations in New York, Schenectady, Washington and Philadelphia, on the day before the wedding, carried two special features showing the past life of the Princess and giving intimate glimpses of Britain's future sovereign.

Show Technicolor Reel

A special Technicolor three-reel subject on the royal wedding will be released in this country by Universal-International. Developed in record time and marking the first time that the Technicolor plant in Britain has prepared prints for American distribution, copies of the short arrived in New York Tuesday. Some 100 prints have been ordered. Titled "The Royal Wedding," the color short began its run at Loew's State and Criterion on Broadway, New York, and Loew's Metropolitan in Brooklyn Wednesday. The footage deals with the wedding preparations, the procession, the wedding ceremony and the palace reception. The subject already has been booked by many of the country's leading circuits.

London reports say newsreel houses there did tremendous business during the days following the wedding. Hundreds of theatres in the British capital opened early on the day of the marriage to permit customers to listen to the radio transmission of the proceedings. British television audiences were able to view a two and a half-hour broadcast of the ceremonies with perfect clarity. With fog setting in during the afternoon, television's powerful cameras were able to carry on where the newsreels had to give up. BBC made a film in the Abbey.

TELEVISION MEN OF BRITAIN JUBILANT AT ROYAL SCOOP

by PETER BURNUP
in London

The British Broadcasting Company's Television department, in cooperation with its U. S. counterparts, scored a smart point over the orthodox newsreel organizations by flying its film record of the Royal Wedding for video transmission in America well in advance of cinema reels. BBC men are cock-awhoop at what they regard as a tactical victory in the fight with film interests.

Immediately television transmissions were resumed here after the end of the war, the BBC made formal application to the Newsreel Association that the latter should help them out during the initial tentative period of transmissions by lending them newsreels. Motion picture big shots wouldn't play that way, sensing an invasion of their own preserves and insisting that they should have a share in television's spoils. Desultory talks have gone on ever since with the BBC itself and the Government's Television Advisory Committee. There's nothing tangible as yet.

Meanwhile, the BBC formed its own film unit and produced "newsreels" for use where direct transmission was impracticable.

On the occasion of the Royal Wedding, however, a different device was used. Following 12 months' experiment under television technical chief Philip Dorte, the engineers succeeded in photographing the images shown on the television screen. It was an exceedingly delicate operation synchronizing the mechanical shutter of a film camera with the electrical "time-base" of the televised picture.

The first public revelation of the experiments' progress occurred November 11 last, when the televised record of the Whitehall Remembrance Day ceremonies was transmitted on the evening of that day.

Motion picture men begin to evince concern at television's progress. It is conceded that the direct transmission of wedding events into thousands of homes had first-class quality and was characterized by admirable showmanship.

Odeon Theatres to Absorb Rank's Financial Unit

London Bureau

J. Arthur Rank's General Cinema Finance Corp., Ltd., originally formed to implement purchase of controlling interest in film companies, is scheduled to sell its stock and capital to Mr. Rank's Odeon Theatres. The move, it is claimed, will simplify consolidation of the British leader's film interests, and will serve to rebut trade union allegations that Mr. Rank is more interested in exhibition than in production by demonstrating that his exhibition interests have considerable stake in production.

A Rank statement discloses that Odeon has interests in 725 theatres overseas, including 115 in Australia, 138 in Canada, 130 in Italy, 143 in New Zealand and 130 in South Africa.

Mr. Rank claims growing revenue from these and associated distributors means increased foreign currency for Great Britain, and that his films serve to spur British exports through increased advertisements his films afford British goods.

Canadian Film Exports Down in September

Canada's film exports during September dropped to $105,000 compared with $225,000 in the same month last year, the external trade branch of the Department of Trade and Commerce reported in Ottawa Monday. However, the total of such exports for the first nine months of 1947 ended in September rose to $2,311,000 compared with $1,977,000 for the same period last year.

Oppose Advance Prices in South

New Orleans Bureau

Independent theatre owners of four southern states went on record November 21 as opposed to increased admissions for roadshows as the Allied Theatre Owners of the Gulf States held their first annual convention in New Orleans at the Jung Hotel. President W. A. Prewitt, Jr., of New Orleans, said his organization wanted to play the roadshows, but wanted their customers to see the pictures at regular prices.

Mr. Prewitt was reelected president. Don George, Shreveport, was elected vice-president, and Abe Berenson, Gretna, secretary-treasurer.

Speakers during the two-day meeting, Thursday and Friday, included Col. H. A. Cole, Abram F. Myers, Doyle Maynard, F. G. Prat, Milton Guidry, Willard J. Turnbull, H. D. Epting, J. H. Thompson, and A. J. O'Keefe.

Fabian Radio Station Loses Appeal on Frequency

The Federal Communications Commission last Wednesday in Washington denied the application of the Van Curler Broadcasting Corporation, controlled by S. H. Fabian and two associates in Fabian Theatres, for the broadcasting frequency used by station WOKO at Albany. Van Curler had appealed the grant of the frequency to WKO, controlled by the Governor Dongan Broadcasting Corporation, but the FCC denied it.

CANADA STUDIOS STUDY RESTRICTION

May Ask British Favored Treatment Under Tax; to Pool Resources

Toronto Bureau

Stunned, but not staggered, by the Government's "definitely temporary" ban on the importation of a wide range of industry equipment, Canadian producers prepared to meet this week to discuss the effects of the Government's austerity measures in the face of dwindling dollar supplies.

Indications were that the producers would turn first of all to England and ask that Canadian-produced pictures be given favored treatment under England's *ad valorem* film tax. Last week's government action bans the import of certain capital equipment that goes into the manufacture and exhibition of pictures.

Producers Call Meeting

In order to assess the situation, the Film Producers Association of Canada has called a meeting here of all members—to be held as soon as western members can reach the city.

The nine producing companies in Canada are expected to pool their facilities and resources to encourage production here by Hollywood interests. Nevertheless, the British market for Canadian films is needed. Thus the producers will ask the Canadian Cabinet to make representation to English authorities for favored treatment of Canadian features.

C. D. Howe, Reconstruction Minister, has warned the industry that greater production activity in the Dominion is desirable as a move to offset imports from the U. S. and to avoid enforcement of control regulations against American productions.

Foresees Increase

Frank O'Byrne, general manager of J. Arthur Rank's Queensway Studios at New Toronto and president of the Canadian Producers, has said he foresees a considerable increase in production here.

Film officials are still keeping their fingers crossed in the hope that restrictions which have been imposed will not be made more severe. Currently the importation of projection and sound equipment and air conditioning systems from any country is banned.

But what the industry was most afraid of —some sort of freeze on U. S. earnings in Canada—has not yet been imposed, although this kind of action is certainly not beyond the realm of possibility.

The Foreign Exchange Control Board, which controls transactions involving all foreign currency, said some time ago that it would stop the repayment of royalties or rentals to persons or companies outside Canada and that such obligations would have to be met only from the earnings of the commodities involved.

There is no reason to believe, according to Finance Minister Abbott and Reconstruction Minister Howe, that the "motion picture people cannot do something to cut down the use of U. S. dollars."

Mr. Abbott has said that he did not see why "some of these films" imported into Canada could not be printed in Canada.

Canadian officials are quick to reassure the U. S. that the present measures are not by any means aimed at becoming a protective tariff policy, as in the old days. As a matter of fact, all the restrictions were imposed only after consultation and agreement with Washington officials.

Christian Education Council To Use Religious Films

The World Council of Christian Education, New York, will establish a new department of visual aids for the promotion and distribution of religious films and slides. A gift from Mrs. Clifford S. Heinz, Pittsburgh, a vice-president of the former World's Sunday School Association, predecessor of the Council, makes possible the new department in New York. In London, the expenses of the project have been underwritten by J. Arthur Rank, who is building studios for the express purpose of producing religious films. The new department, according to Dr. Forrest L. Knapp, general secretary, will require full time officials in New York, London and Geneva.

Anderson Buys Caldwell Kentucky Circuit

Andy Anderson, president of Photoplay Theatres, Hartford, Ky., on September 1 purchased the four-unit Caldwell circuit from Mr. and Mrs. C. M. Caldwell and C. S. Caldwell, all of Cave City, Ky. Included in the purchase were the Strand, Horse Cave; Lyric, Scottsville; Ace, Cave City, and the Hart, Munfordville, all in Kentucky. Photoplay operates three Kentucky houses, one each in Hartford, Beaver Dam, and Hodgenville.

Roy Smart New Barker Of Charlotte Variety

Roy L. Smart, Wilby-Kincy Theatres executive, has been elected chief barker of Charlotte Variety Club, Tent 24. He succeeds Cy Dillon. Other Variety Club officers are: Scott Lett, first assistant chief barker; Barney Ross, second assistant; Sam Trincher, property master, and T. A. Little, dough guy. All take office January 1.

Pittsburgh Allied Asks Adjustment

Local and national exhibitor problems were discussed Monday and Tuesday at the two-day annual convention of Allied Motion Picture Theatre Owners of Western Pennsylvania in Pittsburgh.

Speakers included M. A. Rosenberg, chairman of the association's board of directors; Morris M. Finkel, the organization's president; Fred Herrington and William J. Blatt, convention co-chairmen; Leon Bamberger of RKO; Fred A. Beedle, the group's vice-president, and H. M. Richey, head of MGM's exhibitor relations.

All of the officers and directors of the organization were re-elected, including Mr. Finkel, president; Mr. Beedle, vice-president; Mr. Herrington, secretary, and Joseph Gellman, treasurer. The board of directors includes: N. A. Rosenberg, L. N. Conrad, Herman, Norman R. Mervis, Frank Panalos, George J. Corcoran, H. Goldberg, Dr. C. E. Israel Roth, William Walker and William R. Wheat III.

Speakers stressed need for closer cooperation between producers and exhibitors. In his opening remarks, Mr. Finkel deplored the fact that only three producing companies were represented at the meeting, especially since the producers were "vitally interested in many of the topics up for discussion." Mr. Rosenberg said the only time the exhibitor got anything was in the courts. "The time must come when both parties must meet on common ground to iron out such difficulties," he declared.

Topics under discussion included the Ascap situation, tax problems and the organization's opposition to roadshows. The second day saw the election of officers, delivery of committee reports, and the banquet.

Pittsburgh Exhibitors Fighting Tax Program

Utilizing film trailers, newspaper advertising and a direct mail campaign Pittsburgh theatre operators are trying to forestall the imposition of a municipal 10 per cent amusement levy. By Sunday it was estimated that more than 30,000 postcards protesting the levy had been signed by theatre patrons and mailed to the city administration. Exhibitors have placed quarter and half-page advertisements in the Pittsburgh newspapers to register their viewpoint, and used the screen to ask patron support in their fight.

Pan-American Union Offers Four Films

The Pan-American Union, which is now producing its own educational films, has four new shorts to offer schools and other institutions with visual education programs. These are "Bogota," "A Story of Coffee," "A Story of Bananas," and "The Republic of Colombia." All are 16mm, sound pictures, each running about 10 minutes. "Bogota" and "The Republic of Colombia" are in color.

Myers Warns of Little Tax Relief This Session

A warning that theatre owners could not expect any Federal tax relief from this session of Congress was voiced last week by Abram F. Myers, general counsel for Allied States, speaking at the 21st annual convention of the ATO of Indiana at the Hotel Antlers in Indianapolis November 18 to 20.

Mr. Myers' topic was "The Government Suit and Ascap." Not only could exhibitors expect no relief from the Federal Government, he said, but they also should beware of local taxes. Allied was not in accord with Theatre Owners of America on the Ascap matter, he declared. Mr. Myers was introduced by Trueman T. Rembusch, president.

William Carroll, executive secretary for ATO of Indiana, gave the annual report for 1947. Maurice Wolf of MGM spoke on "Movies Are My Business"; Pete Wood and John Wolfberg also spoke.

Mr. Rembusch was reelected president; Marc J. Wolf, treasurer; Sam J. Neal, vice-president, and Mr. Carroll, secretary. Jack Kirsch, president of national Allied, spoke on "Progress With Allied." Other speakers included David Palfreyman of the Motion Picture Association, on "The Use of the Screen in Public Relations," and Leon Bamberger of RKO. The agenda also included a film forum and floor discussion.

Cole Optimistic for Next Year at Texas Meeting

Optimism for 1948 and a pledge for a continued fight against the "evil of compulsory advanced admission prices" provided the keynotes of the speech of Col. H. A. Cole, president of Allied Theatre Owners of Texas, opening the organization's annual convention in Dallas Monday. "I believe that day is coming soon when we will see an end to the attempts of film distributors to dictate admission prices to theatre owners," Mr. Cole said. His report on the past year's activities said all expectations pointed to "as good a year" for Texas theatre owners in 1948 as in 1947.

Democrats Reported Planning 16mm Exhibition Program

The Democratic Party, it was reported in New York last week, is planning to enter on a 16mm exhibition program, involving 4,000 new 16mm projectors, at least 24 documentaries, and some $2,000,000. The obvious reason for the program is to garner good will for the party in the coming presidential election. Economic and political problems will be treated in the documentaries. The projectors would be loaned to political and civic groups, while a non-theatrical firm would handle the distribution. The program would begin now and run for two years, under present plans.

Box Office Champions for The Month of October

CROSSFIRE
(RKO Radio)

Produced by Adrian Scott. Directed by Edward Dmytryk. Screenplay by John Paxton. Adapted from a novel by Richard Brooks. Photographed by J. Roy Hunt. Cast: Robert Young, Robert Mitchum, Robert Ryan, Gloria Grahame, Paul Kelly, Sam Levene, Jacqueline White, Steve Brodie, George Cooper, Richard Benedict.

UNCONQUERED
(Paramount-DeMille)

Produced and directed by Cecil B. DeMille. Screenplay by Charles Bennett, Frederic M. Frank and Jesse Lasky, Jr. From a novel by Neil H. Swanson. Photographed by Ray Rennahan. Technicolor director, Natalie Kalmus. Cast: Gary Cooper, Paulette Goddard, Howard DaSilva, Boris Karloff, Cecil Kellaway, Ward Bond.

FOREVER AMBER
(Twentieth Century-Fox)

Produced by William Perlberg. Directed by Otto Preminger. Screenplay by Philip Dunne and Ring Lardner, Jr. From the novel by Kathleen Winsor. Photographed by Leon Shamroy. Technicolor director, Natalie Kalmus. Cast: Linda Darnell, Cornel Wilde, Richard Green, George Sanders, Glenn Langan, Richard Haydn.

LIFE WITH FATHER
(Warner Brothers)

Produced by Robert Buckner. Directed by Michael Curtiz. From an original play by Howard Lindsay and Russel Crouse. Screenplay by Donald Ogden Stewart. Photographed by Peverell Marley. Technicolor director, Natalie Kalmus. Cast: Irene Dunne, William Powell, Elizabeth Taylor, Edmund Gwenn, Zasu Pitts, Jimmy Lydon. ***(Champion for the second month.)***

THE FOXES OF HARROW
(Twentieth Century-Fox)

Produced by William A. Bacher. Directed by John M. Stahl. Screenplay by Wanda Tuchock. Based on a novel by Frank Yerby. Photographed by Joe La Shelle. Cast: Rex Harrison, Maureen O'Hara, Richard Haydn, Victor McLaglen, Vanessa Brown, Patricia Medina.

WELCOME STRANGER
(Paramount)

Produced by Sol C. Siegel. Directed by Elliott Nugent. Screenplay by Arthur Sheekman. Based on a story by Frank Butler. Photographed by Lionel Lindon. Cast: Bing Crosby, Barry Fitzgerald, Joan Caulfield, Wanda Hendrix, Frany Faylen, Elizabeth Patterson, Robert Shayne, Larry Young. ***(Champion for the third month.)***

Protestant Film Group Completes First Feature

The Protestant Film Commission has completed the first in a series of seven feature pictures to present messages of the church. Entitled "Beyond Our Own," the film is a drama portraying the need of casual churchgoers for greater participation through the church in community undertakings. The Religious Film Association, which is distributing the film, is recommending the use of the picture at church meetings, civic clubs, county jails, in factories, in domestic relations courts and other places. It will not be available for showings in theatres. Jack Chertok produced the picture, which stars Charles Russell and DeForrest Kelley.

Union Raises Rates for Philadelphia Screenings

New, increased rates for screenings have been announced in Philadelphia by the projectionists' union. The daytime rate of $2.50 per hour with a two-hour minimum, or $5 whether the two hours are used or not, was increased to $3.75 per hour on a two-hour minimum, or $7.50 whether the two hours are used or not. The night rate of $10 for four hours or less is increased to $15 for the same period, with the Sunday rate raised to $20. The new scale applies to the film exchanges which do not have regular full-time projectionists.

Mayer, Burstyn to Release Six Foreign Features

Arthur Mayer and Joseph Burstyn, distributors of foreign features, will release six foreign pictures during the 1947-48 season. These include Italian, French, English and Indian pictures. The first to be released is "Paisa," Italian, directed by Roberto Rossellini, who directed "Open City." Others are: the French "Bataille du Rail," which won first prize at the 1946 Cannes Film Festival; Jean Renoir's "A Day in the Country," French; "Riders to the Sea" and "Poison Pen," English, and "Shakuntala," the first Indian features to be shown in America.

WEIGH FILMS' PART IN MARSHALL PLAN

Golden Tells AMPA Screen Must Hold Place Abroad Pending Barriers' End

Motion pictures should be considered as a major commodity of the Marshall plan (European Recovery Program) to show western Europe the American way of life, Nathan D. Golden, motion picture consultant to the Department of Commerce in Washington, said last week.

Speaking before 60 members and guests of the Associated Motion Picture Advertisers at the Town Hall Club in New York last Thursday, Mr. Golden incorporated a note of optimism in his discussion of film restrictions in the international market. "Hollywood films have gained their prestige in the world market through quality of production," he said, "and whatever the sacrifice, or hower great the cost, it must continue to keep its product on the screens of the world for, in my opinion, the present foreign exchange barriers are of a temporary existence only."

Antagonism Abroad

Discussing the heavy taxes and restrictive measures placed on American film product since the end of the war, Mr. Golden pointed out that the motion picture industries in other countries would like nothing better than to see a "complete fade-out" of the American film from the motion picture screens of Europe.

The American film industry's counter-action to these restrictive foreign barriers, Mr. Golden said, "raises the question whether our companies should have accepted the conditions under 'duress' for a provisional period, and thus hold our market position, or have refused them, as they did, and permit competitors—even possibly the Soviets—to take their place."

Reviewing the international motion pictur situation in pre-war years and the conditions as they exist today, Mr. Golden said: "There is not a country in Europe with the exception of one—Belgium—that has sufficient dollars available to pay for American films."

Cites Totalitarian Influence

The Commerce Department official went on to say that in adidtion to the dollar shortages throughout the world American films have encountered a new adversary in the form of strong ideological influences in many European countries. Totalitarian or near-totalitarian influence has spread to such a point that, in many countries falling within its orbit, nationalization of industry is being enforced and trade in commodities is under complete Government control, while in other areas," Mr. Golden continued, "disciples of this ideology hold high Government positions and bring strong deterrent influences to bear within those countries."

Mr. Golden said, "Hollywood has met many challenges over the years, and I am confident that this one can be met with the one potent weapon which the industry has created—quality films of a type that the people of the world are eager to see."

Speaking along the same lines, Theodore Smith, assistant to Francis Harmon, vice-president of the Motion Picture Association, said that in many of the Communist-dominated countries of Europe American films are faced with almost insurmountable barriers because of their cultural impact and because they show Democracy at work. He cited, as an example, the actions of Moscow-trained Ana Pauker, new foreign minister of Rumania, who since taking office several weeks ago has banned nearly a dozen American films.

Despite the restrictive barriers on American films in the countries behind Russia's iron curtain, they are meeting with great success wherever they are shown, Mr. Smith said: in the American zone of Berlin, where the average attendance per picture is 450,000; in Poland, where the film trademarks of American companies were cheered by audiences, and in Czechoslovakia, where attendance at American films totaled more than 30,000,000 in the past year.

Committee Calls DeMille In Labor Hearings

Washington Bureau

Cecil B. DeMille will be the first witness January 19 when the House Labor Committee opens hearings here on the Hollywood labor difficulties. The committee will investigate the possibility of legislation against interference by strikers with Hollywood workers who wish to stay on the job, Fred Hartley, chairman of the committee, announced last Wednesday. Mr. DeMille will presumably testify on his own experiences in the labor dispute. Mr. Hartley said he did not know whether other Hollywood executives would appear, but that leaders of both labor and industry would be invited to testify.

Kansas - Missouri Exhibitors To Meet December 16, 17

Allied of Kansas and Missouri has called a meeting for December 16 and 17 at the Phillips Hotel in Kansas City for the purpose of forming an exclusively independent exhibitor organization in the Kansas and Missouri territory. Organizational bulletins have been set out by a committee of about 20 independent exhibitors organized at the recent Kansas-Missouri Theatres Association convention.

Reade Refuses Advanced Films

Only 55 per cent of his patrons were willing to pay advanced admissions to see the pictures, so Walter Reade will not book "Unconquered" or "Life With Father" into his circuit.

That decision was made, Walter Reade, Jr., announced Tuesday, on the strength of the result of the advanced admission price polls taken November 11-17 at five Reade theatres—three in Morristown, and two in Perth Amboy, N. J.

When the question of playing these two pictures came up some time ago, the circuit took the problem directly to the audience. For a week, ballot boxes were placed in the lobbies of the five theatres. Two cards were passed out, one for "Unconquered," the other for "Life With Father." Patrons were asked to drop these cards in the "yes" box if they were willing to pay advanced prices for the pictures, in the "no" box if they were not.

Approximately 55 per cent voted yes. That figure, said Mr. Reade, was not big enough to warrant booking the films in any of the circuit's houses in New York and New Jersey.

Nova Scotia Exhibitors Move to Enlarge Group

Allied Exhibitors of Nova Scotia have moved to enlarge its sphere to include the province of Prince Edward Island and New Brunswick. Meeting November 12 in Halifax, the group asked the Dominion Government to cancel the 20 per cent war tax on admissions which, the exhibitors claim, has been hurting theatre business since the end of the war. A. J. Mason, Springhill, N. S., was elected president and P. J. Dwyer, Halifax, was elected secretary-treasurer.

Thirty Pictures, Two Deals Approved by UA Directors

The board of directors of United Artists, meeting last Friday in New York, approved a five year extension of a contract with Sam Bischoff, under which Mr. Bischoff is to furnish the company with 25 features. Additionally, the directors approved a five-picture distribution deal with Colony Pictures, headed by Fanchon Simon and Richard Sale.

Gibney Heads Guild

Sheridan Gibney, running on both "all-guild" and insurgent tickets, was elected president of the Screen Writers Guild November 19, succeeding Emmet Lavery, who withdrew from the elections.

Autry Wants Station

Maricopa Broadcasters, Inc., has asked the Federal Communications Commission for permission to sell radio station KOOL in Phoenix, Ariz., to Gene Autry, the cowboy actor.



For Every Ticket-Buyer in America!

M-G-M's MAMMOTH TECHNICOLOR MUSICAL

"THIS TIME FOR KEEPS"



A Great Cast of Gay Entertainers!

"THIS TIME FOR KEEPS"

★ ESTHER WILLIAMS
★ LAURITZ MELCHIOR
★ JIMMY DURANTE
★ JOHNNIE JOHNSTON
★ XAVIER CUGAT and his Orchestra
★ DAME MAY WHITTY ★ SHARON McMANUS
★ M-G-M MERMAIDS IN BIG AQUA-REVELS

Screen Play by Gladys Lehman
Story by Erwin Gelsey and Lorraine Fielding
Directed by RICHARD THORPE • Produced by JOE PASTERNAK

Not since "Bathing Beauty" has America welcomed such a box-office smash as this romance of a swimming beauty and the handsome crooner. Happy stars, rollicking song hits, spectacular Technicolor settings in a picture that's for the mass of movie fans and they're packing theatres everywhere.

Bishops Deplore Immoral Films

Grave concern over the problems arising from the production of motion pictures based on immoral books was expressed in the annual report of the Bishop's Committee on Motion Pictures at the National Catholic Welfare Conference at Catholic University in Washington, D. C., last week.

The Most Reverend William A. Scully, Coadjutor Bishop of Albany, N. Y., is chairman of the motion picture committee.

After analyzing the annual report from the National Legion of Decency, the Bishops asserted that the practice of making such pictures tends to promote the writing and to increase the rate of immoral literature, thus constituting a menace to the moral standards of the American people.

The committee noted an increased number of Class B films (objectionable in part) in the National Legion of Decency classifications in the past year. The report stated that during the past year 70 films were given the Class B rating compared with 60 in 1946.

The prelates who serve with Bishop Scully are Bishop Joseph H. Albers of Lansing; Bishop Bryan J. McEntegart of Ogdensburg, and Bishop Raymond A. Kearney, Auxiliary of Brooklyn.

SAN FRANCISCO TOTAL 548

A statistical summary of the San Francisco directory, another in the series of 31 theatre directories compiled by the Motion Picture Association in its census of U. S. theatres by exchange territories, was released this week.

SAN FRANCISCO EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity		Number	Seating Capacity
Theatres in operation*	528	418,450	Circuit-operated theatres†	359	344,196
Closed theatres	20	11,176	Non-circuit theatres	189	85,430
Totals	548	429,626	Totals	548	429,626

Seating capacity of theatres now in operation, according to population groupings*:

Population	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
500,001 and over	1 (S. Frnsco.)	..	82	..	88,024	.....	1,073
500,000-250,001	1 (Oakland)	2	36	118	43,330	131,354	1,204
250,000-100,001	1 (Sacramento)	3	19	137	18,144	149,498	955
100,000- 50,001	4	7	42	179	43,662	193,160	1,040
50,000- 25,001	1	8	7	186	5,956	199,116	851
25,000- 10,001	18	26	68	254	63,040	262,156	927
10,000- 5,001	29	55	55	309	49,144	311,300	894
5,000- 2,501	34	89	51	360	36,286	347,586	711
2,500 and under	156	245	168	528	70,864	418,450	422

* Excluding ten drive-in theatres—total capacity, 5,000 automobiles.
† A circuit is defined as "four or more" theatres operated by the same management.

Cardinal Dougherty Orders Philadelphia Theatre Ban

This week, as executives of Twentieth Century-Fox were meeting with representatives of the National Legion of Decency in an effort to revise the classification of "Forever Amber," Dennis Cardinal Dougherty ordered 1,000,000 Catholics of the Philadelphia Archdiocese not to patronize the Fox theatre in Philadelphia for one year. The theatre continued to show "Amber" after the Cardinal notified the theatre management November 3 that he would impose the boycott if the picture were not withdrawn.

In answer to the Cardinal's initial ultimatum Andrew W. Smith, Jr., general sales manager of Twentieth Century-Fox, said "Forever Amber" would not be withdrawn from the Fox theatre "as long as it does good business."

Originally Cardinal Dougherty included Howard Hughes' "The Outlaw," which was playing at the Erlanger theatre in Philadelphia, but that picture was withdrawn two weeks ago.

Father Masterson Is Named Legion Executive Secretary

Reverend Patrick J. Masterson has been named executive secretary of the National Legion of Decency, with headquarters in New York, and Rev. Thomas F. Little has been named assistant executive secretary by the Roman Catholic Bishops' Motion Picture Committee. Father Masterson has been acting executive secretary since Monsignor John J. McClafferty became Dean of the National Catholic School of Social Service at Catholic University in Washington, D. C. Father Little succeeds Rev. Brendan Larnen, who has been transferred to Aquinas College High School at Columbus, Ohio.

"Black Narcissus" Removed From Legion's "C" Class

The National Legion of Decency announced this week that it had removed "Black Narcissus" from its "C," or "condemned," classification and placed it in its "A-2" classification, unobjectionable for adults. Revisions made in the feature, which is a J. Arthur Rank production, distributed by Universal-International, prompted the reclassification, according to the Legion, which stated it "acknowledges with appreciation the cooperation of the producers and distributors of the picture in effecting this change."

New York Half Way to Goal On Jewish Philanthropies

At the weekend, New York City's amusement industries were half way to their goal of $325,000 set for the amusement division of the Federation of Jewish Philanthropies of New York. S. H. Fabian, chairman of the amusement division, reported that pledges had been received from spokesmen from all branches of show business to make their entire facilities available to the drive.

De Toth, Bischoff for "Pitfall"

Director Andre De Toth and producer Sam Bischoff have been signed to produce "Pitfall," based on the Jay Dratler novel, as a Regal Films venture for United Artists.

RKO Ned Depinet Drive To Run Twenty Weeks

RKO's Ned Depinet Drive will begin December 19 and run for 20 weeks to May 6, 1948, Robert Mochrie, RKO vice-president in charge of domestic distribution, announced this week. Instead of having one drive captain, as in the past, this year's drive will be supervised by three sales managers: Walter Branson, western division; Nat Levy, eastern division, and Charles Boasberg, north-south division. They will be aided by their respective assistants, Harry Gittleson, Frank Drumm and Carl Peppercorn. The coordination work of the three captains will be handled by A. A. Schubart, manager of exchange operations; Mr. Gittleson, and Lou Gaudreau, under the direction of Mr. Mochrie.

Community Opposes New St. Louis Drive-In

A proposed drive-in theatre to be built at Bellefontaine, Mo., a suburb of St. Louis, by the Wehrenberg-Kaimann theatre interests, is meeting opposition from the local property owners. They have asked the local court not to approve the project on the grounds that it will congest traffic, will be operating late at night, and will lower property values. The County Planning Commission has already granted its approval for the theatre.

Koster to Do "Old Magic"

Henry Koster has been signed by Twentieth Century-Fox to direct "That Old Magic," based on a Philip Dunn story.

20th-Fox Shows 39-Week Profit Of $10,608,098

The Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and the Roxy Theatre, Inc., last Thursday reported consolidated net profit after all charges for the 39 weeks ended September 29, of $10,608,098. After deducting dividends on prior preferred and convertible preferred stocks, the net amounted to $3.65 per share on the 2,768,950 shares of common stock outstanding.

The net after all charges for the same 39-week period of 1946 was $16,219,815 which, after deducting preferred dividends, amounted to $5.69 a share on the 2,734,180 shares of common stock then outstanding.

The board of directors last Thursday declared a quarterly cash dividend of 75 cents a share on the outstanding common stock of the corporation, and of 37½ cents a share on the outstanding convertible preferred stock, both payable December 23, 1947, to stockholders of record December 2.

A quarterly cash dividend of $1.12½ a share on the outstanding prior preferred stock has also been declared payable December 15 to stockholders of record December 2.

A comparison of the 39 weeks of 1947 with the same period of 1946 follows:

	39 W.E. Sept. 27, 1947	39 W.E. Sept. 28, 1946
Gross income from sales and rentals of film and theatre receipts	$136,157,953.30	$139,180,445.48
Consolidated net profit before federal taxes and minority interests	20,283,644.48	31,148,768.83
Provision for federal income taxes	8,100,000.00	12,750,000.00
	12,183,644.48	18,398,768.83
Deduct net profit applicable to minority interests	1,575,546.08	2,178,953.82
Net profit	$10,608,098.40	$16,219,815.01
Earnings per share of common stock	$3.65	$5.69

The minority interests exist principally in the subsidiaries of National Theatres Corporation.

For the third quarter ended September 27, 1947, the consolidated net profit after all charges was $2,206,320. After deducting dividends on prior preferred and convertible preferred stock, this amounted to 74 cents per share of common stock. The profit for the second quarter of 1947 was $2,504,175. The profit for the third quarter of 1946 on a comparable basis was $4,770,366, equal to $1.67 per share of common stock.

Atlanta Franchise Acquired

Screen Guild Productions of Atlanta, Ga., operated by John Mangham, has acquired the franchise for the distribution of Devonshire product in the Atlanta territory. Arrangements are being made to release the first two picturs on December 15, and two every month thereafter.

Kearns Plans Public Inquiry On Strike Prolongation

Plans to bring out the alleged connection between the prolongation of the Hollywood jurisdictional strike and the producers now include testimony from Eric Johnston, president of the Motion Picture Association, and company heads at a public hearing to be held by Carroll Kearns, chairman of a House Labor sub-committee investigating the coast dispute, it was understood in New York this week. It was said Mr. Kearns favors a public hearing. Previous plans called for Mr. Kearns to meet with the company presidents at a private conference at the Washington headquarters of MPA. Mr. Kearns is expected to announce the time and place of the meeting soon.

Circuits Increase Offer To Projectionist Local

With the affiliated circuits in New York increasing their wage offer to a straight 10 per cent, a settlement of their wage dispute with projectionists Local 306 is in sight, it was learned this week.

Richard F. Walsh, IATSE president, who was called in on the negotiations when a stalemate had resulted in an actual strike threat, is understood to have been instrumental in bringing about the circuits' offer. The Local is reported to have asked a 15 per cent raise.

The circuits' previous offer had included a demand for a straight 20-cents-an-hour increase. The new 10 per cent offer is said to represent a considerable improvement and members of the local's negotiating committee now are studying the offer. Another meeting among the circuits, the local and Mr. Walsh will take place in the near future.

NLRB Salesmen's Hearing Postponed to December 2

The Chicago hearing before the National Labor Relations Board, involving the Colosseum of Motion Picture Salesmen of America and the distributors, has been postponed to December 2 on the insistence of the companies and with the consent of the Colosseum, A. M. Van Dyke, Colosseum president, announced last week. Hearings can now be held since the salesmen organization is recognized by the NLRB and is permitted to file cases and to call for elections. The issue at stake is that, while the distributors appear willing to bargain with the salesmen at the individual exchanges, they appear unwilling to accede to the Colosseum's demand for blanket contracts with each film company to protect salesmen nationally.

Siritzky Releases "Volpone"

"Volpone," the French film version of the Ben Jonson play, will open at New York's Ambassador theatre following the run of "My Father's House." The picture, distributed in the U. S. by Siritzky International Pictures, Inc., stars Harry Baur, Louis Jouvet and Fernand Ledoux.

RKO Reports Net Of $1,789,285 in Third Quarter

RKO's consolidated net profit for the third quarter of 1947 was $1,789,285 after deduction of taxes and other charges, the company reported this week. This includes the profit on the sale of capital assets and is equivalent to approximately 46 cents per share on the 3,924,913 shares of common stock outstanding.

Net profit for the same period in 1946 was $3,082,553 after taxes and all charges, equivalent to 80 cents per share on the 3,839,600 shares of common stock then outstanding.

Consolidated net profit for the first nine months of 1947 amounted to $6,896,632 after taxes and all charges. This total again includes profit from the sale of capital assets. Following is the profit and loss statement covering the nine-month period:

	39 Sept. 27, 1947 weeks ended	39 Sept. 28, 1946 weeks ended
Profit from operations, before items listed below	$7,742,090.40	$16,352,263.88
Profit on the sale of capital assets	4,764,766.30	8,642.17
	$12,506,856.70	$16,360,906.05
Provision for contingencies and estimated loss on outside productions	1,130,225.15	197,000.00
	$11,376,631.55	$16,163,906.05
Provision for estimated income taxes	4,480,000.00	6,200,000.00
Net profit after all charges	$6,896,631.55	$9,963,906.05

The $6,896,632 net profit for the nine-month period in 1947 is equivalent to $1.76 per share on the 3,924,913 shares of common stock outstanding on September 28. Consolidated net profit for the first nine months in 1946 was $9,963,906 after taxes and charges, equivalent to $2.59 per share on the 3,839,600 shares of common stock then outstanding.

Loew's Votes Dividend

Directors of Loew's, Inc., declared a quarterly dividend of 37½ cents per share on the common stock at a meeting in New York November 19. The dividend is payable December 31 to stockholders of record December 11.

Republic Sets Dividend

A regular quarterly dividend of 25 cents per share on the preferred stock, payable January 2, 1948, to stockholders of record December 10, 1947, was declared by Republic's board of directors, meeting in New York last week.

Cohen Adds Three Films

Leo Cohen, foreign film distributor, has added three pictures to his release schedule: "Be Mine Tonight," with Sacha Guitry; "La Taverne du Poisson Couronne," with Michel Simon, and "Triumph of Love," based on Aristophanes' "Lysistrata."

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n Play by Betty Comden and Adolph Green • Based on the
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GOOD NEWS



IT'S FAST AS LIGHTNING AND TWICE AS BRIGHT!

CITY	PLACE AND ADDRESS	GOOD NEWS	
ALBANY	20th-Fox Screen Room, 1052 Broadway	FRI. 12/5	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	FRI. 12/5	10 A.M.
BOSTON	RKO Screen Room, 132 Arlington	FRI. 12/5	10 A.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	FRI. 12/5	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	FRI. 12/5	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	FRI. 12/5	2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	FRI. 12/5	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	FRI. 12/5	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	FRI. 12/5	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	FRI. 12/5	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	FRI. 12/5	1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	FRI. 12/5	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	FRI. 12/5	2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyandotte St.	FRI. 12/5	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	MON. 12/1	2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	FRI. 12/5	10 A.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	FRI. 12/5	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	FRI. 12/5	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	FRI. 12/5	2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty St.	FRI. 12/5	1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	Previously Trade Shown	
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	FRI. 12/5	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport St.	FRI. 12/5	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	FRI. 12/5	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	FRI. 12/5	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	FRI. 12/5	2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	FRI. 12/5	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	FRI. 12/5	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	MON. 12/1	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	FRI. 12/5	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	FRI. 12/5	1 P.M.

ALBANY

The Grand booked "Gone With the Wind," exhibited three times before at the Palace. The Palace brought in "This Time for Keeps." "The Crimson Key" was the second feature. The Strand played "Slave Girl" with "High Tide" as the second attraction. The Ritz presented "The Unsuspected" and "Adventure Island," while the Leland had "Dracula" and "Frankenstein." The Colonial played "Shoe Shine," the Italian film. Freedman and Orson, new lessees of the Colonial, reported the "art" policy has proved successful. William Mansbacker is the Colonial's manager. . . . The temporary rules committee which submitted by-laws and rules for the proposed Albany area unit of Theatre Owners of America at a meeting here Monday consisted of five independent exhibitors: Harry Lamont, Leonard Rosenthal, John Gardner, Sylvan Leff and Neil Hellman.

ATLANTA

S. D. Smith and Edward Gaudie expect to get their new theatre open in Opla-Locke, Fla., about December 15. Another theatre to open soon will be a Negro theatre to be built by Lam Amusement, of Rome, Ga., in that town. It will seat 1,000. Lam will also build two drive-ins, one in La Grange and the other in Rome. . . . Sale of radio station WCOS in Columbia, S. C., has been approved by the Federal Radio Commission to E. D. Block, of Macon, Ga. . . . The amusement tax in Collinsville, Ala., which has been on for the past month, has been repealed by the city council of that city. . . . N. W. Waters, president of the Waters Theatres in Birmingham, Ala., has donated a new chapel at the Birmingham Southern College. . . . The Ervin-Loper theatre in Cuba, Ala., was damaged by fire recently, causing $25,000 damage to the business section of the town. . . . The new Richards theatre, Fayette, Ala., owned by Mrs. Lucile Cobb and R. C. Cobb, a 1,000-seat house, has been opened to the public. . . . The old Erlanger theatre, under the ownership of Francis White, will open about December 15. New name will be Tower theatre. . . . Another town in Alabama will have an amusement tax: Auburn; and Brewton, Ala., will boost the city tax on theatres from $50 to $250 per year. . . . Albert Greshan has sold his theatre in Greensville Ga., to Ralph Quigley.

BALTIMORE

Rain on Saturday caused slump over weekend for week beginning November 20. Only five new pictures presented, with three holdovers and two reissues offered. Hippodrome big with "Green for Danger," and vaudeville featuring George Jessel. Keith's big with "Where There's Life." Little good with "Johnny Frenchman." Mayfair okay with "Heaven Only Knows." Roslyn and Times okay with "Too Many Winners," plus "In Old California." Stanley fair with "Each Dawn I Die," and Valencia same with "Badmen of Missouri." Holdovers included Century with "Body and Soul," New with "Nightmare Alley," Town with "The Fugitive." . . . Election of officers of Baltimore Variety Club, Tent No. 19, takes place December 12. . . . If proposed tax of five and a half per cent on admissions comes before City Council of Baltimore, exhibitors here plan fight through trailers on screens. . . . H. Bettinger now salesman for Monogram in Baltimore.



BOSTON

Business held up well in the Hub, with two holdovers keying the above average trend at the box office. "Body and Soul" holding for a second week at Loew's State and Orpheum, and "The Exile" staying for another week at the Memorial maintained close to average grosses. . . . Visitors in the district: Dr. Tewskbury of the Opera House, Stonington, Maine, checking in at Independent Exhibitors this week. . . . Seth Field, at Affiliated, back from a week's vacation. . . . "The Outlaw" in the news again, following Temporary Mayor Hynes' admission that he banned the film when the State censor withdrew its previously granted permission for Sunday showings.

CHARLOTTE

Bryan Theatre Supply Co., Inc., has been authorized by the Secretary of State to sell theatre supplies. . . . The new 800-seat Strand theatre was to be opened at Waynesville, N. C., November 27, according to H. B. Meilselman, who will operate the house. . . . An office of the Hollywood Theatre Service Company will be established here soon. . . . The North Carolina Theatres, Inc., plans to do a complete renovation job at the Imperial theatre here.

WHEN AND WHERE

December 1–3: Allied States Association national convention at the Hotel Schroeder in Milwaukee.

December 8–9: The Motion Picture Foundation's board of trustees meeting at the Hotel Astor in New York.

December 8–9: Theatre Owners of Oklahoma meeting in Oklahoma City to vote on affiliation with Theatre Owners of America.

December 16 – 17: Meeting of Kansas-Missouri independent exhibitors in Kansas City to form an independent exhibitors association.

CHICAGO

Approach of holiday season and bad weather not helping first runs which slumped noticeably after showing signs of being over the lull. Still heading the money parade is "Body and Soul" at the Woods, while three advanced admissions, "Gentlemen's Agreement," Apollo; "Forever Amber," State Lake, and "Unconquered," United Artists, are holding well despite extra tariff. . . . Saturday and Sunday grosses being severely hit by video football and the past week *Sun-Times* Harvest Moon Festival dented Saturday night business with a Stadium sellout featuring many motion picture names. . . . Edward Heiber arrived from the Coast to take over as Eagle Lion district manager, replacing Max Roth who recently resigned. . . . Lou Mayer, manager of the RKO Grand for the past six months and in the same capacity at the Palace during the preceding two years, has been appointed advertising and publicity director for both houses. His predecessor, Mat Plunkett, takes over as manager of the Grand.

CINCINNATI

The two-day personal appearance of Virginia Mayo helped "The Secret Life of Walter Mitty" to give the RKO Albee the biggest gross in many months on the opening week of the picture, justifying a holdover, a rarity at this 3,300-seat house. . . . The Western Hills Theatre Co., of which Mrs. Margaret M. Weinig is an officer, has taken title to a suburban site on which a new 600-seat theatre will be built. . . . C. D. Boyd, who has operated the Gem theatre, in St. Paris, Ohio, for more than a decade, has sold the house to Piqua interests, after having closed the house as a protest against imposition of the three per cent admission tax imposed in an ordinance by the town council. . . . James Chakeres, Springfield, Ohio, has purchased the Palace theatre, at Washington Court House, Ohio, from George Revekis. The seating capacity will be increased from the present 350 and other improvements made before reopening.

CLEVELAND

The Cleveland reissue circuit of eight theatres organized recently by E. J. Stutz to operate under the Broder plan of playing date-and-date runs with cooperative advertising, folded this week to be resumed after the first of the year, according to Stutz. Inability to secure a steady flow of reissue product and failure to get required advertising accessories is given as the reasons for the short life of the plan locally. . . . Three per cent amusement tax was unanimously voted down by the city council of Alliance on the ground that the city does not need the revenue and that an amusement tax might be followed by higher admission prices. . . . Howard Senor, assistant to Loew

(*Continued on page 26*)



MONDAY, DEC. 8, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Warner Screening Room	230 No. 13th St.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.



starring

DENNIS MORGAN

and A Giant Musical Cast!

d by UTLER · with ARLENE DAHL · ANDREA KING · ALAN HALE · GEORGE TOBIAS · GEORGE O'BRIEN · BEN BLUE · SARA ALLGOOD

Screen Play by Peter Milne • Based upon a Book by Rita Olcott • Musical Numbers Created and Directed by LeRoy Prinz • Musical Numbers Orchestrated and Conducted by Ray Heindorf

Produced by WILLIAM JACOBS

(*Continued from page 24*)

theatre publicity director Ted Barker, has resigned. . . . Dick Leathers of the RKO Theatre, Columbus, replaces John Quinlan as assistant manager at the RKO Palace. Quinlan was transferred to the RKO Hillside, Los Angeles. . . . Ed Wise, who opened the Homestead Theatre as manager on Thanksgiving Day twenty years ago, will open the new Fairview Theatre on this Thanksgiving Day as manager.

COLUMBUS

"Where There's Life" at the Ohio was the top box office attraction of the pre-Thanksgiving week. The Hope feature came in a day early. The Wednesday opening will be in effect throughout the holiday season. "Ride the Pink Horse," at the Palace, was the only other new entry, with the Broad playing the jungle revivals, "Congorilla" and "Borneo," and the Grand playing a second week of "Dark Passage". "The King's Jester" has been drawing above average business at the foreign language house, the World. The Palace resumed its stage show policy with the three-day date for Tommy Dorsey and his orchestra. . . . National Auto theatre has closed for the season. . . . Four assistants from the State Department of Education viewed Screen Guild's "The Burning Cross" which had been temporarily banned by the state censor board.

DALLAS

Clarence Wilson, former salesman for RKO, has joined Eddie Joseph as buyer and booker. . . . O. L. Smith, owner of the Alto in Alto, has purchased the Alamo and Whiteway theatres in Marlow, Okla. . . . Ship Bullard of the Bullard Theatres in Durant and McKinney was on Film Row looking for some new equipment. . . . Homer McCallen, manager of Loew's in Houston has started his 21st with the theatre. . . . The Rio in Bishop has been sold to L. S. Arnold who operates the Odem in Odem, Texas. . . . Eugene Kenyon is the new manager of the Village in Port Arthur. New owner of the Lantex theatre in Llano is R. N. Smith, from Mission, Texas. . . . Two new theatres have opened: the Wakea in New Baston and the Slaton in Slaton.

DENVER

Frank H. Ricketson, Jr., president Fox Intermountain Theatres, and Alberta Pike, the Denver Fox theatres publicity director, have both been favorably mentioned for the governorship of Colorado. Alberta Pike would run on the Democrat ticket, while Ricketson would be on the Republican ballot. . . . Fourteen exhibitors from the Denver area, headed by John Wolfberg, president, and Joe Ashby, general manager, Rocky Mountain Allied will attend the Milwaukee Allied convention early in December. . . . Joe Clark added at Film Classics here as salesman. . . . Dave McElhinney, recently Selected Pictures branch manager, Salt Lake City, now branch manager Film Classics there.

DES MOINES

The new Co-ed theatre at Fairfield had its grand opening November 14 with a showing



of "Welcome Stranger". R. A. Dunnuck is local manager; the house is owned by a Des Moines company headed by Nathan Sandler. . . . Virginia Conner is new booker for Nathan Sandler, replacing Dallas Day who has gone to Arizona for his health. . . . A building which was being readied to house the new What Cheer theatre, in What Cheer, was destroyed by fire last week. Damage was estimated at $20,000. . . . Guy Trauger of Livermore has repurchased the Verne, Luverne, Trauger sold the theatre two years ago. . . . The Starlite theatre, open-air house near Cedar Falls, closed for the winter last week. . . . Catholics in Burlington have placed a complaint with Central States Theatre Corp., for its proposed showing of "Forever Amber" there. . . . Lee Danskin has taken over management of the Pier, Pierson.

HARTFORD

RKO's "Secret Life of Walter Mitty," in a second holdover week at the Warner Strand, and Paramount's "Unconquered," in new opening at the M&P Allyn, led the downtown grossing parade. . . . The pastor and trustees of Grace Evangelical Church, Hartford, have requested aldermen to consider a ban on Sunday evening motion pictures in the city. Request was in a letter opposing extension of Sunday film hours. Local theatres are seeking an ordinance permitting opening at 1 p. m. instead of 2 p. m. on Sundays. . . . Peter and Alexander Krenicki, who recently took over the Astor, East Hartford, Conn., on a lease, have become co-managers. . . . Ben Taylor, former owner, Richmond theatre, North Adams, Mass., is dead. . . . Frank Smulski has leased the Music Box Theatre, New Britain, Conn., from New Britain Falcons Club. . . . Warner Strand, Hartford, closes down December, for several weeks of remodeling.

INDIANAPOLIS

This city's winter king and queen, Santa Claus and Sonja Henie, are getting the blame for a current slump at first run box offices. Business dropped at most spots here last week. "Body and Soul" was the only attraction in a big house to better average, getting a nice $12,500 at Loew's. But "The Foxes of Harrow" settled for $11,000 at the Indiana and "The Pretender," paired with Ray Eberle's band and Marian Hutton on the Circle's stage, struck bottom at $13,000. Meanwhile, Sonja Henie's Hollywood Ice Revue played to audiences totalling an estimated 52,000 in the first five nights of their 17-night run at the Coliseum. Early Christmas shopping also was seen as a factor in the slump. . . . The Associated Theatre Owners of Indiana have voted to hold their 1948 summer outing on a Great Lakes cruise, from Michigan City to Mackinac Island, June 22-24. . . . Trueman Rembusch's Syndicate Theatres will spend $50,000 remodeling their recently acquired Gibson theatre at Batesville, work to start in the spring.

KANSAS CITY

Ben H. Crocker and his son, Charles, operating the Grant at Ulysses, expect to open their new Crocker, in Crocker, next month. . . A district managers' meeting of Commonwealth Theatres was held here November 21. . . . J. T. Ghosen was to open his Go-Sho theatre at Clinton, Mo., November 23. . . . Film Row visitors: L. G. Henry, Plattsburg; John Travis, Carl Junction; Bob Egender, Waverly; William Bradfield, Carthage; B. D. Billiter, Bynumville; M. L. Blackridge, Pine Hill; R. M. Rogers, Buckner, and Harley Fryer, Neosho. . . . Jud Mc Elwee is assisting his father, John R., in operating the Roxy at Blue Springs. Improvements are planned for the theatre. . . . J. E. McHale will open theatres in Potwin and Atlanta, Kans., each three nights a week.

LOS ANGELES

Terry McDanial, former Fox West Coast district manager, and Judy Poynter, of the Ramona theatre, Ramona, have filed papers of incorporation for Westate Theatres, Inc., to build two new theatres in southern California. . . . Ned B. Grossman, of the Rialto theatre, Pocatello, Idaho, was a visitor on Film Row. . . . Harold C. Thudium has taken over the Carmen theatre from Joe Levine. . . . Max Gumbiner, of the Dorkel theatre, is recuperating from pneumonia at the Queen of the Angels Hospital. . . . Chet Roeder, Paramount salesman for the past 28 years, has gone over to Eagle Lion in the same capacity, covering the Arizona territory. Associated Advertisers have moved to larger quarters at 1977 South Vermont Avenue. . . . Mason Siler, Balboa theatre, Newport, was seen on Film Row. . . . Cliff Chellew, manager of the downtown Music Hall, is in Saint Luke's Hospital recovering from a heart attack. . . . Earle Strebe, Palm Springs theatre, Palm Springs, was on Film Row booking.

LOUISVILLE

Louis F. Potts, 62, who has been employed as an electrician in practically every Louisville theatre, died here last week after suffering a heart attack. . . . New sound equipment has been installed by the Strand theatre. . . . A complete face lifting will be given the Brown theatre with the installation of a new marquee. . . . Ira B. Dyer, owner of the Clinton at Albany, Ky., is now in Florida operating his new drive-in. . . . Film Row visitors: Mr. and Mrs. A. V. Luttrell, Russell Springs; Don Steinkamp, French Lick;

(*Continued on opposite page*)

(*Continued from opposite page*)

A. N. Miles, Eminence; G. M. May, Corydon; M. H. Sparks, Edmonton; T. N. Luckett, French Lick; Oscar D. Hopper, Lebanon; Luther Knifley, Knifley; Elmer Hoehn, New Washington, and Robert Marshall, Columbia. . . . Only three of Louisville's seven first runs brought in new bills during the week. "Where There's Life" was at the Rialto; "Ride the Pink Horse," with "Two Blondes and a Redhead," was at Loew's, "Wild Harvest," after a good week at the Rialto, was moved over to the Brown. "Each Dawn I Die" did good business at the Mary Anderson and was held for a second week.

MEMPHIS

Christmas shopping crowds in downtown Memphis are helping first run theatre attendance. Loew's Palace had a good week with "Christmas Eve". Loew's State reported fine business with "Magic Town". Warner was pleased with "Jezebel". Malco showed "Gunfighters" to a good house. Strand and Ritz presented double features. . . . Motion Picture Theatres Owners of the Tri-States—Mississippi, Arkansas and Tennessee—have decided to have a meeting for its officers and directors every 60 days in Memphis instead of annually, as in the past. First of these six annual meetings was held at Hotel Chisca last week. . . . Exhibitors visiting Film Row from the mid-south included Orris Collins, president of Tri-States Theatre Owners, Paragould, Ark.; Emma Cox, Osceola; W. C. Kroeger, Portageville; Robert Dunam, Newport; Norman Fair, Somerville; J. F. Adams, Coldwater; Louise Mask, Bolivar; Mrs. R. W. Kinkle and Mrs. John R. Keller, Joiner; Wake Newsome, Marmiduke; Moses Sliman, Luxora; Mr. and Mrs. Charles Lane, Lane Circuit, Arkansas; Ethel Lobdell, Rosedale; P. E. Morris, Indianola; Mr. and Mrs. H. A. Ligon, Cherokee, and W. O. Taylor, Dresden.

MIAMI

"Unexpected Guest" opened at the Capitol last weekend and drew well. . . . The Town theatre will begin next Sunday the presentation of Prestige Pictures. "This Happy Breed" will inaugurate the series, to be followed by "Brief Encounter" and Black Narcissus". . . . Late shows this weekend were "It Had To Be You" at the Capitol and "Where There's Life" at the Paramount. . . . "Escape Me Never" did well at the Sheridan, Paramount, and Beach theatres. "The Exile" was at the Miami and Lincoln. . . . Extra cartoons and serials were on the calendar for the Saturday kiddie shows.

MINNEAPOLIS

Theatre business experienced a dull week with "Body and Soul" doing the top business, just a shade above average. "Ride the Pink Horse" and "The Foxes of Harrow" both were slow openers and holdovers were equally weak. Poor weather was partially responsible for the showing. . . . A syndicate headed by Nathan Shapiro, former nightclub operator, has applied for a license and permit to build a $250,000 neighborhood house on the outskirts of the loop district. . . . Charles Craemer, Bob Lahti and Bob



Lundquist have organized the Minneapolis Theatre Supply company. All three are veterans of the supply and equipment business. . . . More new theatres under construction in this territory include a 400-seater at Arlington, Minn., and a 250-seater at Rutland, N. D.

OKLAHOMA CITY

E. L. Kidwell has resigned as Oklahoma City manager of the Criterion Regal theatres to take a post as manager of several theatres for H. J. Griffith in Springfield, Mo. He has been succeeded by Charles J. Freeman. . . . The Home theatre has lowered its admission from 65 to 60 cents. . . . Weekly talent night contests are being staged at the Victoria here. . . . Paul West, manager of the Ramona and Ritz theatre, Frederick, Okla., has been assigned to manage the Griffith interests in Altus, Okla. West succeeds Howard Jaggers who goes to a Kansas post with Theatre Enterprises. . . . The Dunkin, at Cushing, has installed new booth equipment and seats.

OMAHA

C. H. Evenson, who sold the Soldier theatre at Soldier, Ia., several months ago, has repurchased it from Paul Phillips. . . . Dale Murphy has reopened the Jackson theatre at Wilsonville, Neb. . . . Joe Chantry, who until recently had a string of Nebraska theatres and who now has started a new allied enterprise, is in Methodist Hospital following a slight heart attack. . . . Gene Rich, resigning as MGM exploiteer and who has started a film printing business, will head the publicity campaign for Christmas Seal sales in Nebraska.

PHILADELPHIA

Holdovers predominate along the downtown scene, new openings being held for the holiday weekend, with "Body and Soul" in its second week at the Mastbaum leading the field. . . . The local industry has rallied in support of the Community Chest drive with enrollment of almost 100 per cent under the chairmanship of Mrs. Edna R. Carroll, State Censor Board head. In addition, many theatres are showing the special Red Feather trailer being distributed for the campaign by Clark Film. . . . The Pix, small midtown house, startled the local field by asking $1.25 admission for the reissue of "Gone With the Wind," and then reducing to 94 cents the second week. . . . Walter F. Yost, who has the Paramount in Mechanicsburg, Pa., will give the nearby city a second house. He has announced plans for a new 700-seat house to be erected at a cost of $70,000. Together with his son-in-law, Lynn A. Creason, he also operates the Penway, Grand and Roxy in Harrisburg, Pa. . . . Joe Farrow, former MGM office manager, is now managing the Rialto, an affiliated circuit house here. . . . Warners' Virginia, Atlantic City, N. J., will close November 30 and reopen December 25. . . . John Sites succeeds Arnold Barker as manager of the Lemoyne, Lemoyne, Pa. . . . Bob Sidman, manager of the Senate, Harrisburg, Pa., was reappointed to the executive committee of the Harrisburg Chapter of the American Veterans Committee.

PITTSBURGH

No. 1 topic along Film Row at this time concerns the proposed new city levy of 10 per cent on amusements. Theatregoers resent the new tax as proved by the signing of more than 100,000 cards to that effect here last week. . . . A survey taken recently shows that the weekly box office receipt averages for the Stanley, Penn and Ritz theatres are reduced over the previous six-month figures. The Stanley drops from a weekly mark of $25,000 to $15,000, the Penn follows the same set of figures and the Ritz drops from $3,200 to $3,000. . . . C. C. Kellenberg, the Twenty-Century Fox sales manager, was the recipient of a beautiful wrist watch from the American Legion, which honored him as a past Allegheny County commander. . . . Joe Kaliski has resigned as manager of the Selznick Releasing Organization's local office.

SAN ANTONIO

Demands for a city-financed program of motion pictures at recreational centers next summer, have been presented by the president of four local recreation clubs. Free pictures were provided at some playground centers during the past summer through their own efforts in financing. Because of the enthusiastic reception accorded the program, the free films should be a city-financed activity, the residents believe. . . . Burt King, film and equipment salesman, formerly of Dallas, is now operating the Mo-Tel in Las Vegas, Nevada. . . . Robert Blair, former city manager here for Publix years ago, is now in Seattle, Wash., where he is special exploitation man for Paramount.

SAN FRANCISCO

For West Coast, in line with a national policy, is making special bids for kiddie trade. . . . George Mann, owner of Redwood Theatres, has closed his Rialto, Eureka, for remodeling and the Liberty theatre temporarily goes on a seven-day week basis. . . . Eddie Diehl moves over this week to the Orpheum theatre as assistant to Al Dunne. Diehl was formerly assistant manager at the United Artists. . . . The Clovis Theatre, a Bradley Fish house, has been reequipped

(*Continued on page 30*)


A MAN...
TRYING TO
RUN AWA
FROM HI
PAST...
when the
Mitchum's a private detective, a little on the shady side—who makes a buck wherever he can find it. Greer's a gal with a gun, and a way with men — an exciting combination—but deadly!
IN
STEVE BROD

A WOMAN...

TRYING TO ESCAPE

HER FUTURE!

ash it's
ILDFIRE!



RKO PRESENTS

OBERT MITCHUM • JANE GREER

of the Past

RKO RADIO PICTURES

with KIRK DOUGLAS • RHONDA FLEMING • RICHARD WEBB

GINIA HUSTON • Produced by WARREN DUFF • Directed by JACQUES TOURNEUR • Screen Play by GEOFFREY HOMES

(*Continued from page 27*)

with RCA sound system. Other new installations include seats in the Crown and Telenews theatres.

ST. LOUIS

The Ambassador is holding over "The Secret Life of Walter Mitty" a second week. It piled the customers in the first week, in did "This Time for Keeps" at Loew's. . . . Hearings on the local five per cent city amusement tax, postponed to permit Fred Wehrenberg and Clarence Kaimann to attend the TOA meeting in Chicago, have been reset for December 12. Mr. Wehrenberg is reporting on the Chicago meeting at an MPTO session at the Melbourne Hotel. . . . Tent No. 4, St. Louis Variety Club, is making a $200 contribution for eyesight work among needy children in public schools. . . . The estate of the late Samuel Komm, owner of the Komm Circuit, has been valued at $750,000 in Probate Court.

SEATTLE

"This Happy Breed" entered its fourth successful week at the neighborhood Varsity theatre, as "Welcome Stranger" closed after eight weeks at the Liberty and was replaced by "Desert Fury". A revival double-bill, "Hell's Angels" and "Scarface," was received very well and was held over for a second week. The city's other big holdover was "Life With Father," in its third week at the Orpheum. "Forever Amber" opened at the Fifth Avenue; the city's Board of Theatre Supervisors told several objectors to the film that it had decided the picture was unobjectionable. Hamrick Evergreen Theatres announced several changes in managerial spots in its Seattle houses: Marvin Fox, recently succeeded by Robert Haase as purchasing agent, became manager of the Orpheum, replacing Delmo Larison, who moved to the Music Hall. Clyde Strout moved to the Coliseum and Jack Dudman to the Music Hall. . . . Walter Coy's Hi-Line theatre prepared for its Thanksgiving Day opening. Ollie Hartman also expects to open his new house in Coulee Dam on the same day; it is a remodeled building that will serve as a temporary replacement for the theatre that was destroyed by fire several weeks ago. Harry Price arrived here from San Francisco to open an exchange for Favorite Films. He will have Gordon Ballinger as manager and Bill Englen as salesman at the new office. . . . Out-of-town operators to Film Row included: Bill Evans, Chehalis; Mel Sohn, Kirkland; Al Fernandez, Clallam Bay; Walter Graham, Shelton.

TORONTO

A box office picture at four of the Famous Players' ace houses, the Imperial, Shea's Tivoli and Eglinton, during the week in Torronto was the 11-minute newsreel of the Royal Wedding of Princess Elizabeth and the Duke of Edinburgh which was ready for the Saturday matinee performances 48 hours after the ceremony. Winston Barron, of Paramount Film Service, Toronto, flew to London and back to arrange for Canadian Paramount coverage. . . . Toronto fans were offered another higher-priced feature in "Life With Father" at the Imperial, but the



top price was $1 which was 25 cents lower than for the luckless "Forever Amber" which came out after six days. . . . "Carnegie Hall" repeated at Loew's Uptown and the only other holdover was "The Foxes of Harrow" which had a second week at Shea's. . . . "Repeat Performance" was the new one at the Tivoli and Eglinton. The Odeon Fairlawn also had a new one in "Take My Life," a British film, while "Quiet Weekend" was doing its eighth week at the International. . . . The Royal Alexandra reverted to film policy with the Canadian premiere of "The Roosevelt Story". . . . Peter Meyers has resigned from Canadian Warner Bros. to become Ontario branch manager of Eagle Lion Films of Canada at Toronto. . . . Jack Laver, manager of the Toronto Alhambra and a member of Famous Players' 25 Year Club, is recovering from a serious operation.

VANCOUVER

Babysitters being scarcer than hen's teeth in the fast growing community of Campbell River on Vancouver Island, oldtime showman Edward Bickle, who operates the Van-Isle theatre there, has soothed nerves of patrons attending his new theatre by installing a cry room for mothers and babies. . . . Theatre business ranged from fair to good, with the ending of the five weeks street car strike, which had hit downtowners hard, "Mother Wore Tights" on second week at Orpheum and "Kiss of Death" and "It's a Joke, Son," twin bill at Strand, were the leaders. A Jolson revival, "The Heart of New York," gave the Odeon-Hastings a better than average week. . . . H. H. Smee, formerly of Prince George, B. C., has been appointed assistant manager at the Strand, Famous Player theatre. . . . The Cascade drive-in theatre, the only one in Canada west of Toronto near Vancouver, is still operating and in spite of many rainy days is doing excellent business. . . . Bill Founds, B. C. manager for General Films Ltd., reported that his company has secured 16mm distribution rights to 20th-Fox releases in Canada.

WASHINGTON

Washington business was good, with top grosses registered by "Body and Soul" at Loew's Palace, held for a second week. "Fun and Fancy Free," at RKO Keith's, was also held over. New openings included "Escape Me Never," at the Warner; "The Lost Moment," at Loew's Capitol; "Last of the Red Men," at Warner's Metropolitan. Carry over for the week was "Forever Amber" at Loew's Columbia. . . . "Life With Father" played special advanced price engagements at Sidney Lust's Bethesda and Warner's Uptown, Tivoli, Silver, Penn and Beverly. It also played a special engagement at the Anacostia theatre Variety Club's Annual Dinner Dance on November 22, attracted over 700 people.

Warners Win Cleveland Arbitration Appeal

Warners' appeal for dismissal of a complaint in the clearance arbitration case between Orrville, Ohio, theatres has been granted by the appeal board of the arbitration tribunals in ruling on the Cleveland arbitrator's earlier award.

The maximum clearance which may be granted to the Wayne and Wooster theatres in Wooster, Ohio, over Orrville's Grand and Orr in Orrville, in licenses hereafter entered into by all but Warners of the "big five" shall now be 14 days; no clearance shall be granted by the four distributors to the Massillon Grand, Weslin or Lincoln theatres in Massillon, Ohio, over the Grand or Orr; and, as long as Massillon is given a clearance over Orrville on Warner pictures, no clearance shall be granted by Warners to the Wooster theatres over those in Orrville.

Loew's, Paramount and all intervenors asked that the award be affirmed, and Warners asked that the complaint be dismissed under Section 17 of the New York Consent Decree.

RKO, Warners Ask Court To Dismiss Trust Suit

RKO Radio and Warner Brothers filed in the New York Federal Court Monday a general denial of charges made by Radio Center, Inc., operator of the Mosque theatre in Newark, N. J., in its $3,648,000 anti-trust suit against the major companies. Both companies asked for dismissal. Monday Paramount was granted an extension until December 1 for filing answers to the suit which maintains the distributors monopolised exhibition by allegedly failing to permit Radio Center to bid for first run motion pictures.

Mundt Asks Information Program Be Expanded

Senator Kard Mundt, long a champion of motion pictures, last Thursday asked Congress to expand the State Department's Overseas Information Program as an essential part of U. S. foreign policy. Although Senator Mundt did not mention motion pictures specifically in his hour-long speech, he has previously gone on record as believing that motion pictures can do more than any other medium to spread Democracy and combat Communism abroad. The Senator asked that $50,000,000 be appropriated for the program.

Two Big Pictures Start; Production Improves With 39 Shooting

Hollywood Bureau

The lately laggard production pace showed signs of upturn at the close of a week in which nine pictures were started. Seven others were finished, the period ending with 39 in progress. More encouraging to the production community was the fact that two of the new undertakings are substantially budgeted.

"Easter Parade," a Technicolor musical starring Fred Astaire and Judy Garland, and with Peter Lawford and Ann Miller, started at the MGM studio. It is an Arthur Freed production, which is the same as saying it's big, and directed by Charles Walters. There was common conjecture a while back as to whether anybody would ever make a big scale musical unless the foreign market situation improved.

Paramount's Robert Fellows, to whom the studio has been assigning production of its larger pictures, sent "Sealed Verdict" into work with Ray Milland in the stellar role, and Lewis Allen directing. Florence Marly, John Ridgely and Broderick Crawford are present, and the film is from a novel by Lionel Shapiro.

Republic Starts Three

Republic started "I, Jane Doe," with Ruth Hussey, John Carroll, Vera Ralston and Gene Lockhart in principal roles. John H. Auer is producer, director. "Thunder in the Forest," produced by Sidney Picker and directed by George Blair with Lynne Roberts, Don Barry and Adrian Booth in the cast, and "Under California Stars," produced by Edward J. White and directed by William Witney with Roy Rogers, Andy Devine and Jane Frazee heading the cast, also were started by Republic.

Columbia launched "Blazing Across the Pecos," a Charles Starrett-Smiley Burnette Western, directed by Ray Nazarro for Producer Colbert Clark.

Eagle Lion turned cameras on "Corkscrew Alley," featuring Dennis O'Keefe and Claire Trevor. Aubrey Schenck is producing, Anthony Mann directing.

RKO Radio put "The Window" on the stages. Barbara Hale, Arthur Kennedy, Bobby Driscoll and Paul Stewart are in the cast. Frederic Ullman, Jr., is producer; Ted Tetzlaff director.

Monogram started "Charlie Chan in New Orleans," second of the series starring Roland Winters in the name role, with Mantan Moreland and Victor Sen Young in support. Derwin Abrahams is directing for producer James Burkett.

Action Counts, 2 Writers Say

by WILLIAM R. WEAVER
Hollywood Editor

"People go to picture shows to see things happen on the screen, not just to hear characters talk to each other." This is Graham Baker, veteran and versatile writer of scripts, engaged just now on a picturization of Bret Harte's "Tennessee's Partner."

"And they always see things happening in a Western; Westerns average less dialogue to the footage than any other kind of film." This is Teddi Sherman, young and enthusiastic daughter of producer Harry Sherman, and collaborator on the Harte script.

Mr. Baker continues, "If people merely wanted to hear the characters in a story talk, they could sit at home comfortably and hear hours of it every evening, free. When they go to the trouble and expense of getting out and going to a picture show, that's proof enough that they want to be entertained through their eyes—not just their ears—and the theatres had better have something for them to see if they want them to keep coming."

Tried Once Before

Miss Sherman adds, "Hollywood tried making audiences settle for conversation pieces back there in the '30s after talking pictures came in, but the public wouldn't have it. Remember?"

Mr. Baker adds, "A person remembers what he sees longer and more clearly than what he hears; the eye is a more intricately constructed organism than the ear."

Miss Sherman contributes, "Actually, the problem touches the Western type of picture somewhat less seriously than most other types. The West itself is always the biggest and most important set, and it needn't be built anew for each picture."

Mr. Baker says, "It's inescapable that headlong measures toward doing away with elaborate sets necessary to the telling of a story will result in the loss of something important on the screen, but a good deal can be done in the writing of a script to offset the effect of this loss."

He goes on, "Take 'They Passed This Way', which we did for Teddi's father before this picture we're on now. There isn't a shot fired in the whole picture. The dramatic interest is in what goes on in the hearts and minds of the characters. But what goes on there is told in terms of what the characters do, what they undertake and what happens to their undertakings. The action tells the story, even though the story itself is fundamentally mental."

STARTED

COLUMBIA
Blazing Across the Pecos

EAGLE LION
Corkscrew Alley

M-G-M
Easter Parade

MONOGRAM
Charlie Chan in New Orleans

PARAMOUNT
Sealed Verdict

REPUBLIC
I, Jane Doe
Thunder in the Forest
Under California Stars

RKO RADIO
The Window

COMPLETED

COLUMBIA
My Dog Rusty

MONOGRAM
Song of the Drifter

REPUBLIC
Oklahoma Badlands

RKO RADIO
Berlin Express

20TH CENTURY-FOX
Half-Past Midnight (Wurtzel)
Ballad of Furnace Creek

WARNERS
Johnny Belinda

SHOOTING

COLUMBIA
Loves of Carmen
Lulu Belle (Bogeaus)
The Eternal Melody
The Fuller Brush Man (Edward Small)

EAGLE LION
The Noose Hangs High
Mickey

M-G-M
The Big City
Master of Lassie
State of the Union

MONOGRAM
Angel's Alley

PARAMOUNT
Waterfront at Midnight (Pine-Thomas)
Now and Forever
A Connecticut Yankee
The Sainted Sisters
Hazard

RKO RADIO
Velvet Touch
Mr. Blandings Builds His Dream House
Joan

20TH CENTURY-FOX
Sitting Pretty
Walls of Jericho
This Is the Moment (Lubitsch)
Deep Water

UNIVERSAL-INTERNATIONAL
Are You With It
Another Part of the Forest
All My Sons
Casbah
Up in Central Park

WARNERS
The Adventures of Don Juan
Winter Meeting
To the Victor

Look who's climbing up your
Christmas Tree
To the top "Road" grosses
in history!

Paramount's
Holiday Release

BING CROSBY
BOB HOPE
DOROTHY LAMOUR
in
"ROAD TO RIO"

with
GALE SONDERGAARD
FRANK FAYLEN
THE WIERE BROTHERS
and
THE ANDREWS SISTERS

Produced by DANIEL DARE
Directed by NORMAN Z. McLEOD

Original Story and Screenplay by
Edmund Beloin and Jack Rose
New Songs – Lyrics by Johnny Burke
Music by James Van Heusen





M. P. Daily
gives a
CHRISTMAS CHEER:
"Showmen
everywhere
should
batten down
their seats
before the
picture opens."

Royalty Attends "Bishop's Wife" For Film Charity

London Bureau

The King and Queen of England, Princess Margaret and the Queen of Denmark bowed and smiled their way past enormous crowds Tuesday night and swept into the Odeon theatre to attend the Command Performance of Samuel Goldwyn's "The Bishop's Wife."

An overflow crowd in Leicester Square was controlled by Scotland Yard, which used, incidentally, the same number of police reserves to handle the crowd as it used for the Royal Wedding.

This second of the Command Performances had long been a complete sellout. It was estimated that the benevolent societies of the trade would eventually receive $120,000 from the benefit performance.

Tuesday's crowds—and a crowd it was by noon, although the performance did not start until eight o'clock—was cordoned off on three sides of the square to prevent a repetition of last year's fracas when the Royal car was almost upset.

After the showing of "The Bishop's Wife," received with enthusiasm, a 35-minute Technicolor film of the Royal Wedding was shown. Then there was 40 minutes of stage show, with the British stars leading the program, followed by the Americans.

Sir Ralph Richardson, Sir Laurence Olivier, Anna Neagle, Rex Harrison, Margaret Lockwood and Michael Redgrave were the British stars; Loretta Young and David Niven, who appear in "The Bishop's Wife"; Robert Montgomery, Bob Hope, Alexis Smith and Craig Stevens among the American stars.

Producers, Workers Unite On Production Council

London Bureau

Representatives of British producers and industry workers agreed Monday to form a joint film production council to meet regularly with Harold Wilson, president of the Board of Trade, to advise the Government on the problems of domestic production. This unity is regarded by Board of Trade officials as the greatest step yet taken toward achieving peace between workers and producers—a peace which the Government has been demanding as a prerequisite for settlement of the ad valorem tax difficulties.

Kodak Employees' Dividend

Eastman Kodak Company's board of directors last week voted a record-breaking wage dividend of an estimated $11,650,000 for about 50,000 of its employees. The dividend, largest in the company's history, will be paid next March. Eligible employees will receive $22.50 for each $1,000 earned from 1943 through 1947.

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 25—Food Train ends run. . . . Massachusetts campaign to help end hunger abroad. . . . Tyrone Power in Athens. . . . Largest telescope mirror. . . Jap mines on West Coast. . . . Eric Johnston defends right of films to remain free. . . . Sports: boxing, hunting.

MOVIETONE NEWS—Vol. 30, No. 26—Royal wedding.

NEWS OF THE DAY—Vol. 19, No. 223—Eric Johnston denounces Reds. . . . Food Train ends tour. Newark calls off battle of Newark Bay. . . . Twenty-ton telescope lens. . . . French stag hunt.

NEWS OF THE DAY—Vol. 19, No. 224—The Royal Wedding.

PARAMOUNT NEWS—No. 27—Eric Johnston urges action against Reds in film industry. . . . The 1947 All-American football team.

PARAMOUNT NEWS—No. 28—Elizabeth weds Philip.

UNIVERSAL NEWS—Vol. 20, No. 93—America's gift of friendship. . . . Eric Johnston strikes at Communism. . . . Fur fashions. . . . Football.

UNIVERSAL NEWS—Vol. 20, No. 94—Royal Wedding.

WARNER PATHE NEWS—No. 28—Prime Minister Attlee's daughter weds. . . . Eric Johnston wars on Reds. . . . Giant lens ready for assembly. . . . Paris fur fashions. . . . Food train ends journey.

WARNER PATHE NEWS—No. 29—Royal Wedding. . . . Football.

TELENEWS DIGEST—Vol. 1, No. 31—D. P. labor force sent to Britain. . . . Europe displays new auto models. . . . Marshall of France buried with Napoleon. . . . Chieftains pay homage to sultan of Morocco. . . . Amateur Houdinis hold convention at Hamburg. . . . Wouldbe bull fighters in Mexico. . . . Fencers train for Olympics.

RKO Pathe Studies Plan To Make Television Films

Taking over the functions of the defunct RKO Television Corporation, the RKO Pathe commercial shorts department is exploring the field as a preliminary to television film production, Philip Nichols, commercial department sales manager, said in New York this week. The company still is in the stage of soliciting business and formulating policy. It is planned to package the television product. The first will be a series of 13 pictures, taking 15 minutes of airtime, but running only 12 minutes to permit insertion of commercials. All production will be undertaken at the RKO Pathe studio in New York.

Warner News Gets Collier All-American Selections

Warner Pathe News has gotten an exclusive on the forthcoming fifty-eighth annual All-American football selections of *Collier's Magazine,* which will tie in with the reel for a national promotion campaign. Announcements that the selections can be seen exclusively in theatres showing the Warner Pathe News will appear in the issues of November 29 and December 6.

Paul Barbuto Promoted

Paul Barbuto, art director for Donohue and Coe, advertising agency in New York, has been promoted to executive assistant to William H. Schneider, vice-president and executive head of the agency. Other promotions include: Frank V. Droesch to art department manager; Robert Holmes as assistant to Mr. Droesch, and Lloyd McKean as assistant to Mr. Barbuto.

Ascap Per Piece Licenses Seen Raising Rates

The application of a "per piece" music license system by the American Society of Composers, Authors and Publishers would increase the cost of the average license for exhibitors by about 20 per cent over the proposed new Ascap tax compounded on a blanket-charge basis. The blanket license rates in themselves represent an approximate 300 per cent rise over the present fees.

Last week Ascap disclosed that, in addition to requiring a separate license for every composition in every film exhibited, it also would ask a $10 service charge for every license issued. License fees for individual pieces of Ascap music would range from 50 cents to $1, depending on seating capacity.

Exhibitors Request Data

The terms were revealed in the society's answer to 12 exhibitors who had requested data pertaining to per piece licenses, but who had not actually expressed a desire to enter into contracts on that basis. Actually, neither Ascap nor the exhibitors are in favor of the per piece policy, but the society, operating under the consent decree governing its operations, must issue licenses either on a blanket or per piece basis as requested by exhibitors, and the theatremen are anxious to prove to the Justice Department that the per piece system does not work.

Ascap also is opposed to the per piece license because it says it results in a 25 per cent overhead increase. The $10 service charge would cover the cost of "servicing, inspection and checking." The license fee cost for each day's use of a specific composition is 50 cents for theatres up to 800 seats; 75 cents for houses with 800 to 1,599 seating capacity and $1 for theatres seating 1,600 and over.

U.S. Extends Deadline

In Washington, the Justice Department extended to January 14 Ascap's deadline for filing an answer to the Department's anti-trust suit against the society's foreign affiliations. Meanwhile Representative Emanuel Celler of New York said his drive to have Ascap investigated by Congress and to amend the anti-trust laws to cover Ascap would get under way in January.

In St. Louis, the MPTO of St. Louis, Eastern Missouri and Southern Illinois expressed confidence in the TOA representatives negotiating with Ascap. In Memphis, officers and directors of the Tri-State MPTO voted to support the actions decided on by the TOA board meeting in Chicago November 7-8.

Abram F. Myers, Allied States counsel, said this week that in view of the difficulties encountered under the per piece licensing, Allied would have no trouble proving the system unworkable to the Justice Department.

ITALY SETS SWISS, ARGENTINE PACTS

ITALY

by ARGEO SANTUCCI

in Rome

Trade agreements affecting motion pictures have been signed by Italy with Switzerland and Argentina.

The Swiss-Italian agreement was signed in Berne October 15 and announced here October 31. It includes arrangements for the distribution of Swiss pictures in Italy and Italian pictures in Switzerland, setting an official exchange rate between the Swiss franc and the Italian lira.

The Argentina agreement was signed October 13 in Buenos Aires. Under its terms Italy will export to Argentina 6,700 pounds of raw film stock and about $140,000 worth of motion picture equipment. Further the two countries will undertake the exchange of features with the respective governments to undertake the lowering of duties and taxes on pictures, books and other publications.

Owing to the great interest in the South American market which several of Italy's largest producers have been showing, this agreement may be considered the first important step in getting Italian products into those countries.

▽

During the first five months of this year the U. S. provided Italy with 13,950 kilos of raw film stock; Belgium sent 16,471 kilos: France, 8,510, and England, 2,842.

DOMINICAN REPUBLIC

by PEDRO A. PIETRI

in Ciudad Trujillo

As the result of a recent fire which destroyed the office occupied by the independent distributor, Fernando J. Cortes, the Government has passed a law requiring all film exchanges to provide their offices with concrete film vaults with steel doors to insure complete safety. Marcos Gomez, owner of the Empresa Teatral Apolo, has announced the construction of a film center building which will be large enough to accommodate all major and independent distributors. This building is expected to be completed within the next six months.

▽

The Ercilla has been opened at Barahona. It, along with the Union, is operated by the Rialto circuit.

ARGENTINA

by NATALIO BRUSKI

in Buenos Aires

The Municipal Statistics bulletin, lately released, reports that during the first six months of the year there were 199 theatres operating in Buenos Aires which offered 66,742 shows attended by 20,974,740 people. During the six-month period, 270 features were released; 244 of them were foreign and 26 were Argentine films. For the same period in 1946, there were 278 films released, 260 were foreign and 18 were Argentine.

▽

The Government has declared the raw film industry as being of national interest and has authorized its Department of Commerce and Industry to grant import permits for this product, as well as for positive negative and sound film.

▽

City authorities have written to all producers of Argentine films and distributors of foreign films that care must be taken that there be nothing offensive morally or spiritually in their films.

HUNGARY

by ROBERT GORDON

in Budapest

Forty-eight new features were released in Hungary from August 1 to November 15: 21 American, 12 French, seven Russian, four British and four Danish. Of the 21 American pictures, the Motion Picture Export Association distributed only 10. This was because the MPEA has been encountering certain import permit difficulties while the independent American films were imported by the various political parties which proceeded to show them in their own theatres immediately.

▽

Hungary expects to complete nine pictures by spring, although at this time there is raw material for not more than three pictures. So far production is being financed by the country's political parties since banks and private capital has not much interest in production. Plans are under way to nationalize the country's three largest banks.

▽

Intensified activity is expected in the 16mm field. MPEA will add a 16mm department and will distribute about 25 subjects. The number of 16mm theatres in operation now is 250 with an additional 150 new licenses for 16mm theatres to be issued shortly.

GERMANY

by HUBERTUS zu LOEWENSTEIN

in Berlin

The establishment of the German branch of Eagle Lion Distributors in Hamburg continued to hold top interest among exhibitors. In a press interview, Air Commodore F. M. F. West, a member of the board and acting chairman of Eagle Lion, promised that British pictures currently shown in England would be brought to Germany by Eagle Lion. At first only the British zone would play these pictures, but later they will be released in the American zone, according to Mr. West. The German branch of Eagle Lion is headed by F. E. T. Rainbow, general manager, and R. C. Killinger, head of distribution.

▽

The showing of "The Seventh Cross" has been banned in Berlin by the Film Control Branch of U. S. Military Government, the reasons given being that the will of resistance against Naziism, as portrayed in the picture, might be misinterpreted by the public and turned against the occupying powers.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

Film labor troubles have flared again as the result of dismissals of personnel following the consolidation of the country's largest picture producers and distributors—Clasa Films Mundiales, Filmex, Producciones Raul de Anda, Producciones Mexico and Producciones Rosas Pirego—into the Distribuidora de Peliculas Nacionales.

This consolidated company was formed with the intention to simplify distribution of Mexican pictures both here and abroad, but its founding has meant the dismissal of some members of the National Cinematographic Industry Workers Union.

The Labor Ministry, though wearied of labor trouble in the film trade, has taken a hand in the case.

▽

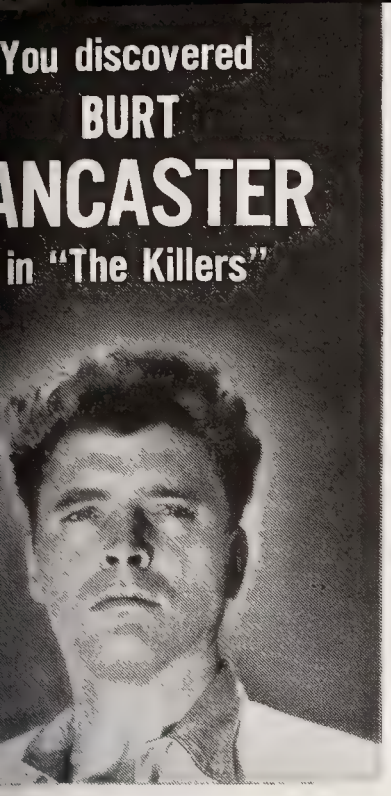
The city's few remaining stage theatres—four legitimate and three variety—were to close this month because, according to their operators, they could no longer meet the demands of various theatrical unions. They were to be turned into cinemas.

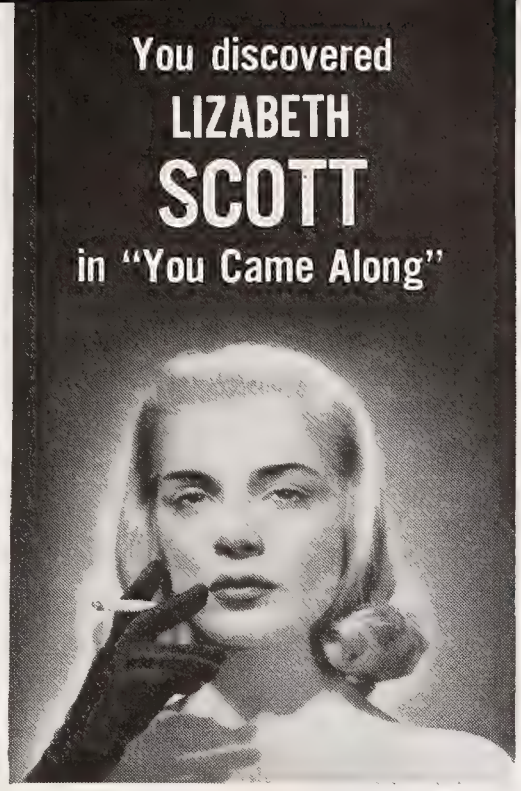
Lopert Films To Distribute Five Foreign Features

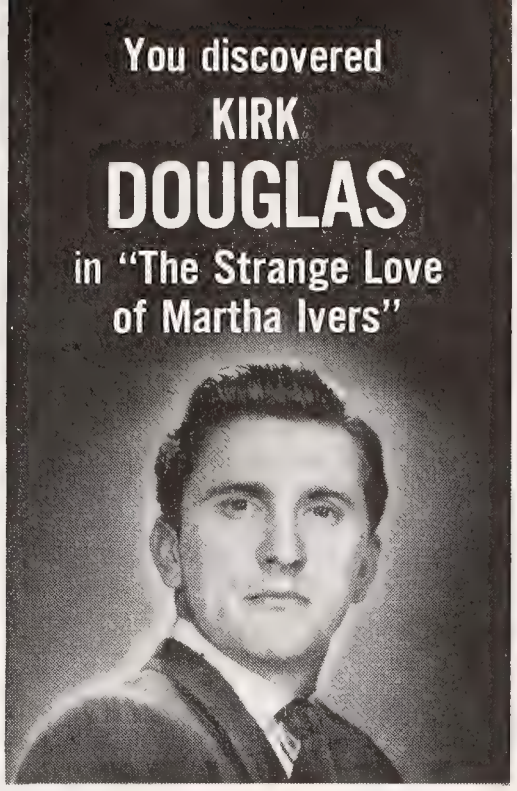
Lopert Films, New York, will release five pictures this season, according to I. E. Lopert, president. The first release, the Italian "Shoe Shine," is now at the Avenue Playhouse, New York. It will be followed by the French "Beauty and the Beast," Jean Cocteau's retelling of the fairy tale, with Jean Morais and Josette Day. Other releases are: "Martin Roumagnac," starring Jean Gabin and Marlene Dietrich; "Mr. Orchid," starring Noel-Noel, and "A Friend Will Come Tonight," starring Michel Simon and Madeleine Sologne.

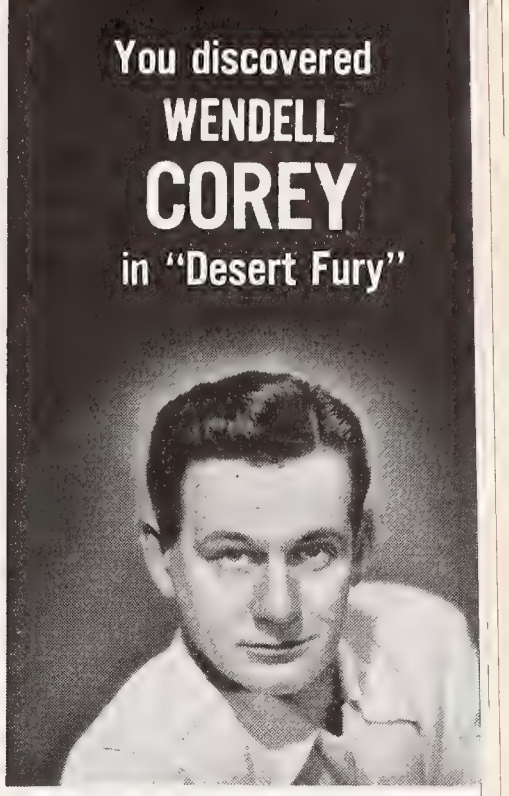
Catholic Picture Committee Is Established in Austria

The Motion Picture Catholic Committee for Austria has been established in Austria, following the advice given by the Holy Father through the Bishops Conference in Vienna. According to *Osservatore Romano,* the Committee will give notice of the pictures it approves and will distribute these notices to Catholic centers. The list of approved films will be published weekly in the *Kath Press.*









And you'll discover

ALL 4 OF HAL WALLIS' GREAT STAR DISCOVERIES

massed in one great picture

at

PARAMOUNT'S

TRADE SHOWS

FRIDAY, DEC. 12

of

"I WALK ALONE"

CITY	PLACE	TIME
LBANY	FOX PROJ. ROOM, 1052 Broadway	2 P.M.
TLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St. N. W.	2:30 P.M.
OSTON	CIRCLE THEATRE, Brighton, Mass.	9 P.M.
UFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin St.	2:30 P.M.
HARLOTTE	PARAMOUNT PROJ. ROOM, 305 So. Church St.	1:30 P.M.
HICAGO	PARAMOUNT PROJ. ROOM, 1306 S. Michigan Ave.	1:30 P.M.
INCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	2:30 P.M.
LEVELAND	PARAMOUNT PROJ. ROOM, 1735 E. 23rd St.	2 P.M.
ALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood St.	2:30 P.M.
ENVER	PARAMOUNT PROJ. ROOM, 2100 Stout St.	2 P.M.
ES MOINES	PARAMOUNT PROJ. ROOM, 1125 High St.	1 P.M.
ETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Ave.	2 P.M.
NDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 W. Michigan St.	2 P.M.
ACKSONVILLE	FLORIDA THEATRES SCREEN ROOM, 128 Forsyth St.	8 P.M
ANSAS CITY	PARAMOUNT PROJ. ROOM, 1880 Wyandotte St.	2 P.M.
OS ANGELES	BOULEVARD THEATRE, Washington & Vermont Sts.	1:30 P.M.
EMPHIS	PARAMOUNT PROJ. ROOM, 362 So. Second St.	2:30 P.M.
ILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 N. Eighth St.	2 P.M.
INNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Ave.	1:30 P.M.
EW HAVEN	PARAMOUNT PROJ. ROOM, 82 State St.	2 P.M.
EW ORLEANS	PARAMOUNT PROJ. ROOM, 215 S. Liberty St.	10 A.M.
EW YORK CITY	FOX PROJ. ROOM, 345 W. 44th St.	2:30 P.M.
KLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 W. Grand Ave.	10:30 A.M.
MAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St.	1:30 P.M.
HILADELPHIA	PARAMOUNT PROJ. ROOM, 248 N. 12th St.	2:30 P.M.
ITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies	2 P.M.
ORTLAND	PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave.	2 P.M.
T. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive St.	1:30 P.M.
ALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 E. 1st South St.	1:30 P.M.
AN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	2 P.M.
EATTLE	PARAMOUNT PROJ. ROOM, 2330 First Ave.	2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM., 306 H St. N.W.	2:30 P.M.

BURT LANCASTER and LIZABETH SCOTT in HAL WALLIS' Production "I WALK ALONE" with Kirk Douglas, Wendell Corey, Kristine Miller and George Rigaud, Marc Lawrence, Mike Mazurki, Mickey Knox • Directed by Byron Haskin • Screenplay by Charles Schnee • Adaptation by Robert Smith and John Bright Based upon an original play "Beggars Are Coming To Town" by Theodore Reeves • Produced on the stage by Oscar Serlin

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Astra Films

WINDJAMMER: George O'Brien, Constance Worth—Played on a double bill with a "Blondie," and did very well. It is these pictures that keep the wolf from the door. Played Friday, Saturday, Nov. 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Columbia

BLONDIE'S BIG MOMENT: Arthur Lake, Penny Singleton—Our big moment also. Very good. This series is very popular on weekends. Played Friday, Saturday, Nov. 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FRAMED: Glenn Ford, Janis Carter—This report should be in the column, what the picture did to me, as "Framed" certainly didn't do anything for me. Not a bad program picture, but it certainly died on Sunday and Monday. Played Nov. 16, 17.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

JOHNNY O'CLOCK: Dick Powell, Evelyn Keyes—It's too bad that a fellow with a valuable smile and a singing voice insists on attempting dramatic roles. None of his pictures have made a nickel for me since he quit singing, and this was no exception. Lee Cobb surely deserves credit in this picture for turning in a very convincing performance as a detective. Played Wednesday, Thursday.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

JOHNNY O'CLOCK: Dick Powell, Evelyn Keyes—I believe this is Dick Powell's best film to date. Used on Sunday. Played Oct. 26.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RETURN OF MONTE CRISTO: Louis Hayward, Barbara Britton—Picture was well received and did very good business. Played Thursday, Friday, Nov. 13, 14.—Frank Patterson, Joy Theatre, Dubach, La.

Film Classics

THIEF OF BAGDAD, THE: Conrad Veidt, Sabu, June Duprez—This reissue in Technicolor was very good and worthy of repeat showing in the best theatres. No dated costumes. It is O.K. Played Sunday, Monday, Nov. 9, 10.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

CYNTHIA: Elizabeth Taylor, George Murphy—While this did only average business for me I still want to state that this is a grand picture, highly plausible, and mighty sweet. When you play a picture of this quality, it makes you feel good all over. Played Sunday, Monday.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

FIESTA: Esther Williams, Ricardo Montalban—This seemed to please quite well. The color was good except for a few places where it became too pale and the musical numbers were fine. The story was a little improbable, but that doesn't seem to matter much these days. Played Sunday, Monday.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

GALLANT BESS: Marshall Thompson, George Tobias—A horse picture, and in color. Need we say more. This is a natural for the small town situation. Played Sunday, Monday, Nov. 2, 3.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

GALLANT BESS: Marshall Thompson, George Tobias—Very good. Played to better than average business. Many favorable comments. Bess should get the Academy Award for the best acting by a horse. This gallant horse appeared to enjoy going through her performances. Played Friday, Saturday, Oct. 31, Nov. 1.—N. C. Wettstein, Coleman Theatre, Coleman, Wis. Rural and small town patronage.

ROMANCE OF ROSY RIDGE: Van Johnson, Thomas Mitchell—My patrons thought this superb and, for the first time, realized that Van Johnson has great acting possibilities. The new star, Janet Leigh, was tops. Played Wednesday, Thursday, Nov. 5, 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SEA OF GRASS: Spencer Tracy, Katharine Hepburn—Average crowd was well pleased with this picture. Played Saturday-Monday, Nov. 8-10.—Frank Patterson, Joy Theatre, Dubach, La.

I enjoy your "What the Picture Did for Me" pages very much and would like to see it extended to a dozen pages at least. — *SAM W. LAWRIE, Gem Theatre, Fairview, Alberta, Canada.*

SONG OF THE THIN MAN: William Powell, Myrna Loy—For some reason this picture did not fare well at the box office, although it had all the familiar ingredients that made them successful in the past.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

UNDERCURRENT: Katharine Hepburn, Robert Taylor—Miss Hepburn was and is box office poison here. Taylor not much better, and the picture was no good for our trade. Too bad, as MGM usually does better. Played Sunday, Monday, Nov. 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

YEARLING, THE: Gregory Peck, Jacqueline White—Beautiful Technicolor, with an interesting story, that will click at the box office. Played Wednesday, Thursday, Oct. 15, 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TWO SISTERS FROM BOSTON: Jimmy Durante, June Allyson—Business just fair. Played late and lost out at the box office. Picture was fair and pleased the few who saw it. Played Monday, Tuesday, Oct. 20, 21.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Monogram

BLACK GOLD: Anthony Quinn, Katharine DeMille—Very good. This is different than the average picture and it did good business, and everyone was pleased. Good for any situation. Played Sunday, Monday, Nov. 2, 3.—N. C. Wetstein, Coleman Theatre, Coleman, Wis. Rural and small town patronage.

LOUISIANA: Jimmie Davis, Margaret Lindsay—You can't go wrong on this picture in Louisiana and it should also please elsewhere. Played Thursday, Friday, Oct. 23, 24.—Frank Patterson, Joy Theatre, Dubach, La.

PRC

HOPALONG CASSIDY RIDES AGAIN: William Boyd—Good old Hoppy. They love him and so do we, because he brings them in. Played Friday, Saturday, Oct. 31, Nov. 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MEET THE NAVY: Oscar Naske—This was top-notch entertainment of its kind, but since the war is over it doesn't have the appeal. Business very ordinary. Played Friday, Saturday, Oct. 31, Nov. 1.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Paramount

CALCUTTA: Alan Ladd, William Bendix—Did very nice business with this picture. Nothing spectacular, but above average.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

JUNGLE FLIGHT: Robert Lowery, Ann Savage—An O.K. little action picture. At least it is far better than "Danger Street." Played Wednesday, Thursday.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

LADIES' MAN: Eddie Bracken, Virginia Welles—No business on this one. Eddie Bracken had his day as far as we are concerned. Played Wednesday, Thursday, Oct. 29, 30.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

MY FAVORITE BRUNETTE: Bob Hope, Dorothy Lamour—We sponsored a theatre party with a local company to extra business.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—This proved a worthwhile reissue that did extra business. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

STRANGE LOVE OF MARTHA IVERS: Barbara Stanwyck, Van Heflin—This one is not for our small town. Pass it up, if you can. Played Wednesday, Thursday, Oct. 29, 30.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

SUDDENLY IT'S SPRING: Paulette Goddard, Ray Milland—This didn't do so well. Mediocre business. Played Monday-Wednesday, Nov. 3-5.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

RKO Radio

DICK TRACY VERSUS CUEBALL: Morgan Conway, Anne Jeffreys—Double-billed with good results. Hope this series will continue. Played Friday, Saturday, Oct. 31, Nov. 1.—James C. Balkcom, Jr., Gay Theatre, Gray, Ga.

MAKE MINE MUSIC: Disney Feature Cartoon—What a picture. Double-billed it with a Western. It wasn't worth playing. Pass it up and be happier. Played Friday, Saturday, Oct. 31, Nov. 1.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

SAN QUENTIN: Lawrence Tierney—Played on a double bill and it was very good and well received. Played Friday, Saturday, Nov. 7, 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SONG OF THE SOUTH: Disney Feature Cartoon—Brought back by popular demand and it was again well received. Played Monday, Tuesday, Sept. 29, 30.—James C. Balcom, Jr., Gray Theatre, Gray, Ga.

SUNSET PASS: James Warren, Nan Leslie—Fair Western that we played with "Make Mine Music" to lowest gross to date. Played Friday, Saturday, Oct. 31, Nov. 1.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

Republic

ANGEL AND THE BADMAN, THE: John Wayne, Irene Rich—John Wayne doesn't make enough pictures. This one was very good. Played Monday, Tuesday, Oct. 27, 28.—James C. Balcom, Jr., Gray Theatre, Gray, Ga.

GUNS AND GUITARS: Gene Autry — Good old Gene. He is the first cowboy to make music popular with the patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HIT PARADE OF 1947: Eddie Albert, Constance Moore—A very good musical that pleased the Sunday patrons. Played Sunday, Oct. 12.—James C. Balcom, Jr., Gray Theatre, Gray, Ga.

TRAIL TO SAN ANTONE: Gene Autry—Doubtless due to the many Autry reissues, Gene's drawing power at the box office has been badly affected and when this happens in a theatre where they prefer Western to any other kind of product, it's time to beware. In spite of the fact we advertised it as a new Autry, it did one of the worst grosses in the past year. Played Thursday, Friday, Nov. 13, 14.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

OUT CALIFORNIA WAY: Monte Hale, Adrian Booth—Very good entertainment for small towns and it is worth playing. Color bad. Played Thursday-Saturday, Nov. 6-8. — Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

Screen Guild

QUEEN OF THE AMAZONS: Robert Lowery, Patricia Morison—Nice program picture that we double

(*Continued on page* 38)

MOTION PICTURE HERALD says:

"A SUREFIRE GROSSER FROM MONOGRAM!"

HOLLYWOOD REPORTER says:

"FAST-FLOWING MELO! TOUGH, HARD-BITTEN STUFF! VIVID!"

FILM BULLETIN says:

"WILL HELP CARRY MANY MORE IMPORTANT FEATURES!"

SHOWMEN'S TRADE REVIEW says:

"SUSPENSEFUL!"

FILM DAILY says:

"GRIPPING DRAMA!"

HIGH TIDE

A JACK WRATHER PRODUCTION

Starring

LEE TRACY · DON CASTLE

JULIE BISHOP · ANABEL SHAW

with

REGIS TOOMEY · DOUGLAS WALTON

Produced by JACK WRATHER

Directed by JOHN REINHARDT · Associate Producer, JAMES C. JORDAN

Screenplay by Robert Presnell, Sr. · From a Story by Raoul Whitfield · Additional Dialogue by Peter Milne

MONOGRAM PICTURES

WEEK-AFTER-WEEK MONOGRAM DELIVERS THE SOLID ENTERTAINMENT HITS!

(*Continued from page 36*)
with a Western.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

BRASHER DOUBLOON, THE: George Montgomery, Nancy Guild—Strictly program film fare for double-billing. Played Friday, Saturday, Oct. 31, Nov. 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BRASHER DOUBLOON, THE: Robert Montgomery, Nancy Guild—Played on a Sunday with satisfactory results. Played Sept. 28.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HOME SWEET HOMICIDE: Lynn Bari, Randolph Scott—This didn't take. Business was off. Should have been double-billed. Played Wednesday, Thursday, Nov. 5, 6.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

JESSE JAMES: Tyrone Power, Henry Fonda—Played on a double bill with the "Return of Frank James" for one day and it was S. R. O. This was the third time it has played here. Please, 20th-Fox, don't ever pack up the James boys. Played Wednesday, Oct. 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HOMESTRETCH, THE: Cornel Wilde, Maureen O'Hara—A swell picture in beautiful Technicolor. We did average business Sunday and almost made blue Monday worthwhile. Should do good business anywhere. Played Sunday, Monday, Nov. 2, 3.—Art Marx, Illings Theatre, Ocean Springs, Miss.

MIRACLE ON 34TH STREET: John Payne, Maureen O'Hara—A lovely picture. Play it by all means. A treat for everyone! Played Monday, Tuesday, Nov. 3, 4.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

MOSS ROSE: Victor Mature, Peggy Cummins—No good. Didn't do business. The picture was fair, but no appeal. Played Wednesday, Thursday, Nov. 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RAZOR'S EDGE, THE: Tyrone Power, Gene Tierney—We did better on this picture than we expected. Thought it wouldn't appeal. Played Monday, Tuesday, Oct. 27, 28.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

STANLEY AND LIVINGSTON: Spencer Tracy, Richard Greene—Here's a reissue that really went over big. In my book it is one of the top pictures ever made and the folks here thought the same. It is the kind that makes you feel like you haven't just killed time, but have seen real entertainment. Played Tuesday, Nov. 4.—Art Marx, Illings Theatre, Ocean Springs, Miss.

13 RUE MADELEINE: James Cagney, Annabella—This didn't do business. We had trouble with our heating plant and maybe this was the cause of much of the poor business.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

13 RUE MADELENE: James Cagney, Annabella—Not so good. Disappointed with this. Cagney used to pack them in. In all our theatres we starved.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

13 RUE MADELEINE: James Cagney, Annabella—A good suspense feature with a war background. Played Monday, Tuesday, Sept. 22, 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

WAKE UP AND DREAM: John Payne, June Haver—A bangup fine piece of entertainment. Did extra business. Play it and you can't miss.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WESTERN UNION: Robert Young, Randolph Scott—A reissue that was tops. Packed the house and it pleased 100 per cent. No kick except we need more of this type. Played Sunday, Nov. 2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

United Artists

DANGEROUS VENTURE: William Boyd, Andy Clyde—Another Western that was enjoyed by the kids but was not strong enough to bring any business out. Played Friday, Saturday, Nov. 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

FABULOUS DORSEYS, THE: Tommy Dorsey, Jimmy Dorsey—The Dorseys better stick to playing for dances. We have played it in two of our houses to extra low grosses. Played Monday, Tuesday, Nov. 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

BELLS OF SAN ANGELO: Roy Rogers, Dale Evans—Very good. Rogers is wonderful at the box office. Played Friday, Saturday, Nov. 7, 8.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

EGG AND I, THE: Claudette Colbert, Fred MacMurray—Just what all small towns are looking for. A good family picture. Played Monday, Tuesday, Oct. 13, 14.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Short Product in First Run Houses

NEW YORK—Week of November 24

CAPITOL: Have You Ever Wondered?.MGM
Goldie Locks and the Three Bears.....MGM
Feature: Her Husband's Affairs.....Columbia

CRITERION: Hollywood Cowboys..Columbia
Feature: Green Dolphin Street.....MGM

PALACE: Hawaiian Holiday.....RKO Radio
Carle Comes Calling.....RKO Radio
Feature: Out of the Past.....RKO Radio

PARAMOUNT: Wotta Knight.....Paramount
Unusual Occupations, No. 1.....Paramount
Five Fathoms of Fun.....Paramount
Feature: Wild Harvest.....Paramount

RIALTO: The Royal Four Flusher..Paramount
Cinderella Cagers .....Columbia
Everybody Talks About It.....Paramount
Feature: Lone Wolf in London.....Columbia

ROXY: The First Snow.....20th Cent.-Fox
Horizons of Tomorrow.....20th Cent.-Fox
Feature: Thunder in the Valley.....20th Cent.-Fox

STRAND: Soap Box Derby.....Warner Bros.
Sportsman's Playground .....Warner Bros.
Mexican Joy Ride.....Warner Bros.
Feature: Escape Me Never.....Warner Bros.

WARNER: Carnival of Sports...Warner Bros.
Feature: Life With Father.....Warner Bros.

WINTER GARDEN: Chimp Aviator..Universal
Feature: The Lost Moment.....Universal

CHICAGO—Week of November 24

CHICAGO: Wee Wee Men.....Paramount
Feature: Where There's Life.....Paramount

GRAND: Tex Williams and Western Caravan Universal
Feature: Pirates of Monterey.....Universal

STATE LAKE: Girls and Gags..20th Cent.-Fox
Feature: Forever Amber.....20th Cent.-Fox

I'LL BE YOURS: Deanna Durbin, Tom Drake—This was both a waste of film and talent. The unfortunate choice of having Miss Durbin sing "Granada" contributed laragely towards making this picture a sad flop. Played Wednesday, Thursday, Nov. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SIOUX CITY SUE: Gene Autry—Our hero! He brings home the bacon for us and we always have a very warm spot in our hearts for him. Played Friday, Saturday, Oct. 31, Nov. 1.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

SLAVE GIRL: George Brent, Yvonne DeCarlo—Just fair, not good and not too bad for a costume picture. There was some action that helped it hold up to a little below average business. It is an old truth that the least said the better and that goes for these stars who went on the radio the other night in this Communist mess. An innocent man has nothing to hide and that seems to be the way our midwest public think about it. I think that if they do not clear their skirts, it will have repercussions at the box office. It is damning the industry for the few crackpots there are in every organization. If proof is there, the sooner the producers clean them out the better it will be.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SOMETHING IN THE WIND: Donald O'Connor, Deanna Durbin—A very light feature. Good to see Donald O'Connor back, but he was miscast. Played Wednesday, Thursday, Oct. 22, 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SONG OF THE SCHEHERAZADE: Brian Donlevy, Yvonne De Carlo—Received quite a surprise from this. Well received. Excellent feature. Wonderful music and good comedy by Eve Arden. Played Wednesday, Thursday, Sept. 24, 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

STAIRWAY TO HEAVEN: David Niven, Kim Hunter—This is a most unusual picture from J. Arthur Rank. The British really do things with the Technicolor in this one. Usually the English productions don't do so well for us, but David Niven is well known enough to get by over here. Business good. Played Thursday, Friday, Nov. 6, 7.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

WEB, THE: Edmond O'Brien, Ella Raines—Twenty minutes running time cut out of this picture might have helped some as it could then have been used on a double bill in the second spot. Played Friday, Saturday, Nov. 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

BEAST WITH FIVE FINGERS, THE: Robert Alda, Andrea King—We played this with a Western and it did better than average business. A hair-raising film with good comedy support. Played Friday, Saturday, Oct. 31, Nov. 1.—Art Marx, Illings Theatre, Ocean Springs, Miss.

CITY FOR CONQUEST: James Cagney, Ann Sheridan—James Cagney at one time meant big business for us. Not today, although we did very well. Fair film and a sellout. Played Monday, Tuesday, Oct. 27, 28.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

CRY WOLF: Errol Flynn, Barbara Stanwyck—A good suspense feature that will keep you guessing until the end. Played Monday, Tuesday, Oct. 20, 21.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DEEP VALLEY: Ida Lupino, Dane Clark—I rate this as one of Warners' top productions for the year. Miss Lupino certainly should receive a nomination for this year's Oscar for her fine performance. Played Monday, Tuesday, Nov. 3, 4.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MAN I LOVE, THE: Ida Lupina, Robert Alda—We didn't do too badly with this. Usually love pictures are not too popular with us. Played Wednesday, Thursday, Oct. 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

POSSESSED: Joan Crawford, Van Heflin—Joan Crawford will again be nominated for the year's Oscar for her fine performance in this film. Too heavy for my trade. Played Wednesday, Thursday, Oct. 29, 30.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

PURSUED: Teresa Wright, Robert Mitchum—This was a fair picture. Did above average business. Worth playing. Played Monday, Tuesday, Oct. 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

STALLION ROAD: Zachary Scott, Alexis Smith—A good picture and a crowd that really enjoyed it. Played Tuesday, Oct. 14.—Frank Patterson, Joy Theatre, Dubach, La.

TWO MRS. CARROLLS, THE: Barbara Stanwyck, Humphrey Bogart—Very heavy for small towns. It has superb acting by Miss Stanwyck. Played Sunday, Monday, Oct. 26, 27.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Eagle Lion Exploitation Meeting November 29-30

Eagle Lion Films will call all its sales and exploitation men from the field November 29-30 to meet in New York with Max E. Youngstein, director of advertising, publicity and exploitation, to discuss campaigns on "T-Men," "Northwest Stampede," "Mickey," "Adventures of Casanova," and "Prelude to Night." Sales problems and policies will be discussed by A. W. Schwalberg, vice-president and general sales manager; L. E. Goldhammer, western sales manager; Al Suchman, eastern sales manager, and Harold Dunn, circuit sales manager. Also to be present at the meetings are Jerry Pickman, assistant director of advertising, publicity and exploitation; Hal Danson, advertising manager; Arthur Jeffrey, exploitation manager; Leo Brody, publicity manager; Lige Brien, assistant exploitation manager and supervisor of field men, and Ann Weingarten, assistant radio manager.

Paul Perez, feature and news writer, has joined Eagle Lion as a trade paper and newspaper writer to work under Leo Brody, publicty manager.

In an expansion of its promotion department, Eagle Lion last week named Gladys Murray to handle merchandise tieups.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

GEORGE PETERS, manager of Loew's theatre, Richmond, Virginia, a contender for the Quigley Awards, and a member of the Managers' Round Table, is the subject of a most interesting article in a recent issue of the *Saturday Evening Post*. We urge every one in film business to read this informative piece.

Way back when we were working for Loew's, Inc., we wanted to get a national magazine story of the exhibition end of the business in print. Too many of Hollywood's banalities and trivialities get national attention through the energies of correspondents who rush feverishly into the newspapers and magazines with hot stories right out of the studio publicity department. Not enough is said about the job of the man who meets the public as the manager of the local theatre.

The *Post* article emphasizes the fact that is seldom considered by the Hollywood-conscious public—that the business end of the motion picture industry is to be found at the box-office. It points up the civic responsibility of the theatre manager, whose many-sided occupation places him where anything can happen and almost everything does. George Peters is the soft-spoken, energetic diplomat who enjoys discussing the many ramifications of his business, and presents a sturdy argument in defense of the theatre manager, a versatile beaver, who puts in fourteen hours a day, practicing a dozen different skills.

An outline of the demands made upon the manager of a large theatre, including all of his schedule from early morning till late at night, leaves no time for home or family, except sketchily, and secondary to the job at hand. George not only keeps up his theatre and equipment, but answers to the tenants of sixteen stores on his premises. He must build up and maintain a well-trained staff and he must represent Loew's in Richmond's civic activities. Most important, he must know how to handle that crochety, temperamental, unpredictable animal, the public.

All this demands long hours, experience and a large content of social resilience. A theatre manager has to like people, both individually and in the mass, or he wouldn't last a month. Both major and minor personal crises among his audience are regularly heaped in his lap, and he must calmly adjust himself to a constant procession of trouble and the unending problem of dealing with the public. The Round Table is appreciative of the benefit which this *Post* story will do the trade generally—and we know that George will work out his days in the theatre, for he's a showman.

"MAN AT WORK"

"The first job of every manager is to get the public into his theatre. Sometimes a picture sells itself, but generally the exhibitor must do the selling by advertising, publicity and exploitation. His second job is getting the customer back on the street safely, smoothly and in a happy frame of mind. This calls for the administration of a well-trained staff, a careful supervision of the theatre building and equipment, and a polite but firm grip on the patron's elbow."

"A manager has to know enough bookkeeping to check his theatre accounts, and enough about his public to pick out the selling points of his pictures (which may be sold differently in Pennsylvania than in Virginia). He must be a greeter, a showman, a better-than-average critic, and a civic-minded businessman. People who see theatre managers standing around the lobby dressed up in a boiled shirt and a big smile get the idea we have a sinecure, which is grossly unfair to the hardest-working group of men in the movie industry."

From the Saturday Evening Post.

¶ The Children's Cinema Club, encouraged by manager C. W. Kerridge, Regal West Norwood theatre, London, have opened what is considered one of the finest exhibitions of children's arts and crafts ever seen in England, according to a statement by the Mayor of Lambeth, Councillor Chairman. The exhibit is the work of the local Gaumont British Junior Club and is a fine scale-model of the theatre, complete in every detail, including miniature seating. The model shows full stage facilities, dressing rooms and equipment, ready for use, in a practical demonstration of how a large community theatre is operated.

Every high school in the United States has a manual training class or an arts-and-crafts group in the lower grades that could be interested in building a model theatre, with a little encouragement from their local theatre manager. If the school children make their own toy theatre, they will be more interested in the management of the neighborhood theatre, and will have a greater appreciation of motion pictures and more respect for theatre property. It's a good remedy for juvenile delinquency.

¶ We're delighted to receive a letter from Miss Emma Cox, owner and manager of the Gem theatre, Osceola, Arkansas, whom we've met time and again at exhibitor conventions down in Memphis and Little Rock. "Miss Emma" is widely and favorably known throughout the Tri-States, and we're not only glad to know that she is reading the Round Table, but we hope to have news from her of friends along the Mississippi. We intend to sit right down and write Miss Emma a letter, to ask her "How are things in Osceola?" and to let her know that we haven't forgotten the folks down there.

—Walter Brooks

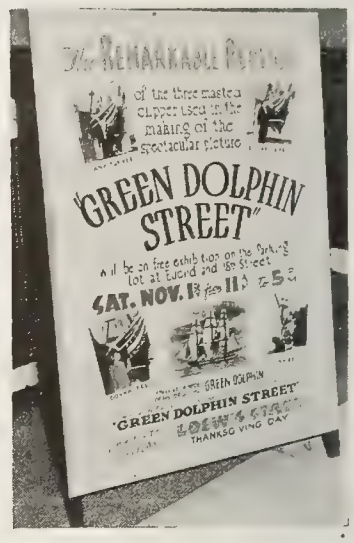
Green Dolphin Sails Again

ACROSS THE CONTINENT





Thousands attending the Notre Dame game saw the ship model in Cleveland, where the "Dolphin" tied up at an important intersection.



Typical 40 x 60 lobby display used in Loew's theatres in advance.

WE'LL ALWAYS believe that Capt. Volney Phifer can handle any assignment that W. R. Ferguson, exploitation chief at Metro, may give him. He's always in command of the situation, whether it's touring with Gallant Bess or sailing a clipper ship, to sell a picture to first-run audiences in thirty key cities from coast to coast.

The voyage of this 45-foot replica of "The Green Dolphin" is a masterpiece of Bill Ferguson's ingenuity in getting widespread publicity. The ship's log will show it has put into a new port of call, practically every day from October 25, at Houston, Texas, to December 1, when it docks at Chicago. And if you think it is an easy job to manipulate a boat on dry land, through traffic as well as weather, you should study the itinerary and record of this accomplishment.

It takes a bit of navigation to handle a boat with a spread of sail like the "Dolphin" and to bring it safely into port. If the bosun's mate in the mizzenmast sights a cloud as big as a man's hand, the gallant crew stand by to furl the sails and all that sort of nautical stuff, for it wouldn't be good to see the *Dolphin* sailing off down Euclid Avenue. There's been some heavy weather—rain and squalls last week, for instance, on Boston Common where no clipper ship has ever dropped anchor before.

A group of sea scouts are among the visitors who throng to see the "Dolphin" in Syracuse (at right).



Under full sail (below) in downtown Philadelphia, and attracting wide attention.





Mayor Sam Picker signs the logbook, while Capt. Phifer and Lester Pollock, manager of Loew's Rochester theatre, supervise the proceedings.

McCoy Gets Stage Attraction for 3-Year Run

Among promotions that can be credited to Pierce McCoy, of the Modjeska theatre, Augusta, Ga., is one item that has been three years building up to its present importance. That long ago, Pierce took an active interest in a hill-billy radio playing on local station WRDW. Seeing the unusually large crowd that wanted to see as well as hear these radio favorites, Pierce moved them to the stage of the Modjeska theatre. As a popular attraction, Scotty the Drifter and his Ozark Hillbillies continue, after three years, to draw capacity houses. Folks simply flock to see their legendary characters, not only once but twice and three times each week, and year in and year out.

The cost of all this is very small; the radio station and the theatre profit equally by the extended publicity values and the opportunity to see as well as hear these mountain favorites. In a field where traveling vaudeville is generally inferior at any cost within reach, and where local talent is usually on the basis of amateur night, it is something to capitalize the popularity of a radio following and bring that audience right to your box-office with cash in hand. We compliment Pierce McCoy for hitting upon a combination that pays-off, literally a jack-pot for all parties concerned.

Shay Hits Upon New Plan For Hiring Employees

Andrew Shay, manager of the Raybond Strand theatre, Astoria, L. I., has figured out a successful system for hiring ushers, doormen and miscellaneous help with a minimum turnover. Most employees of the Strand have other jobs during the day, as bank employees, museum guards, salesmen, shipping clerks, etc., so these employees are chosen with the idea that they can hold two jobs, with the benefit of extra income, but without the burden of excessive hours.

After careful study, Mr. Shay hit upon the plan that makes everybody happy. Each employee is hired for only three days a week, with schedules staggered so each can still spend most of his nights at home with his family. Thus, his grateful employees supplement their total income, have time for home and family and a legitimate reason to get out a few evenings a week.

Passes Out Lapel Cards

Five thousand "Welcome Stranger" lapel cards were distributed to football fans entering Multnomah Stadium for the Texas-Oregon game by manager Frank L. Pratt, Paramount theatre, Portland, Oregon. Besides playdate copy, the cards read: "If the total score of the Texas-Oregon game is '28' this card will admit you free to see 'Welcome Stranger' next Tuesday." P.S. The final total score was 51.

SHOWMEN IN ACTION

Walter Chenoweth, manager of the Alexandria theatre, San Francisco, getting deluxe results from his sign shop and staff artists in preparation of distinctive layouts for "The Bachelor and the Bobby Soxer."

▼

Practically every store window in downtown Toronto taken over with displays of "Life With Father" for the run of the picture opening at the Imperial theatre.

▼

Manager Harry Greene, of the Hollywood theatre, La Crosse, Wis., admitted free all kids in cowboy dress to see "The Red Stallion," as part of his campaign to have the whole town talking, on opening day of the attraction.

▼

E. W. Hecht, manager of the Park theatre, Tampa, Florida, displaying a street banner in front of his theatre to exploit "The Lost Moment," in connection with a local safety campaign.

▼

Patrons at Century's Sunnyside theatre learned "Who's Kissing Her Now" when they peaked through the "O's" in a lobby sign which manager Dick Tretler had rigged up with a background display and concealed record-playing equipment.

▼

Joe Simon, city manager of Flexer Theatres, Memphis, put up a $25 prize to anyone who could locate "The Adventuress," advertised in newspapers and on the radio, through a search that lasted seven days, to exploit the picture.

▼

Norman Willis, manager of the Corbett theatre, Wildwood, Florida, has been appointed to the Board of Directors of the local Chamber of Commerce, and has just assisted in the reorganization of the Lions Club of Wildwood.

▼

William W. Johnson, district manager for Graphic Theatres Circuit, Belfast, Maine, is another old member of the Round Table whom we haven't heard from in a long time; writes to say he'll be in closer touch with us in the future.

▼

Herman Berlin, manager of Cambria theatre, St. Albans, L. I., circulating a jive dictionary herald to help translate the slanguage they speak in "The Bachelor and the Bobby Soxer." Very popular with the hep cats, who are numerous.

▼

A city-wide community fund-raising campaign has been set behind the world premiere of Eagle Lion's "Whispering City" at the Empire theatre, Birmingham, Alabama, through the efforts of Max Youngstein.

▼

Bill Reisinger landed a full-page co-op newspaper ad for his run of "Body and Soul' at Loew's Dayton theatre by arranging a deal with the very cooperative Sears store in town. Sears is exploitation, and picture, minded.

Ralph Frame, manager of the Pace theatre, Chadron, Nebraska, sends in a copy of the *Record,* with a cooperative ad devoted to the remodeling and redecorating of his house, a unit of the Black Hills Amusement Co. circuit.

▼

Cliff Buechel, manager of the Mary Anderson theatre, Louisville, Ky., started the whole town talking about "That Hagen Girl," with special screenings for dramatic and literary societies of the University of Louisville.

▼

Leo Raelson, manager of the St. Albans theatre, out on Long Island, invites the neighborhood kids to "Join the St. Albans Fun Club and Have a Grand Time on Saturday Mornings."

▼

Lou Cohen, manager of Loew's Poli-Hartford, showing another of those English-style newspaper bulletins with the head line "Drive Carefully—save Body and Soul."

▼

At a reception (cocktail party to you) given to Virginia Mayo, star of "Secret Life of Walter Mitty" in Providence, R. I., manager Jim McCarthy of the Warner Strand theatre, Hartford, Conn., took along his press-radio writers from home. Result: plenty of publicity *in Hartford.*

▼

Manager Irving Levin, of the very arty Vogue theatre, San Francisco, discovered a lady patron cooling 1904 vintage wine in the water cooler, between artistic pictures!

▼

Hank Harold, manager of RKO Palace theatre, Cleveland, Ohio, used a swell press-book adv on "The Wistful Widow of Wagon Gap" too big to reproduce here, but worth looking for, and getting mats to match!

▼

H. P. Vonderschmitt, manager of the Voncastle theatre, Greencastle, Indiana, sends in a picture of his staff, and a good looking crew of deck-hands, of which he is obviously proud.

▼

Joe Boyle, manager of Loew's Poli-Broadway theatre, Norwich, Conn., maneuvered a big co-op on "Green Dolphin Street" with Lana Turner's picture in a jewelry store advertisement.

▼

Dick Feldman, of Schine's Paramount theatre, Syracuse, had editorial mention in the *Post-Standard* and fine school co-operation for his showing of "Great Expectations" with a dignified campaign.

▼

John Becker, of the Granada, Independence, Mo., liked the story of his theatres in the October 25th "Herald" and writes to say that he is changing his program printing to conform to suggestions found in the Round Table.

Interboro Circuit Joins in Contest For Citizenship

Maurey Ashmann, of the Interboro Circuit, New York, writes to the Editor of the HERALD with a report of what his theatres are doing in a citizenship contest, launched recently by Boro President Burke, of Queens. The contest is to promote knowledge of the privileges and duties of Americans and will be conducted in connection with Thanksgiving Day programs in the public schools. Prizes are provided by Interboro Theatres and a cooperative plan for publicity accruing to the theatres has been developed.

For the most part, however, it has a patriotic motivation, somewhat in the style of "I Am An American Day" but keyed to take advantage of the Freedom Train and its effect on public thinking. Arrangements have been made with National Flag Co. to make up silk flags of the Freedom Pledge and the American Flag as awards, and these are eye-arresting and effective.

Mr. Ashmann writes of his belief that the theatres are part of community activity, and that their responsibility is not merely entertainment, but civic awareness. "Being showmen," he says, "we are shouting this awareness."

Holds Special Screening For "Crossfire" Date

Bill Morton put over "Crossfire" for a very successful two-week run at the RKO Albee theatre, Providence, with an unusual campaign, matching the theme of the picture. As soon as the engagement was announced, a list of 100 outstanding community leaders were contacted and invited to a special screening of the film. The Catholic Bishop of Rhode Island viewed the picture in his own projection room. The Better Films Council of Rhode Island, and various civic and church organizations, got behind the attraction. Contests were started in the newspapers to bring out the best letters of opinion and praise for the unusual quality of the subject. Numerous merchant and store cooperative newspaper advertisements were promoted and the Providence *Journal* came through with two successive Sunday breaks. Six hundred busses and street cars running throughout the State carried double-size display cards.

Pease Arranges Window Display for "Castle"

An appropriate tieup with a men's furnishing store was arranged by manager Harry Pease to exploit "Hatter's Castle" at the Odeon theatre, West Hartlepool, Durham, England. The store featured two windows, converted into replicas of a castle, and full of hats. Stills from the picture and playdate copy completed the display.

Do You Dig This Hep-Cat Jargon? It's Wonderful

Norman Lofthus, manager of Warners California theatre, Santa Barbara, Calif., sends us in a sample of his novelty throwaway, with the sub-head "What's It All About?" to add to the confusion. He used it recently to exploit "Bachelor and the Bobby Soxer" and says it caused laughs, and business at the box-office.

The card reads in the form of a catechism: "You remind me of a man?" *"What man?"* "The man with the power." *"What power?"* "The power of hoodoo." *"Who do?"* "You do." *"Do what?"* "Remind me of a man." *"What man?"* and repeat, ad infinitum, until exhausted. Cary Grant lapses into this sort of lingo, in the picture, immeasurably flabbergasting a group of amazed adults, and we don't wonder! Doesn't matter much whether you like it or not; the bobby-soxers go for it and they also go to the movies regularly.

Another good stunt, from Norman Lofthus, is a theatre ticket (ostensibly) for "Dear Ruth" with the box-office price of $6.60 prominent. The copy reads "For thirty months, audiences paid $6.60 to see this play on Broadway. You can see the film at our regular prices at the California."

Get $34.95 FOR YOUR OLD MACHINE
REGARDLESS OF MAKE OR CONDITION
for a Limited Time only

This Offer Expires Jan. 15, 1948

1948 Coinometer

Handles New Tax Change Making.
Penny Keys Built Right Into The Keyboard



Available for Immediate Delivery
Low Cost of COINOMETER..$169.95
Allowance for Your Old Machine ... 34.95
YOUR COST $135.00
(Tax included)

The "711" COINOMETER is the finest machine on the market . . . and has been for over a quarter of a century. *This is not a war baby!* More than 25 years of "know-how" have made this the fastest, most accurate coin changer on the market. Carries a 3-*year guarantee*. Liberal terms if desired.

Coinometer Corporation 30 EAST ADAMS • CHICAGO 3, ILL.

A New Selling Approach

PRESSBOOKS TO BE STREAMLINED

Universal shortly will issue a new type of pressbook, according to a report from Maurice Bergman, advertising and publicity chief in New York. In line with the prevailing trend, all major companies are expected to make changes in their pressbooks to accomplish a better result for theatre managers and a wider use of advertising accessories.

This will be good news for members of the Round Table and reason enough for a continuous study of these changes and a survey of how improvements may benefit our readers. For a long time, there has been too much confusion among pressbook makers as to whether the book was intended to sell the film to the exhibitor or to help the exhibitor sell the picture to his public. The difference in approach was conflicting.

So long as pressbooks are printed on highly calendared paper and on both sides of the paper, it must be supposed that the purpose is to impress the exhibitor, rather than to provide a service for him. Anyone who has tried to cut the ads out of a shiny-paper pressbook and paste them up for his own use is well aware of this difference in approach. There have been too many large ads, and for a simple reason: The artists and others involved in the making of the pressbook quite naturally wanted their best work to get the best possible display, so their own bosses might see it, and the exhibitor's requirements were secondary.

Metro has for a long time printed its pressbooks on newsprint, which is right and proper and, furthermore, they encourage managers to get two pressbooks, keep their pressbooks and make real use of them. The purpose is not to circulate a limited number of costly publications, but to permit a larger distribution of useful issues. Our advice is that managers who use pressbooks is always to get two copies and to study these most carefully in advance, keeping the material on file.

The tendency towards large ads is understandable—and perhaps excusable—in the fact that good workmen like applause, in the home office, but managers will do well to learn how to make little ones out of big ones. Seymour Morris has a good demonstration, that we will print here, of a simple trick with a pair of shears which brings the over-large ad into the budget of a small theatre. Managers should know these tricks, know how to cut up proofs and, remember, not to cut up the mats. Take the whole mat to your composing room foreman, and learn to know him as well.

We propose to reorganize our approach towards pressbook and accessories and to develop both a better and a wider use through constant attention to the subject in these pages. We want to point out the good and the bad, and urge our members to buy more of the good things, more often. Too many managers sign an annual contract for accessories and never change it. If showmanship is to replace complacency in this business, then more managers in small situations must use more mats, more accessories, buy more heralds, print more cooperative throwaways, utilize new styles of newspaper advertising in different styles, than has been the habit for years. Our review of pressbooks will be both critical and constructive.

—WALTER BROOKS



Good display for a double bill at the first-run Paramount theatre in downtown Newark.

Ties-In Dorsey Records With Picture Opening

Reg Streeter, manager of Warners' Mission theatre, Santa Barbara, California, has an audience that is especially "jive" conscious, so he capitalized this fact in his handling of exploitation for "The Fabulous Dorseys." A special sale on "Dorsey" records at a local Music Bar popularized the picture in advance and was a great business booster for the merchant. A thirty-minute "disc jockey" program promoted the opening of the feature, and for lobby display, he used a large pile of old records with trombone and saxaphone prominently placed in conjunction with blow-up of title.

Arranges Display for "Tights"

A 40x60 display out front with top row 8x10's of Dan Dailey in five "mugging" poses and copy helped to draw attention to "Mother Wore Tights" at the Strand theatre, Plainfield, N. J. Also on the display board were pin-up poses of Betty Grable with copy, reading: "Grable has a method all her own . . . and very effective, too!" The display was the idea of Murray Meinberg, Reade city manager in Plainfield.

Window Display Promotes Playdate of "Egg and I"

Ann De Ragan, manager of the Strand theatre, Plainfield, N. J., had two 30x40's placed in the local Economy Market window to exploit "The Egg and I." Copy on the displays offered two passes to purchasers of eggs finding the "Lucky Egg" stamp. All eggs were stamped with "Egg and I" title, and 15 sets of passes were given away.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

Goodwill Gesture Draws Favorable Comments

G. E. Rathman, manager of the New Marion theatre, Marion, Iowa, used his marquee to boost the home team in the annual football contest, winning friends and influencing patrons in favor of Marion High School. It was inexpensive—and easy to prove to the townsfolk that he was an enthusiast for the Homecoming Game. Comments were numerous: "The theatre man is certainly for the kids" and "Here's a man who really takes an interest in the students."

Fronts and Ads Sell Playdates

Manager Jim Preddy specializes in flash fronts and catchy ads to exploit his playdates at the Telenews theatre, Dallas, Texas. The Telenews has been playing foreign product for some time now.

Sell Shows Quickly With Filmack's New
PREVUE TRAILER SERVICE
Investigate this new, low-cost source of supply! Send bookings for a week's trial FREE!
FILMACK
1327 S. Wabash
Chicago

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE LOST MOMENT (U-I)

First Report:

Total Gross Tabulated	$149,100
Comparative Average Gross	136,700
Over-all Performance	109.0%

BALTIMORE—Century	86.8%
CLEVELAND—Loew's Stillman	95.0%
LOS ANGELES—Guild, 1st week (DB) The Pretender (Rep.)	166.6%
LOS ANGELES—Guild, 2nd week (DB) The Pretender (Rep.)	73.3%
LOS ANGELES—Iris, 1st week (DB) The Pretender (Rep.)	175.9%
LOS ANGELES—Iris, 2nd week (DB) The Pretender (Rep.)	73.3%
LOS ANGELES—Ritz, 1st week (DB) The Pretender (Rep.)	169.0%
LOS ANGELES—Ritz, 2nd week (DB) The Pretender (Rep.)	80.0%
LOS ANGELES—Studio, 1st week	160.0%
LOS ANGELES—Studio, 2nd week	77.4%
LOS ANGELES—United Artists, 1st week (DB) The Pretender (Rep.)	168.3%
LOS ANGELES—United Artists, 2nd week (DB) The Pretender (Rep.)	58.4%
OMAHA—Orpheum (SA) Vaudeville	164.9%
SAN FRANCISCO—Orpheum (DB) Sweet Genevieve (Col.)	84.3%

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FOREVER AMBER (20th-Fox) (*AA*)

Final Report:

Total Gross Tabulated	$1,935,600
Comparative Average Gross	1,196,600
Over-all Performance	161.7%

ATLANTA—Paramount, 1st week	245.0%
ATLANTA—Paramount, 2nd week	115.6%
BALTIMORE—New, 1st week	280.9%
BALTIMORE, New, 2nd week	202.4%
BALTIMORE—New, 3rd week	148.7%
BOSTON—Fenway, 1st week	478.2%
BOSTON—Fenway, 2nd week	478.2%
BOSTON—Paramount, 1st week	327.6%
BOSTON—Paramount, 2nd week	250.0%
BUFFALO—Hippodrome, 1st week	318.5%
BUFFALO—Hippodrome, 2nd week	177.0%
CHICAGO—State-Lake, 1st week	196.8%
CHICAGO—State-Lake, 2nd week	187.5%
CHICAGO—State-Lake, 3rd week	159.3%
CHICAGO—State-Lake, 4th week	93.7%
CINCINNATI—RKO Palace	272.1%
CINCINNATI—RKO Capital, MO 1st week	134.3%
CINCINNATI—RKO Capital, MO 2nd week	89.5%
CLEVELAND—RKO Palace, 1st week	225.4%
CLEVELAND—RKO Palace, 2nd week	131.1%
CLEVELAND—RKO Allen, MO 1st week	119.8%
DENVER—Esquire	132.3%
DENVER—Paramount	204.0%
INDIANAPOLIS—Circle, 1st week	284.6%
INDIANAPOLIS—Circle, 2nd week	92.3%
KANSAS CITY—Tower, 1st week	192.3%
KANSAS CITY—Tower, 2nd week	96.1%
KANSAS CITY—Uptown, 1st week	245.9%
KANSAS CITY—Uptown, 2nd week	98.3%
LOS ANGELES—Chinese, 1st week	159.0%
LOS ANGELES—Chinese, 2nd week	90.9%
LOS ANGELES—Loew's State, 1st week	205.3%
LOS ANGELES—Loew's State, 2nd week	136.1%
LOS ANGELES—Loyola, 1st week	140.7%
LOS ANGELES—Loyola, 2nd week	92.2%
LOS ANGELES—Uptown, 1st week	166.6%
LOS ANGELES—Uptown, 2nd week	118.4%
MINNEAPOLIS—Century	243.2%
MINNEAPOLIS—Lyric, 1st week	220.0%
MINNEAPOLIS—Lyric, 2nd week	154.5%
MINNEAPOLIS—Lyric, 3rd week	145.4%
NEW YORK—Roxy, 1st week (SA) Veloz and Yolanda and others	188.0%
NEW YORK—Roxy, 2nd week (SA) Veloz and Yolanda and others	156.7%
NEW YORK—Roxy, 3rd week (SA) Veloz and Yolanda and others	117.0%
NEW YORK—Roxy, 4th week (SA) Veloz and Yolanda and others	78.3%
OMAHA—Paramount, 1st week	163.8%
OMAHA—Paramount, 2nd week	138.5%
PHILADELPHIA—Fox, 1st week	279.0%
PHILADELPHIA—Fox, 2nd week	139.5%
PHILADELPHIA—Fox, 3rd week	134.8%
PHILADELPHIA—Fox, 4th week	88.3%
PITTSBURGH—J. P. Harris, 1st week	299.2%
PITTSBURGH—J. P. Harris, 2nd week	157.4%
PITTSBURGH—Senator, MO 1st week	214.2%
SAN FRANCISCO—Fox, 1st week	228.0%
SAN FRANCISCO—Fox, 2nd week	109.6%
SAN FRANCISCO—United Nations, 1st week	191.7%
San FRANCISCO—United Nations, 2nd week	82.1%
SAN FRANCISCO—United Nations, 3rd week	75.3%
ST. LOUIS—Ambassador	103.0%
ST. LOUIS—Missouri, 1st week	155.1%
ST. LOUIS—Missouri, 2nd week	120.6%
TORONTO—Imperial	168.4%

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BODY AND SOUL (UA)

First Report:

Total Gross Tabulated	$328,000
Comparative Average Gross	257,500
Over-all Performance	127.3%

BALTIMORE—Century	104.7%
BOSTON—Orpheum (DB) Crime Doctor's Gamble (Col.)	115.8%
BOSTON—State (DB) Crime Doctor's Gamble (Col.)	115.3%
BUFFALO—Buffalo (DB) Winter Wonderland (Rep.)	99.4%
CHICAGO—Woods, 1st week	165.3%
CHICAGO—Woods, 2nd week	145.6%
CLEVELAND—Loew's State, 1st week	128.0%
CLEVELAND—Loew's State, 2nd week	91.1%
DENVER—Denver (DB) Two Blondes and a Redhead (Col.)	123.3%
Denver—Webber (DB) Two Blondes and a Redhead (Col.)	114.2%
INDIANAPOLIS—Loew's (DB) Affairs of Bel Ami (UA)	109.2%
MINNEAPOLIS—State	118.8%
PHILADELPHIA—Mastbaum	190.2%
PITTSBURGH—Penn	93.5%

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CHRISTMAS EVE (UA)

First Report:

Total Gross Tabulated	$232,300
Comparative Average Gross	235,300
Over-all Performance	98.7%

ATLANTA—Loew's Grand	119.0%
BALTIMORE—Century	71.8%
CHICAGO—Oriental, 1st week (SA) Vaudeville	120.2%
CHICAGO—Oriental, 2nd week (SA) Vaudeville	90.1%
INDIANAPOLIS—Loew's (DB) When a Girl's Beautiful (Col.)	109.2%
KANSAS CITY—Midland (DB) Adventures of Don Coyote (UA)	85.7%
PHILADELPHIA—Earle, 1st week	97.6%
PHILADELPHIA—Earle, 2nd week	60.9%
SAN FRANCISCO—United Artists, 1st week	142.8%
SAN FRANCISCO—United Artists, 2nd week	102.6%

Screen Exports Rising in 1947

Washington Bureau

Despite recent restrictions abroad, exports of films will run about 45 per cent higher this year than last, according to a report by Commerce Department motion picture consultant Nathan D. Golden.

He estimates that exports of equipment will be about 150 per cent above the 1946 rate.

During the first nine months exports of exposed or developed, 35mm and 16mm, positive and negative feature films totaled 239,790,538 linear feet, valued at $6,519,-808, as compared to 210,175,437 linear feet valued at $5,308,860 for January-September, 1946. The bulk of this was accounted for by 35mm positive feature films.

Shipments to the United Kingdom in the first nine months—despite the embargo—exceeded exports for all 1946, Mr. Golden reports. During the current nine-month period, the U. S. industry sent to England 9,-523,059 linear feet of 35mm positive, valued at $412,896, and 982,953 feet of 35 mm negative, valued at $48,264. For the entire 12 months of 1946, the figures were 9,967,214 feet, valued at $397,345, and 822,173 feet, valued at $35,220.

Raw stock exports were up sharply in the first nine months, amounting to more than 357 million linear feet, valued at $5,281,744, compared to 201 million linear feet, valued at $3 million, in the like 1946 period. Dollar value of equipment, including cameras, projectors, sound equipment, arc lamps and screens, amounted to $11,693,697 during the first nine months of this year, an increase over last year.

Paramount Purchases Rainbow Productions

Hollywood Bureau

Barney Balaban, Paramount president, announced here last weekend that his company, had acquired Rainbow Productions in a deal with Leo McCarey, Rainbow president. In addition to reacquiring the services of Mr. McCarey as a producer-director-writer, Paramount also gets Norman Z. McCleod, director, and Rainbow's assets, including interests in "Going My Way," "The Bells of St. Mary's" and the recently finished "Good Sam," which stars Gary Cooper and Ann Sheridan.

Fifty New Bookings For "Unconquered"

Fifty additional advanced admission engagements for "Unconquered" were announced last week by Charles M. Reagan, vice-president in charge of distribution for Paramount. Previously, 89 advanced admission bookings had been reported. All commence during December and January. Among the 50 new dates are Salt Lake City, St. Paul, Duluth, Rochester, Houston, El Paso, Fort Worth and Oklahoma City.

THEATRE SALES



AUTOMATIC DRINK VENDING

— With chart of insides

THE DE LUXE MIAMI OPERATION

— By Sonny Shepherd

CUSTOMER SERVICE BY WALTER READE

— By Floyd Stone with pictures

THE VENDER VANE

— Tidings of the trade in Theatre Refreshment



Here's how the Lyric Theatre in New York City makes extra profits selling Coca-Cola

THEATRES ARE INCREASING PROFITS BY ADDING SALES OF COCA-COLA

THERE'S a source of entirely new profit for you right in your present lobby. All you need is a stand or counter and a cooler for Coca-Cola. Also there are automatic vending units that do the whole selling job for you.

There is a wide range of equipment available for any size theatre. Profits and sales usually parallel theatre attendance. And selling Coca-Cola pays a big gross profit. You can see what profit possibilities there are for you. Your patrons know Coca-Cola. They trust its quality and they like to enjoy *the pause that refreshes* with ice-cold Coke before and after the show.

We want a chance to put the full profit story on Coca-Cola before you. Write National Sales Department, The Coca-Cola Company, 515 Madison Ave., New York 22, New York, or get in touch with your local Coca-Cola bottler.

Coca-Cola
REG. U.S. PAT. OFF.
"Coke"
REG. U.S. PAT. OFF.

Ask for it either way . . . both trade-marks mean the same thing.

Vending drinks with press-a-button machines has proved a brand new source of revenue for exhibitors. An increasing number of theatre operators are taking advantage of the new and improved automatic drink machines now appearing on the market to undertake aggressive campaigns of merchandising designed to capture those extra dollars in the pockets of the patron who would like a "show smack."

While theatre sales, only a few years back, were concentrated mainly on confectionery merchandising, the public today has come to expect to find carbonated drink vending installations, if not complete fountains, in the lobby where, before, during or after the show, it can quench its thirst. In many respects candy and drink vending here supplement and stimulate each other, resulting in satisfied customers and theatre operators alike. In addition, with many beverage manufacturers eyeing the automatic vending field, the theatre sales potential stands to improve with the widening choice of favorite national brands.

First Machine Introduced To Parisians in 1890

Beverage vending is by no means a new development. Parisians first saw it in operation in 1890 in the form of a barrel-like container dispensing alcoholic drinks. In the United States, the first "Automats" opened in 1902 and the gadget-loving American public took to them quickly. However, the vendors still were in the development stage and soon found themselves unable to compete with the soft-drink stands and soda fountains.

In 1928 the American Cuptor Company produced the "oasis," a 500-drink cup machine which sold Mission Orangeade. And in 1935 the Mills Company developed for Coca-Cola a vending machine dispensing pre-cooled Coke and having a capacity of 104 bottles. Coca-Cola's automatic salesmen of both the cup and the bottle type gained rapidly until today there are a number of such bottle vendors with capacities of from 59 to 264 units and cup vendors serving from 200 to 1,200 drinks.

Estimate 45% of All Sales Through Machine

While, before the war, drink vending machines reached only a fraction of their potential market because the units still had too many breakdowns and difficulties, there was little expansion during the war period itself because of the scarcity of machines and the shortage of sugar. With the war over, however, the public recognized the convenience and the operators of the machines appreciated the volume sales made possible by the improved automatic vendors. Estimates for 1946 show that 45 per cent of all candy, cigarette, popcorn, food, soft drinks, gum and confection business was done through the medium of automatic vending machines. Of this total some 130,000 were beverage dispensers and 200,000 were candy machines.

The post-war years have brought few radical changes in either the bottle or the cup-vending machines, but important mechanical improvements have been made on both types.

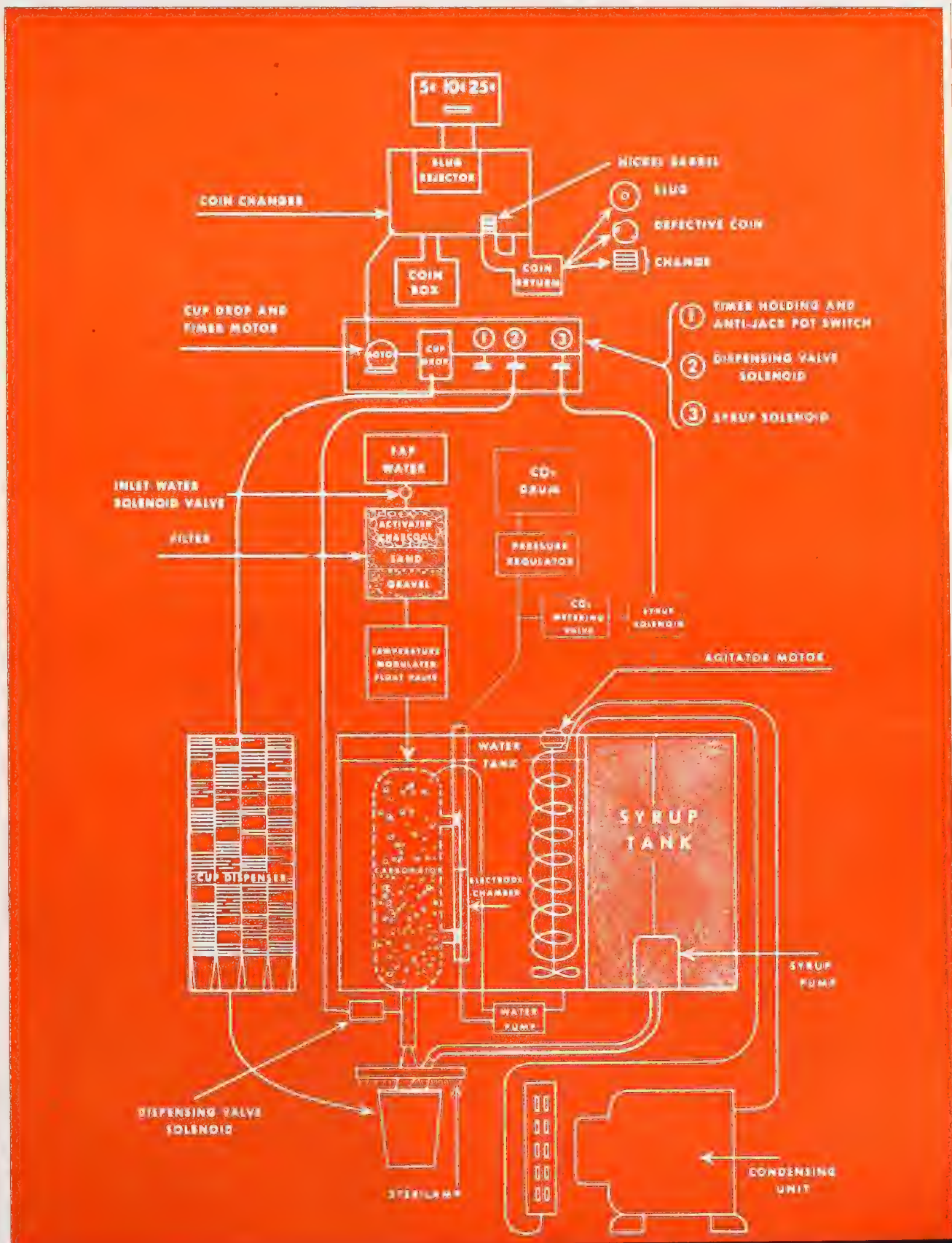
The reasons generally put forward in favor of cup vending machines are manifold and are opposed in many instances by the equally valid arguments advanced by the advocates of bottle vending. As already mentioned, the outstanding point favoring cup machines is the fact that, with some manufacturers advertising capacities of up to 1,200 individual servings, servicing of these machines is needed less frequently.

Cup machines can, and in most cases do, employ the local water supply, simply drawing it from the pipe, carbonating it and mixing it with syrup, the price of which has gone down in the past few months. A gallon of Coca-Cola syrup today costs about $1.70 and suffices for 128 drinks, and carbonation and cups add about ½ a cent to the cost of each drink. The disposal of the paper containers is a minor problem since they can be deposited in a waste basket.

Advocates of bottle vending take the position that not only is the bottle vendor a cheaper and less complicated proposition, but it sells the public a complete package in an advertised container. Also, the single units are easy to move, to load and to dispense. Maintenance of bottle vending machines is simple and reasonable. In the

(*Continued on page* 50)

EXCLUSIVE—the insides of the new Westinghouse Coca-Cola Cup Vendor, below, as the engineer would see it on his drafting board. Most entertaining feature of this scientific wonder is the "anti-jack pot" device, which prevents the delivery of more than one drink per coin, and prevents the return of more than the correct change for a larger coin deposited.



FAMOUS WOMETCO THEATRE MAKES

Theatre Sales in Dixieland

by SONNY SHEPHERD

Future theatres built by the Wometco organization of Florida will incorporate as an important part of their facilities some arrangement either in the form of a restaurant or a snack bar for the added enjoyment of their patrons.

This information was disclosed by Mitchell Wolfson, co-owner with Sidney Meyer of the Wometco circuit of 25 theatres, following the tremendous success in connection with the opening this year of their new 2,000-seat house, the Miami, in which a part of the theatre is a three-floor restaurant operated by Huyler's, nationally known restaurant and candy concern.

"It goes without saying," Mr. Wolfson said, that the theatre is doing excellent business on outstanding pictures, but it is also doing much more business that we could have expected on 'mediocre' or pictures of only medium appeal."

All Levels Give Access To Theatre Box Office

The restaurant was built on several levels visible and with entry from the theatre. A patron may enter Huyler's main floor from the lobby of the theatre and make purchases seated at a counter where breakfast, luncheon, snacks, etc., are served at all hours. On the second and third floors complete luncheon service is available from 11 A.M. to 3 P.M. and dinner is served from 5 P.M. to 9 P.M. Patrons may enter the restaurant's dining rooms from the street floor and ask the waitress to purchase their tickets to the theatre.

Following dinner or lunch the person may enter the theatre without having to return to the street. In this way afternoon luncheons, bridge parties and even bridal showers can be given in the restaurant and the party admitted to the threatre following the meal.

On the first and second floor levels of the theatre are elaborate soda bars where candy, drinks and ice cream may be purchased on the way into the theatre or on the way out. These are quick service bars and are designed for the patron in a hurry for light refreshment.

In connection with the purchasing of tickets for the restaurant patrons a bus boy is sent directly to the theatre's box office with money to make the purchase, and collects from the patron, thus eliminating any bookkeeping arrangements necessary as the theatre operating organization and Huyler's are separate companies. Huyler's leases the space from the theatre company.

"It is believed that the Miami theatre," said Mr. Wolfson, "is the first modern combination of an elaborate theatre-restaurant-sodashop, similar to those on the Continent, operated in the United States.

"It is a fact," he added, "that the theatre complements the restaurant and the restaurant complements the theatre. Miami, with approximately 500,000 persons in our drawing area, has only a minor few who have any facilities to entertain guests in any such manner as we have provided, in beautiful, modern and comfortable quarters. Here men or women may entertain their friends all under the same roof, and economically, for from three to five hours.

Trailers Add to Service Merchandising Campaign

"The plan is proving very successful. It is impossible to enter the theatre or the restaurant without being aware of the connection. Trailers are run on the screen pointing out the added service and advantages we have to offer our patrons. Also the restaurant runs the daily film attraction on their menus and has a card on each table informing the restaurant patrons of the service they may use in the purchase of their theatre tickets—which will in many cases save them having to wait in line.

"In planning the Miami theatre we made a thorough study of the possibilities of such a combination and our study and beliefs proved us right," said Mr. Wolfson. "We selected one of the best spots on Miami's busy Flagler Street—mainly because it is adjacent to a 500-car in-and-out garage where adequate parking would be available. Then we looked for and obtained what we believe is one of the best restaurant operators in the business, Huyler's (they have long been famous for candy). They have stores now in 14 cities.

"We will continue to include just such arrangements in any future theatres this organization builds," Mr. Wolfson concluded.

The management of the Miami reports

BUSY and profitable. The second floor restaurant at the Miami theatre, joint operation of Wometco and Huyler's, with bus boys to buy theatre tickets, for a show after a meal.



many inquiries from other theatre circuits throughout the United States in regard to the success of the plan and favorable comments have been returned in each case.

On the second floor of the theatre large plate glass doors are used for entry to either the theatre or the restaurant. In the restaurant access to the three floors can be had from the theatre and an elevator in the restaurant provides transportation to the various levels.

The kitchen and theatre air conditioning equipment is located in a block-long basement under the entire building. Special air conditioning was planned to prevent drawing any kitchen odors into the theatre and each is separated by fireproof automatic doors wherever entrance to either is made.

The fountain bars on both floors are open all hours of the theatre operation and the main floor "candy island" and stool service is available on the street floor before and after theatre hours as well.

Attractive Packaging Calls Attention to Candy Island

This "candy island" is a unique and aptly named candy counter — isolated from the other counters, giving it its "island" name, and drawing attention not only by its location, but by its attractively packaged confections displayed in gleaming glass cases.

Here the theatregoer will find not only the conventional candies, but packaged cookies, jars of marmalades and jellies, boxed and beribboned chocolates, all of which are offered as "take home" produce. Additionally, there are stuffed novelties displayed, such as dolls, horses, pandas.

Glass doors and glass walls surround this street level "candy island," making it visible to the passers-by and to theatregoers in the lobby.

Brightly colored and illumined by a classical candlelabra, the "island" has proved an effective installation.

The main dining room, as might be expected, has drawn particularly heavy crowds for luncheons.



THE famous Wometco-Huyler's "Candy Island" at the Miami theatre, with entry from theatre or street. It is Theatre Sales—with a touch of elegance.

People coming to the center-city shops have already developed the habit of shopping in the morning, then stopping in the theatre's dining room for their lunch, and then going directly from the dining room into the theatre proper.

Mr. Wolfson has found, by talking to his patrons, that the restaurant is a definite draw for his theatre.

Shoppers and visitors to the city, it is well known, often tend to go to the theatre nearest the restaurant at which they customarily have lunch or dinner. So the convenience of having lunches and dinners available in the theatre building itself has become immediately apparent to his customers, Mr. Wolfson feels, with the theatre increasing the restaurant's receipts, the restaurant increasing the theatre's receipts.

By installing various types of dining rooms—from the swank, quiet room for an unhurried, full course dinner to the grab-and-run counters—all types of appetites and all kinds of conditions can be met.

It is this diversity of installations that makes the theatre's restaurant service particularly effective. Youngsters are attracted by the soda bars, shoppers sandwiching in a show between department stores like the luncheons, patrons with more time like to browse at the candy counters.

Courteous, quick and efficient service is a specialty of the restaurant installations and is maintained at all times.

WHAT WOMETCO IS

Wometco Theatres, one of the leading circuit operations in sub-tropical America, was organized by Mitchell Wolfson and Sidney Meyer, who opened their first theatre in Miami 23 years ago. Since that time the circuit has grown until today it is operating 25 theatres in Miami, Miami Beach, Palm Beach and Nassau in the Bahama Islands.

With the organization of the Wometco circuit in 1924, Mr. Wolfson made his first contact with the motion picture industry. Born and raised in Florida, he has long been active in civic affairs. In 1939 Mr. Wolfson was elected City Councilman of Miami Beach and four years later was elected its Mayor. He was a vice-president of the Motion Picture Theatre Owners of America, a vice-president and director of the Young Men's Christian Association, an Elk and a Shriner. During World War II he served with the Army as a Lieutenant Colonel.

Mr. Meyer's association with the industry goes back 34 years when, at 19, he joined the old General Film Company in Omaha, Neb. In the following years he became a salesman and branch manager of the Fox Film Corporation, first in Omaha and later in Chicago. In 1924, with Mr. Wolfson, he formed the Wometco circuit and today is its general manager. The circuit's headquarters is at 306 North Miami Avenue, Miami, Fla.



ATTRACTIVE and conveniently located is this balcony bar for Wometco vending at the Miami theatre.

CUP VENDORS

(Continued from page 47)

case of Coca-Cola, the theatre buys a case of 24 bottles for about 80 cents and sells it for from $1.20 to $2.40.

The new vending machines on the market are designed not only to give volume service, but also to eliminate the many factors that could cause breakdowns of the mechanism and to fit into the smallest possible space. At the same time their eye-appeal has been vastly improved and a wider selection of drinks now is possible. Drinks sell for five cents in most sections of the country, but in some places operators have found the public willing to pay 10 cents.

The new cup machines use sealed compressors and less than four pounds of refrigerant. This feature has resulted in the opening up of the important New York market where theatres, up to a few months ago, were unable to install automatic drink vendors because of the strict provisions of the city's fire code. The RKO houses have begun to install soft drink machines and find that business is good especially when their operation is combined with the candy merchandising activities of the house. A number of theatres have found their candy and drink sales curve rising sharply with the application of some promotional efforts such as signs, trailers, etc.

The product of the manufacturers in the automatic vending field will be exhibited in Chicago December 14-17 at the 1947 convention of the National Automatic Merchandising Association. Among the machines on view will be a new Coca-Cola vendor, manufactured by Westinghouse Electric Corporation and built with a capacity of 1,000 cups and nine gallons of syrup. The drink is mixed in a sterilized chamber and served behind a glass window which is lifted by the customer and slides back into place once the cup has been removed.

The machine manufactures its own carbonated water from the regular water supply and also features an automatic coin changer which accepts nickels, dimes or quarters. Should the nickel change-supply run out, a "Use Nickels Only" sign lights up. Every coin is checked for correct diameter, thickness, weight and bounce and all false coins are returned. Westinghouse plans to put a 400-cup machine into production soon. The company also makes special Coca-Cola dry electric coolers for bottle vending by attendants.

Spacarb, Inc., has several new units, the outstanding being a 1,000-cup vendor with a 13-gallon capacity, a streamlined cabinet, automatic coin changer and, as a special feature, a device that permits the choice of three flavors, straight or mixed, by the customer.

Drink-O-Mat Industries produce a 1,000-cup, single-drink machine which has a coin-changer and slug-rejector and uses the city water supply. An auxiliary self-contained pre-cool tank provides service on locations where direct water connections are not available.

Other companies making bottle or cup dispensers include C. C. Bradley and Son; Vendo Company; Supervend Corporation; Lion Manufacturing Company; Automatic Canteen Company; Bastian-Blessing; Vendorlator Manufacturing Company; F. L. Jacobs Company; Telecoin Corporation; U. S. Vending Corporation; Mills Industries; Cavalier Corporation; Bally Manufacturing Company; Ideal Dispenser Company and American Vendors, Inc. Vendo Company has been reported working on a coin-operated dispenser which would pour a drink from a bottle into a paper cup within the machine, retaining the empty bottle in the unit.

$2,078.60 NET PROFIT A YEAR

A theatre, averaging 5,600 admissions per week, reports the following figures for its annual cup vending operations:

Sales—72,800 drinks at 5¢		$3,640.00
Cost of Sales:		
Syrup—582 gallons @ $1.70	$989.40	
Carbon Dioxide, Cups, etc.—½¢ per drink	364.00	
Service	208.00	
		1,561.40
Net Sales Profit per Year		$2,078.60
Amortization on four-year basis	$250.00	
Local taxes, license, insurance, etc.	50.00	
		300.00
Profit before income taxes		$1,778.60

This theatre reports sales of one drink to every four tickets sold — that is, 1,400 drinks per week, or 72,800 drinks per year. It figures its service cost at $4.00 per week on a machine two years old. The cost of the machine was $1,000, and it is being amortized on a four-year basis.



...has that rich golden color that makes 'em buy!

For those states where colored oil is not sold — use Simko brand.

By the makers of POPSIT PLUS!

Simonin of Philadelphia

GAINING

IN POPULARITY EVERY DAY

5¢ Boston Baked Beans

5¢ Chocolate Confetti

10¢ Jordan Maid Almonds

10¢ Chocolate Almonds

Write for Samples and Prices

FERRARA CANDY CO. NOT INC.

2200-10 W. Taylor St., Chicago 12, Illinois

playing to a packed house **every day of the year!**





the *Manley* popcorn machine



It's a "sell out" show in three terrific acts! MANLEY MACHINES, MANLEY MERCHANDISE and MANLEY METHODS. Combined, these three star performers have made their success story known from coast to coast. True, they perform out in the lobby, not on the screen, but their earning power is as great as many a Hollywood star.

Where else can you find a business that is patronized by old and young alike, where the rate of profit is over 400%, and it takes absolutely no experience to operate.

If you have the crowds, you can make BIG MONEY IN POPCORN. Install one of these sleek, new Manley Popcorn Machines, use Manley Merchandise, such as Popcorn Seasoning and Salt and serve the public popcorn that is Hot, Fresh and Delicious, in Manley's famous candy-striped bags or boxes. You'll soon see by the deluge of dimes that come pouring in, that we weren't fooling when we said that you could MAKE BIG MONEY IN POPCORN. Get the facts! Mail the coupon below!

learn the 3 M's of Profitable Popcorn Merchandising:

Manley MACHINES

The most important "M"—the Manley Popcorn Machine combines sparkling beauty and eye appeal with mechanical perfection, trouble-free operation and large capacity. Its many exclusive features have won it outstanding popularity. Designed to make the handling of crowds easy—*you'll make more money with Manley.*

Manley MERCHANDISE

It takes the best merchandise to win the largest profits. Manley Popcorn is quality controlled—grown from company-furnished seed—to high company standards. Pop it in Manley Popcorn Seasoning and use only Manley's Popcorn Salt. Serve in a Manley Carton or Bag and *you'll make more money with Manley.*

Manley METHODS

Manley has compiled a valuable booklet explaining how to operate a successful popcorn business and included many proven, sales-building practices accumulated during our twenty-five years of acknowledged leadership. A copy is yours for the asking. Use the handy coupon. Mail it today and *make more money with Manley.*

Manley, Inc.
BURCH MFG. CO.

GENERAL OFFICES:
1920 Wyandotte Street, Kansas City 8, Missouri

"THE BIGGEST NAME IN POPCORN!"

SALES and SERVICE OFFICES

Albion, Mich.	Dallas, Texas	Memphis, Tenn.	Omaha, Nebr.	Seattle, Wash.
Atlanta, Ga.	Denver, Colo.	Mexico City, Mex.	Roanoke, Va.	Syracuse, N. Y.
Boston, Mass.	Detroit, Mich.	Minneapolis, Minn.	St. Louis, Mo.	Toronto, Ontario
Charlotte, N. C.	Indianapolis, Ind.	New Orleans, La.	San Diego, Calif.	Vancouver, B. C.
Chicago, Ill.	Los Angeles, Calif.	New York City, N. Y.	San Francisco, Calif.	Washington, D. C.
Cleveland, Ohio		Oklahoma City, Okla.		

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MANLEY'S

MANLEY, INC., MPH-11-29
1920 Wyandotte Street
Kansas City 8, Missouri

Without obligation please send me a copy of your booklet "How to Make Big Profits From Popcorn."

YOUR NAME _____

BUSINESS NAME _____

ADDRESS _____

CITY _____ ZONE ___ STATE _____

"Candy Sales Are Part of Theatre Service"

—says Walter Reade, Jr.

Walter Reade's 42 houses in New York and New Jersey all are going to purvey to the customer candy as he likes it. They are going to do this because, in the words of Walter Reade, Jr., "it is part of theatre service now."

And the Reade theatres are no longer letting a concessionaire sell the candy. "The concessionaire," Mr. Reade observed, "is interested in profits, not service.

"The service angle is ours, and it embraces a lot of factors. We do business in local situations. People don't differentiate between the person who operates a theatre, and the person who operates the candy stand. We found that a man who had no financial or operating interest in a theatre wasn't going to pay attention whether the stands he owned were open, clean, attractive, or well displayed.

"It's always been our responsibility—and, finally realizing it, we've decided to be responsible in actuality."

So—the Reade circuit in June established a separate department. It is not a subsidiary company, Mr. Reade pointed out; it is part of the circuit, and staffed "100 per cent by theatre men"—and the theatre manager, responsible for operation of candy stands in his own theatre, and for its inventory, gets a percentage of gross receipts.

Candy, Popcorn, Coca-Cola Are 90% of Business

At the Reade home office, the Mayfair Building, on Times Square, New York, Edwin Gage, manager of the department, last week cited some statistics of theatre participation in the candy business. Sample:

"Candy now represents 57 per cent of our total gross. Popcorn is 25 per cent. We are not stopping there. We carry Coca-Cola, and are adding all the time. Coca-Cola is 7.7 per cent of the total. And nuts, we're using them, too, and they amount to 2.6 per cent. Cigarettes are 7.2 per cent."

Shortly, the Reade stands will carry a line of novelties and packaged candies. These will enable more than the common run of showmanship—plenty of which Mr. Gage is planning. These will enable tieins with Christmas, Thanksgiving, Mothers' Day and Fathers' Day, current events, and with pictures on the screens.

Of the 42 Reade theatres, 26 now have stands. All eventually will have them. Twelve on order now will be delivered within the next month.

The stands are, in accordance with the principles Mr. Reade laid down, designed for the individual theatre.

"They are derived from two major circumstances—what we're going to sell in the particular theatre, and what the available space is.

"We don't think every theatre can be handled the same way, any more than we can put the same shows in every theatre."

The stands are basically a closed type, with shelves in the form of small steps, thoroughly lighted, and covered by plastic materials, mainly Koroseal, blended into the architecture and design of the theatre.

The popcorn machines are exclusively from the Manley Popcorn company. Also, the popcorn.

Mr. Gage had some words for the increasing installation of Coca-Cola service. Now 12 stands are serving Coca-Cola. Nine of these have the attendant pouring the Coca-Cola from bottles stored in coolers. Three have coin-operated drink machines.

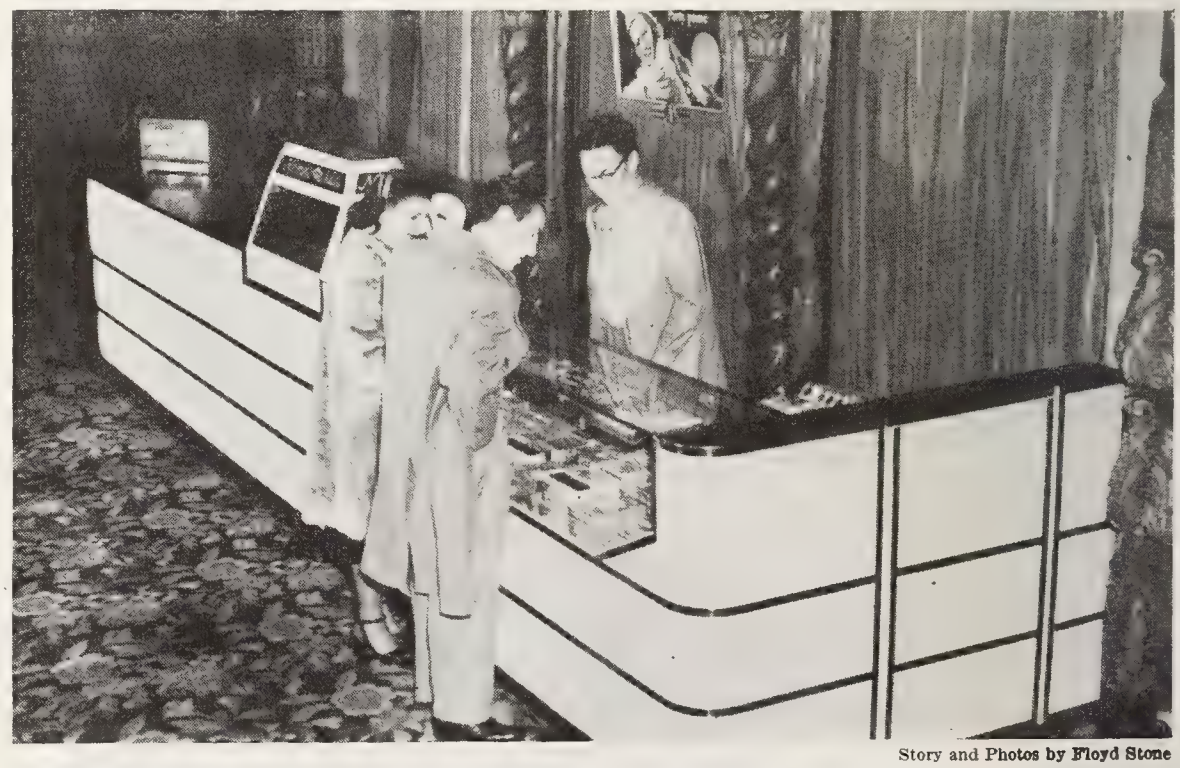
"We are waiting, however," Mr. Gage said, "for the new Coca-Cola dispenser, really a small soda fountain."



WAITING for the customer: the stand at the recently renovated Strand, Freehold, New Jersey—an excellent example of well used space. The stand, selling Coke and popcorn, as well as candy, is in an outer lobby alcove passed by the customer on the way to the doorman.

This dispenser, he said, has two handle-operated dispensing nozzles, similar to those of soda fountains. Its advantages are greater capacity, more rapid cooling, the ability to serve two different drinks. It carries its own carbonation; the syrup is inserted. The Reade management believes many patrons

(*Continued on page* 56)



Story and Photos by Floyd Stone

THE LARGEST stand in the Reade circuit, at the Mayfair, Asbury Park, a Class A house. Here, tastefully set forth in a magnificently roomy lobby, are candy, Coke, cigarettes and nuts.



Approved by the Underwriters' Laboratories, Inc.

Now- Coca-Cola* in CUPS

Refreshing for Patrons... Profitable for YOU

Here's a new Westinghouse completely-automatic Coca-Cola Cup Vendor that won't cost you a dime. It's available FREE on a split profit basis through your local Coca-Cola Bottler. All you need is a small, unoccupied location (8 sq. ft. for theVA-10 and only 4 sq. ft. for the V-4) where patrons can pause for a refreshing drink.

The Westinghouse Vendor automatically serves a CUP of cold, refreshing Coca-Cola for only a nickel.** Or, if change isn't available, it accepts either a dime or a quarter, dispenses the drink and makes change automatically.

Two models are available—VA-10 and V-4 which serve 1,000 cups and 400 cups respectively without replenishment. Both are approved by the Underwriters' Laboratories, Inc.

Coke* in Cups keeps patrons happier . . . and the Vendor "take" adds to your profits without the slightest effort on your part.

*"Coca-Cola" and its abbreviation "Coke" are the registered trademarks which distinguish the product of The Coca-Cola Company.

**Higher in some areas depending on local state taxes.

FOR DETAILS CONTACT YOUR LOCAL BOTTLER IMMEDIATELY

WESTINGHOUSE ELECTRIC CORPORATION

COCA-COLA COOLER DEPARTMENT • SPRINGFIELD 2, MASS.

Plants in 25 Cities... Offices Everywhere

THE VENDER-VANE

A DEPARTMENT PERTAINING TO MEN AND MERCHANDISE ESTABLISHED BY MOTION PICTURE HERALD IN 1941.

A New Dispenser For Soft Drinks

THE MULTIPLEX Faucet Company has announced their new Dispenser for Coca-Cola, root beer and other soft drinks. They announce that it has the exclusive feature of drawing any size drink continuously without turning the lever off, at a rate of 10 to 15 drinks per minute. It has a single syrup jar base made of stainless steel and gives speed with efficiency. The same unit is also made with two faucets for root beer and Coca-Cola—"two fixtures in one."

C. CRETORS AND COMPANY, Chicago, is expansively promoting its corn-popping machines. This company has been manufacturing these machines for sixty years, and its newest model features factors which make for ease of cleaning the popping pans as well as the entire interior of the machines. Cretors has developed an exclusive non-poisonous cleaning agent that is extremely effective but non-injurious to the hands. A mere wiping of the exterior of the popping pans is all that is necessary.

A VISIT to the annual convention of the American Bottlers of Carbonated Beverages in Atlantic City, held November 17 to 21, revealed the fact that quite a few manufacturers of syrup are in a position to take advantage of the theatre market. Most of these have syrups available for cup vendors and all have franchise bottlers located so as to be able to serve at least eighty per cent of the theatre market. Many companies, such as Coca-Cola, are aiding the selling and placement of vending machines and soda fountains. Sales managers of soft drink companies are all cognizant of the community importance of the theatre as well as its sales and profit possibilities.

THEATRE MERCHANDISING supplements, rather than replaces, retail selling. Patrons are in a spending mood and the general atmosphere of recreation is conducive to the willing spending of money. During the war shortage of labor and habit of blackouts practically eliminated "after six" sales through retail stores. In many communities a theatre is now the only outlet for whim merchandise.

MANY CIRCUITS are demanding of managers a gross return of at least five cents from each patron. Spending now is at a rate of from five cents to 14 cents for each patron for sales items including soft drinks, candy, ice cream, popcorn, gum, books, magazines, toys and records. Gross profit ranges from 30 per cent to 70 per cent of sales price.

A WELL KNOWN theatre architect predicts that the Theatre of Tomorrow will sell frozen foods. He visualizes a regular store which will be open full-time and will be easily accessible from both the street and the theatre.

THE NATIONAL Confectioners Association of the United States, Inc., in conjunction with the Confectionery Industries Exposition, will conduct the largest exposition in the history of the candy industry at Grand Central Palace in New York the week of June 20 to 25, 1948. At the same time, the National Confectioners Association will hold its sixty-fifth annual convention at the Waldorf-Astoria Hotel in New York.

THE STAR Manufacturing Company, makers of popcorn machines, has been sold to the Hercules Steel Products Corporation. There will be no change in personnel and production of the regular line of machines will continue on the same basis, with the addition of a few new items to the line.





HOW the Strand theatre, a unit of the Walter Reade circuit, in Plainfield, New Jersey, will greet the patrons at its candy stand during the Christmas holidays.



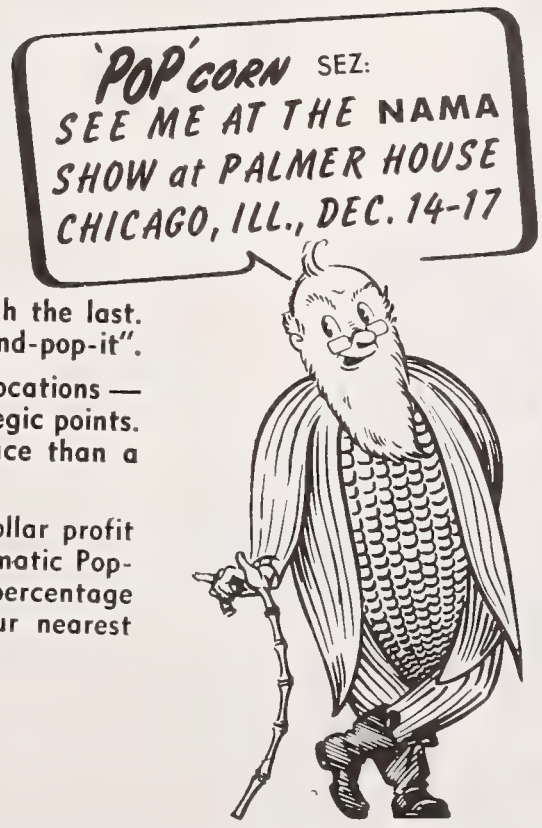
GET MORE PROFIT FROM POPCORN

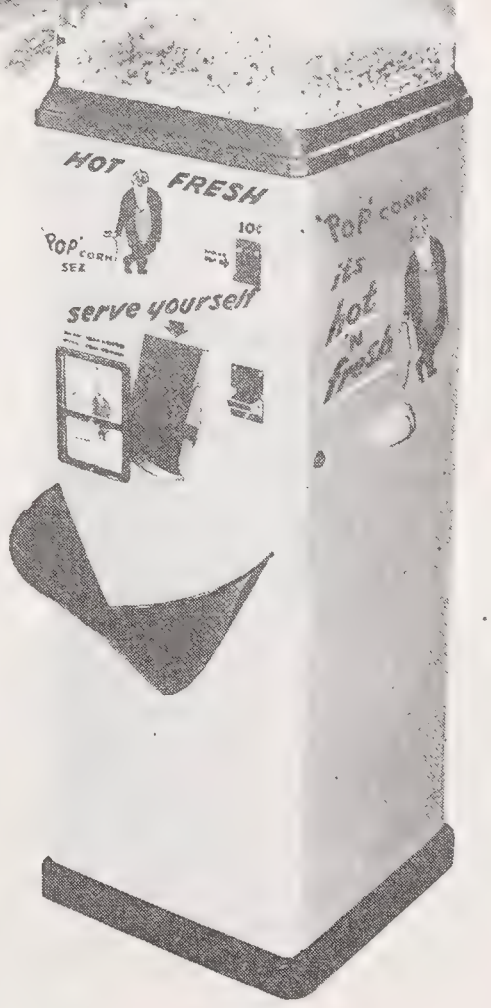


Serve your patrons hot, fresh, crisp popcorn AUTOMATICALLY with a 'POP' Corn Sez Coin Operated Popcorn Vending Machine. NO smoke, NO grease, NO objectionable odors, NO labor or attendant costs, NO high investment and depreciation. It insures full supply at peak demand and is always in operation from first show through the last. There's no longer any need to "stand-there-and-pop-it".

Sales can be increased through multiple locations — two to a dozen or more per theater at strategic points. 'POP' Corn's Vendor requires no more space than a water cooler.

Actual cost analysis will prove more net dollar profit can be made with the 'POP' Corn Sez Automatic Popcorn Vendor than any other way. Ask for percentage figures and check it yourself. Contact your nearest Distributor, or write, wire or phone







T. & C. Co.
Box 5998
Dallas, Texas

CANDY SALES

(Continued from page 52)

would also like a non-carbonated drink, and may use the machine to dispense a sweet orange drink in addition to Coca-Cola.

Prices currently at the 26 Reade candy counters are, for Coca-Cola, 10 cents; for popcorn, 10 cents; and, for candy, 6, 10, 15, 25, 60 and 75 cents. The addition of packaged candies will mean candy at $1 and more.

Selling of the items at the candy counters is again in line with the Reade dictum, fit the product to the situation, Mr. Gage stressed. Prices vary according to theatre and clientele. Type of candy also varies. The packaged candy will be sold only at certain theatres, and back bars are being built for their display. Novelties, again, will be in selected situations.

The novelties which the circuit contemplates selling will be stuffed animals, dolls and chocolate candies in the shape of Santa Claus, turkeys, etc.

Selling at the counters, in the opinion of the Reade organization, requires a training thorough and special. The girls receive such a training, which stresses "power of suggestion"; that is, the suggestion that the drink go with the candy, that the cigarettes are needed, that the novelties would please someone at home, and so on.

The thoroughness with which the Reade organization is going into the business of selling candy is exemplified by the recent order for special uniforms for girls behind the candy counters. These comprise blue smocks, white piped collars and embroidered to those collars the words Walter Reade.

A name is now being sought by the circuit for its counters; something special, but something brief and something which will, Mr. Gage said, "show what we're doing." A contest in the organization has been running; a $25 War Bond is the prize.



***SERVICE** the customer likes. The popcorn is waiting as he drinks his Coke. The back stand houses cigarettes now, and later will show novelties and packaged candy.*



***PLANNING** those extra profits. The extra-curricula department of Walter Reade: Leroy Blumenheim, acting field supervisor and Edwin "Pete" Gage, department head.*



READERS SERVICE from THEATRE SALES

The readers of this department have a special franchise right on special service and information on subjects pertaining to machines, methods and merchandise in this field. We seek to supply requests for facts about products, whether they are mentioned in these pages or not, and about sources from which they can be obtained. We cannot, obviously, go into questions of price, save in general terms, nor can we venture into the realm of legal issues. We endeavour, however, to render an adequate answer to every inquiry. Here is a form to make it handy.

THEATRE SALES DEPARTMENT
MOTION PICTURE HERALD
ROCKEFELLER CENTER, NEW YORK

I would appreciate full information about .....

.....

.....

.....

(Name) _____

(Theatre) _____

(City) _____

Popcorn Group Plans Service For Theatres

The organization of a national popcorn association to better serve motion picture theatres and other places of amusement was proposed at the annual convention last week of the National Association of Popcorn Manufacturers at the Sherman Hotel in Chicago. The proposal was made by James Ryan, vice-president in charge of sales for the Simonin Company of Philadelphia.

In his proposal, Mr. Ryan said that such an organization would be helpful in presenting a united front to all problems affecting the popcorn industry and would embrace all segments of the industry, including theatres, manufacturers, processors and sales and marketing.

During the convention the new rise and expansion of popcorn sales in theatres throughout the country was a major topic of discussion. The various meetings also discussed new methods of merchandising and new popcorn vending machines.

Also discussed were new methods to be used in the processing of popcorn, thereby increasing its sales. Assorted flavors will be forthcoming shortly and will include strawberry, maple and lemon, to be added to the already popular cheese and caramel popcorn.

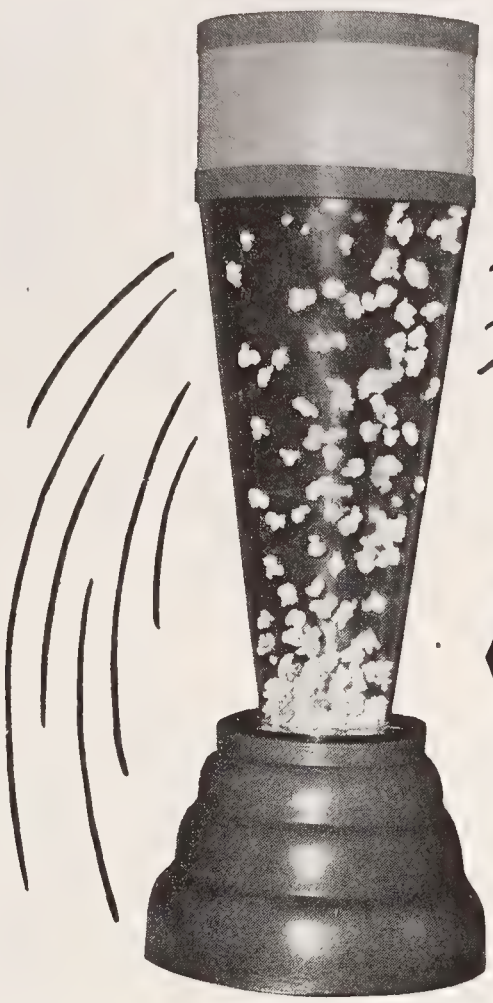
Candy Men Back Army Research

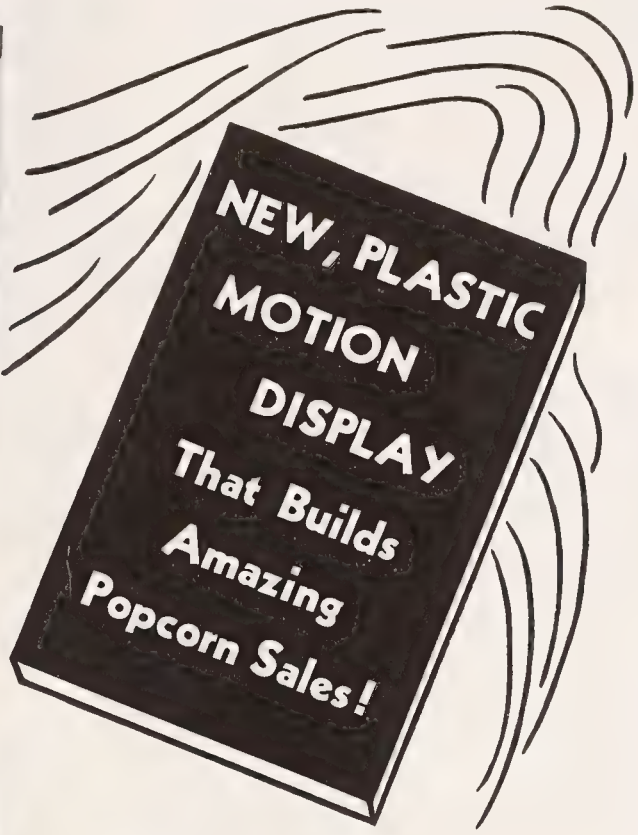
Sugar allocations, technical training for candy production employees, and cooperation with the Army Quartermaster's $700,000-a-year food research program were the main studies undertaken by nine candy manufacturers who attended Government and National Confectioners Association meetings in Washington, November 6 and 7.

Representatives of the candy manufacturers evidenced their interest in the Quartermaster research program and its new affiliated organization for private firms and trade associations—the Associates of the Quarmaster Food and Container Institute—and attended a special dedication dinner for the new organization at the Hotel Statler November 6.

In connection with this event the Quartermaster Institute sponsored a one-day Food Industry show.

Among the candy manufacturers attending were R. H. W. Welch, Jr., James O. Welch Company chairman; John Henry, DeWitt P. Henry Company chairman; Thomas Sharp of Stephen F. Whitman & Sons, Inc.; R. H. Hardesty, R. H. Hardesty Co.; Theodore Stempfel of E. J. Brach & Sons; Herman L. Heide of Henry Heide, Inc.; Walter R. Zwoyer of Henry Heide, Inc., and W. F. Olson, Curtiss Candy Co.





Patent Applied For

The **PRONTO**

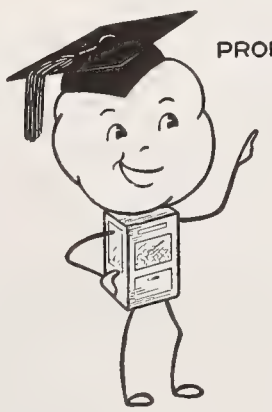
"SALESMASTER"

The Remarkable Motion Display Machine That Can Pay For Itself—Within Weeks— By Amazingly Increased Pop Corn Sales

THE Pronto SALESMASTER is the amazing new machine that catches the customer's eye—and increases pop corn sales.

Here's pop corn in action! Inside the shining plastic cone of the SALESMASTER whirls a beautiful, continuously flashing spray of pop corn. This brilliantly lighted cone has gleaming colored top of yellow flanked with bands of red. The blending of motion, color, and bright lighting gives outstanding eye appeal. Customers stop to look—and to buy—when you put the SALESMASTER at your pop corn counter.

You get a permanently higher level of pop corn sales and profits when you install the Pronto SALESMASTER. It pays for itself in as little as a few weeks. It may be used to sell pop corn, or any retail item. Send for details.



PROF. PRONTO says:

It's Alive!
It's New!
It's Different!
Ask about the
SALESMASTER

Write for prices and full information without obligation.

PRONTO POP CORN SALES, Inc.

700 Beacon Street

PRONTO TRADE MARK

Boston 15, Mass.

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED—FIRST CLASS MANAGER FOR LOS Angeles independent house. Give references age, and experience, snapshot. BOX 2182, MOTION PICTURE HERALD.

WANTED—A THEATRE MANAGER AND HE must be a good one. HAROLD KAY, Lake Theatre, Painesville, Ohio.

POSITIONS WANTED

THEATRE MANAGER—AGE 43, THOROUGHLY experienced all policies. Straight pictures, vaudeville, stage presentation, and road shows. Exceptionally well versed in advertising and publicity. 20 years experience in large and small operations. Very neat appearance, finest references. P. O. BOX 814, Chicago 90, Ill.

EXPERIENCED MANAGER DESIRES POSITION. Will go anywhere. BOX 2181, MOTION PICTURE HERALD.

ATTENTION SOUTHERN THEATRE OWNERS: Have had twenty years varied experience in all phases of theatre operation. Presently operating large group of theatres which I helped acquire. Have held same position for ten years but desirous of making change for interest in one or more theatres, preferably in the south. Starting salary no issue. Want future possibility and security. Would like percentage of profit for operating, with plan of acquiring more theatres. Might buy interest. Graduate of Paramount Managers School. Have college training. 40 years old. Meet you any place at your convenience and treat your proposition with strictest confidence. Will furnish A-1 references from head executives of Motion Picture Industry. Write BOX 2183, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

RCA SOUND SYSTEMS, ROTARY STABILIZER soundheads, 2-way speaker systems, complete and rebuilt, $795; Super-Simplex mechanisms, rebuilt, $525; Simplex rear shutter mechanisms, shockproof gears, rebuilt, $340; Powers $114.50; 2 unit Automaticket machines, rebuilt, $210; Gold Seal $157.50; Series II lenses, excellent $35 pair. What do you need? STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

S.O.S. ONE STOP PLAN—EQUIP YOUR THEATRE from street to sheet! Guaranteed savings up to 40%. A trip to New York will convince. Typical values—Late model RCA Brenkert equipment, L. I. Arcs, rectifiers, complete sound, worth $6,000, special $2,995; rebuilt HI Super Simplex or Century outfits with RCA or Simplex 4-Star Sound, $3850. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

UPHOLSTERED SEATS 300; POWERS 6Bs; NEW Holmes. F. SHAFER, Washington, Ind.

THEATRE CHAIRS—1500 SPRING CUSHIONED, leather, with leather insert backs. Now in use but available after January 10, 1948. Write A. G. CONSTANT THEATRE CIRCUIT, 503 Sinclair Building, Steubenville, Ohio.

PRE-INVENTORY CLEARANCE—WE NEED room—Simplex mechanisms, front shutter, $95; BB, $125; with rear shutters, $195; Soundheads, $22.50 up; amplifiers, $9.95 up; Brandt Coinometers, $99.75; Roth 25A Arc Generator, $57.50; Late Projector Mechanisms, RCA Brenkert, $395; Century, $495; Motiograph, $395. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

288 AMERICAN FULL UPHOLSTERED BACK, Boxspring cushions, metalined, excellent condition, $4.95; 200 Hardwood sectional Folding Chairs, 2's and 4's, $2.95; 1,300 Stafford panelback, boxspring cushions, excellent, $4.25; 370 American heavy panelback, boxspring chairs, rebuilt, reupholstered, $5.25; 1200 Heywood-Wakefield veneer chairs, rebuilt, $3.95; 255 Heywood panelback reupholstered boxspring cushions, rebuilt, $5.95; 74 Ideal beautiful loge chairs, 22" wide, reupholstered, rebuilt, $8.95. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

SERVICES

PHOTOGRAPHIC BLOWUPS: WRITE FOR America's lowest prices. PHOTOCRAFT DISPLAY COMPANY, 3545 Broadway, Kansas City, Mo.

WANTED TO BUY

WANTED TO BUY POWERS 6B PROJECTORS, complete, or 6B heads and bases separately. BOX 395, Rochester, N. Y.

NEW EQUIPMENT

SUPERIOR 1946 MODEL PROJECTOR MECHANisms, $395; Boxoffice Bowl Heaters, $2.95; Space heaters for garages & outbuildings, worth $300; special $89.50; Hearing Aid Headphones, worth $6, special 98c; Tickets, misprints, 19c roll; Film Cabinets, $3.95 section; Griswold Splicers, shelfworn, $17.95; GE Tungar Bulbs, 6 amp. $2.95; Panic Bolts, $22.50; ¼ hp Motors, $29.95; 8" x 10" Changeable Letter Signs, $1.95; Cetron 868 photocells, $1.95. Catalog free. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

STUDIO EQUIPMENT

MOTION PICTURE EQUIPMENT EXCLUSIVEly. Used 16-35mm cameras. Eyemo single lens and Turret cameras, $225 to $1475. Arriflex, 35mm Reflex Motors, 3 lenses, $925 up. Akeley, Cinephon, Mitchell, Bell & Howell cameras. Brush soundmirror tape recorder $229.50. Pair Holmes Portable "Educator" 35mm sound projectors, 2 amplifiers, 2 speakers, cases, like new $950. Equipment bought, sold and traded. Write for catalog R4. CAMERA MART, 70 W. 45th St., New York 19.

UNDERWATER BLIMP, $395; 35MM SOUNDFILM Recorded with new Galvanometer, $1995; Optical Reduction Printer 35/16, $3395; Three Way Sound Moviola, reconditioned, $795; New Movieola D, $279.50; Eastman Desensitometer, $152.50; Cinephon 35mm Camera, 4 lenses, magazines, complete $1795; Arriflex, 4 lenses, magazines, motor, $1095; Wall single system Studio Camera, 5 lenses, 2 magazines, motor, tripod, cases, all for $2990; New Bell & Howell D 35mm Sound Printer, $3250; 5000W Studio Spots, $89.50. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

GENERAL EQUIPMENT

SOUND PROJECTORS, 35mm $89.50 UP; 16MM $149.50 up; New Phonograph PA amplifier combination, 25W output, $49.95; New 12" Speakers, $10.95; PA Systems, Microphone, Amplifiers, tubes, speaker, 10W, $44.75; 20W $74.95; 30W $94.95. S. O. S. CINEMA SUPPLY CORP., 449 W 42nd St., New York 18.

THEATRES

FOR SALE, REX THEATRE, MONTEZUMA, Indiana. 340 seats, population 1,800. Write CARL WEISHEIT.

HAVE LIMITED CAPITAL, LOOKING FOR theatre lease anywhere. BOX 1466, Miami Beach Branch, Fla.

KIMO THEATRE BUILDING, EQUIPMENT and business. Excellent mid-town location, Kansas City, Missouri, doing good business. DICKINSON, INC., Mission, Kans.

NEW SMALL TOWN 520-SEAT THEATRE MONtross, Va. Opened October 13. Clearing $250-300 weekly for present absentee owner without "pushing," who finds his local theatre and newspaper require his full time. 350 seats main floor, 160 seats balcony for colored. Popcorn and drink concession would easily increase profits $50 to $75 weekly. Automatic oil heat, 3 restrooms, carpeting, large parking lot, best projection equipment includes Brenkert Heads, Strong Mogul High Intensity Lamps and RCA Sound. Building 40′ x 88′ of steel superstructure, cinder blocks and brick front. Concrete floor, modern marquee. Excellent staff can entirely operate house except buying and booking. Nearest competition 15 miles. $25,000 cash, balance of $23,000 to be financed 4%. Write, call or see GEORGE CLANTON, Tappahannock, Va.

SCHOOLS

LEARN MODERN SHOWMANSHIP. TIMEtested training in modern theatre management, and effective theatre advertising-Box-Office salesmanship. The Institute's training has successfully solved many men's problems of advancing to better theatre positions. Big opportunities for trained theatre men. Free catalog. Established 20 years. THEATRE MANAGER'S INSTITUTE, Elmira, N. Y.

BOOKS

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

"Hamlet" to Be Roadshown Here by Universal

"Hamlet," the J. Arthur Rank production with Sir Laurence Olivier as its director and star, will be roadshown in this country by Universal-International, Jock Lawrence, J. Arthur Rank representative in the U. S., said this week, following his return from England. The picture, shot in black and white and still in the production stage, will be handled in the U. S. with the same "culture" approach as "Henry V." Mr. Lawrence conferred with Sidney Wynne, head of the Rank Organization's public relations, who has made changes including improvements in the quality of still-picture production. This is considered an important factor in selling British pictures in America, and has resulted in the appointment by *Life* magazine of a motion picture editor in London.

William Herbert, Australian Exhibition Pioneer, Dies

William Herbert, 80, who was exhibiting pictures in Australia in 1904, died November 11 at his home in Newcastle, New South Wales. The owner of theatres at Hamilton, Broadmeadow and Islington, N. S. W., until he retired in 1941, Mr. Herbert first entered exhibition in 1901 in the U. S. at Seattle. Later he toured Australia after exhibiting early fight films in Sydney and then settled in Newcastle. Mr. Herbert is survived by his widow and three daughters.

Gloria Gray

Gloria Gray, once a "Wampus baby star" in the flapper era, died November 22 in Hollywood. She played in "Girl of the Limberlost" and in a series of pictures with Jackie Cooper. She is survived by a daughter, Romona Lisa Romero.

Mrs. Elizabeth Smith

Mrs. Elizabeth Smith, mother of Andrew W. Smith, Jr., general sales manager for Twentieth Century-Fox, and George Smith, western division manager for Paramount, died November 22 in Florida. Services were held in Bronxville, N. Y., November 25.

Monogram to Handle Windsor

Monogram has announced that it will distribute within the next two years four pictures produced by the newly formed Windsor Pictures Corporation. The new company, headed by Frank Melford and Julian Lesser, will produce "Michael O'Halloran," "The Harvester," "Freckles" and "Laddie," all based on Gee Stratton Porter novels.

Change Serials to Features

Albert Dezel Productions, Detroit, is converting two serials into features for early release. The serial "Fighting With Kit Carson" has been condensed into "Return of Kit Carson" and the feature version of "The Last of the Mohicans" has been retitled "The Return of the Mohicans."

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Captain from Castile

***20th Century-Fox*—Big-Scale for Big Money**

No awards will be going its way for dramatic entertainment. But unless tastes of mass audiences have undergone overnight change, "Captain from Castile" will be among the top money shows of the season. As an attraction of opulence and size, it nestles cozily among the best of its kind regardless of source or year.

This attraction has color and dash with a greater stress on adventure than on romance although the love-making obviously is not lacking. Its characters are standard story book, torn right out of the page—Tyrone Power very much the hero; Jean Peters, the heroine; John Sutton, the heavy and so on down the line. The narrative, based on a best-seller of the same name by Samuel Shellabarger, is standard and as if manufactured according to parts machined-tooled for the purpose at hand.

The locale is Spain, the year 1518 and the Inquisition is at the height of its power. Power, son of a grandee, crosses paths and finally swords with Sutton who, by this account, is supreme justice in charge of handing out sentences despite the fact that he is a layman. The conflict between the two men arises over Power's befriending an Aztec prince now enslaved in Spain. Miss Peters is a servant girl who attaches herself permanently to Power.

The yarn makes it required for Power to escape the far-reaching arm of the ecclesiastical courts. Thus, he choses the Indies (West) along with Lee J. Cobb who had assisted his jailbreak. The rest, embellished with many incidents, tells of Cortez and his conquest of Mexico, its Aztecs and its emperor, Montezuma. Power, of course, is in the thick of it.

Treatment by Lamar Trotti, scenarist and producer, and direction by Henry King strive for epic overtones and approach them without making the grade. Performances are standard in consonance with the material. However, it is in production trappings and sweep that "Captain from Castile" really goes to town. In all those departments having to do with technical prowess, this film is superb and often an eye-arresting spectacle. Substantial portions were shot in Mexico where Technicolor cameras in the knowing hands of Charles Clarke and Arthur E. Arling rise magnificently to the opportunity.

A pat show with its blend of established and dusty dramatic cliches, "Captain from Castile" gives all evidence of widespread popularity.

Previewed at home office projection room. Reviewer's Rating: Excellent.—Red Kann.

Release date, not set. Running time, 140 min. PCA No. 12051. General audience classification.

Pedro De Vargas ..... Tyrone Power
Catana ..... Jean Peters
Cortez ..... Cesar Romero
Juan Garcia ..... Lee J. Cobb
Diego De Silva ..... John Sutton
Antonio Moreno, Thomas Gomez, Alan Mowbray, Barbara Lawrence, George Zucco, Marc Lawrence, Robert Karnes, Virginia Brissac.

Bush Christmas

***U-I - Prestige*—Children's Adventure**

Designed principally, but not exclusively, for children, "Bush Christmas" is a film story of Down Under and the adventures of a group of youngsters who track horse thieves in the wastelands.

Produced, directed and written by Ralph Smart in Australia and scheduled for release in this country in December by Prestige Pictures through Universal-International under the J. Arthur Rank banner, it is a picture which has skillfully incorporated all the elements of entertainment with the exception of romance. There is adventure and suspense, an abundance of action and thrills, some touches of comedy and hints of danger—all of which will encourage juvenile audiences to place themselves in the roles played by the film youngsters. For adults these elements will hold interest.

The picture opens during the Christmas vacation season in the Australian countryside. When two horse thieves steal a valuable mare and foal from a local sheep rancher the youngsters mount and track the thieves into the bush. There the adventures pile up until they finally outwit the thieves and they are captured.

Although the cast is relatively unknown in this country they carry their roles with ease. Chips Rafferty, who starred in the Australian Western, "The Overlanders," is seen as a thief. Heading the juvenile cast, which ranges in age from six to 14, are Helen Grieve as the oldest, and Nicky Yardley as the six-year-old.

Accompanying the children on their adventure is Neza Saunders, an Aborigine boy. It is Neza who is the leader and scout of the tracking expedition. It is also Neza who makes audiences squirm in their seats when he makes a meal of cooked snakes and tops it off with live caterpillars while the camera captures his every action in closeup.

Also worthy of mention is the excellent outdoor photography of George Heath, who has captured the rugged beauty of the Australian mountain ranges and valleys.

Previewed in the Unievrsal-International projection room in New York. Reviewer's Rating: Very good.—George H. Spires.

Release date, December, 1947. Running time, 76 min. PCA No. 12716. General audience classification.

Long Bill ..... Chips Rafferty
Jim ..... John Fernside
Helen ..... Helen Grieve
Snow ..... Nicky Yardley
Stan Tolhurst, Pat Penny, Thelma Grigg, Morris Unicomb, Michael Yardley, Neza Saunders.

Captain Boycott

***Universal - International* — Turbulent Ireland**

Here is a British picture that should get a most favorable reception in the United States. It tells the story of the famed Captain Boycott, the cruel and stubborn County Mayo land agent who, in the 1880's, was driven out of the county through the passive resistance of the Irish men and women who refused to work for him, thus coining a new word in the English language —"boycott."

Most of the characters in the film have pleasant Irish brogues. Several of the stars are quite well known in this country and all performances are of top quality with Stewart Granger, Cecil Parker and Alastair Sim outstanding. The picture has more action and moves at a faster pace than the usual British product. It reminds one a little of "The Informer" despite the difference in subject matter and the much less "arty" approach.

Frank Launder's direction provides the right balance between action and dialogue and cleverly inserts subtle touches of humor that lighten the dramatic proceedings. The Individual Picture production was produced by Frank Launder and Sidney Gilliat. Mr. Launder and Wolfgang Wilhelm wrote the screenplay.

Captain Boycott, (Cecil Parker) by his cruel and unjust methods, has the farmers up in arms. They are led by Stewart Granger. Following a speech by Robert Donat, as an Irish politician, they decide to follow the advice of the village priest, Alastair Sim, to get even with Parker by refusing to work with him. Violence flares anew as the land agent evicts a farmer and a new family, Niall McGinnis and daughter Kathleen Ryan, a comely newcomer to the British screen, move in.

They are ostracized by the community, but are helped by Granger, who has fallen in love with Kathleen. Eventually Boycott evicts Granger also and takes his horse, hoping to win with it in the Corran races. Before he can do so, however, the crowd at the races intervenes, ignoring the troup of British soldiers and police stationed there. The villagers are aroused by school teacher Noel Purcell to lynch McGinnis, but on getting to the farm they find him dead, shot by the man whose house he had taken over.

Seen at the Universal-International home office in New York. Reviewer's Rating: Very Good.—Fred Hift.

Release date, January, 1948. Running time, 92 min. PCA No. 12150. General audience classification.

Hugh Davin ..... Stewart Granger
Anne Killain ..... Kathleen Ryan
Captain Boycott ..... Cecil Parker
Mervyn Johns, Alastair Sim, Niall McGinnis, Noel Purcell, Maureen Delaney, Eddie Byrne, Liam Redmond, Liam Gaffney.

Daisy Kenyon

***20th Century-Fox*—The Triangle Again**

Joan Crawford is having trouble with her love life again. Known as Daisy Kenyon this

time in the film of that name she comes out of the emotional upset with Henry Fonda by her side and presumably heading for happiness and the full life in front of a Cape Cod background.

"Daisy Kenyon," based on a novel by Elizabeth Janeway and maneuvered into scriptability by David Hertz, has cast power, what with Dana Andrews as the other man and the final side of this domestic triangle. It has first-rate production values and the other attributes of technical excellence. What it has not, however, is dramatic strength because believability becomes strained too thin.

Slow in getting itself launched, the initial pace continues in the leisurely vein until the finish. Between the two extremities, there is a great deal of footage to tell what little there is and an overabundance of dialogue in which to do so. Miss Crawford is a moderately successful illustrator in love with Andrews, successful corporation lawyer and husband to Ruth Warrick, who is mother of their two young daughters. Andrews' philandering is unknown to his wife until she catches the drift over the telephone. By the time this takes place, Miss Crawford has met and married war veteran Fonda so that Andrews' persistence—now with a married woman—makes him twice the heel he was before.

The Andrews-Warrick marriage breaks up in a divorce court, where Andrews seeks to defend Miss Crawford from legal target practice as she is prepared to take the punishment so that he may retain partial custody, at least, of his children. The drama, such as it is, comes to a focus when Andrews determines he wants marriage as Fonda expresses willingness to free Miss Crawford who, in turn, decides she is through with Andrews and wonders if Fonda will return to her side. He does.

If this sounds complicated, the idea gets across. For the treatment and the general handling of "Daisy Kenyon" are exactly that.

The principals, all good, are handicapped by material and deserve something better than they drew here. But their names, particularly Miss Crawford's, will decorate any marquee and should display box office weight.

Otto Preminger produced and directed.

Previewed at home office projection room. Reviewer's Rating: Fair.—Red Kann.

Release date, not set. Running time, 99 min. PCA No. 12489. Adult audience classification.

Daisy Kenyon ..... Joan Crawford
Dan O'Mara ..... Dana Andrews
Peter ..... Henry Fonda
Ruth Warrick, Peggy Ann Garner, Connie Marshall, Martha Stewart, Nicholas Joy, Art Baker, Victoria Horne

Shadow Valley

Eagle Lion—Musical Western

In another blend of outdoor action, music and touches of Western comedy Eddie Dean and his side-kick Roscoe Ates run their usual course of adventure while Dean romantically feuds with the pretty ranch owner while working for her interests.

Produced by Jerry Thomas and directed by Ray Taylor, the story as written for the screen by Arthur Sherman, has Dean as the United States Marshal looking for a band of train robbers. Instead he becomes involved in a murder. The victim is the uncle of Jennifer Holt, a ranch owner. Persuading Miss Holt not to sell the ranch, Dean uncovers the gang trying to get control of the property for the rich ore it contains and exposes the family lawyer, George Chesebro, as the swindler heading the outlaws.

On several occasions the singing cowboy renders Western songs, supported by "The Plainsmen." The songs include "Rose Anne of San Jose," "I'm Gonna Hang My Heart on the Hitching Post" and "Corn Bread Country."

Reviewed in a New York projection room. Reviewer's Rating: Fair.—G. H. S.

Release date, November 29, 1947. Running time, 58 min. PCA No. 12530. General audience classification.

Eddie ..... Eddie Dean
Soapy ..... Roscoe Ates
Mary Ann ..... Jennifer Holt
George Chesebro, Eddie Parker, Lee Morgan, Lane Bradford, Carl Mathews, Budd Buster, "The Plainsmen"

Blondie in the Dough

Columbia—Dagwood Trouble

Dagwood is in trouble again. This time he causes his firm to lose a potential building contract for a new radio station when he so irritates the client on the golf course that the client stops negotiations. Following the format set in previous pictures in this series, Blondie comes to the rescue. She meets an eccentric business man, joins him in his hobby of cooking, and eventually uses him as a lever to regain the building contract for Dagwood.

Again heading the cast are Arthur Lake and Penny Singleton, while Jerome Cowan plays Dagwood's boss, and Hugh Herbert is seen as the eccentric business man.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, October 16, 1947. Running time, 69 min. PCA No. 12474. General audience classification.

Blondie ..... Penny Singleton
Dagwood ..... Arthur Lake
Alexander ..... Larry Simms
Marjorie Kent, Jerome Cowan, Hugh Herbert, Clarence Kolb, Danny Mummert, William Forrest, Eddie Acuff, Norman Phillips, Kernan Cripps

Sweet Genevieve

Columbia—High School Turmoil

This story about a strange sort of high school life starts off simply enough with troubles over a championship basketball team—a proper sort of worry for a high school.

But what happens after the first reel makes your head swim. Racketeers move into town, high school kids begin to bet on horses, they begin to be overly fond of stripped down racing cars, one of the students suspects her father of being too fond of the school principal's secretary, there are experiments with a new type of fuel which means a fortune for the inventor, and it looks for a while as though that basketball game might be fixed. The kids at Franklin High School live a strange and full life, you may be sure.

Jean Porter and Jimmy Lydon star in this faintly preposterous story while Al Donahue and his orchestra furnish the music.

Sam Katzman produced; Arthur Dreifuss directed.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, October 23, 1947. Running time, 68 min. PCA No. 12449. General audience classification.

Genevieve Rogers ..... Jean Porter
Bill Kennedy ..... Jimmy Lydon
Susan Adams ..... Gloria Marlen
Ralph Hodges, Lucien Littlefield, Tom Batten, Kirk Allen

Two Blondes and a Redhead

Columbia—Musical Comedy

Here's a bright modest little musical story that should please most, modestly budgeted though it is.

Cathy Abbott, so the story goes, has enrolled in the chorus of a Broadway show instead of enrolling in an exclusive girl's school as she should have. Well, after the show closes, Cathy and a couple of her chorus girl friends go to visit Cathy's parents, all very rich and very socially correct. Cathy has a time for herself what with trying to make her girl friends acceptable to the snooty society of which her family is a part. Then, too, Cathy is blackmailed by a member of the community when she is about to marry the city's millionaire. But all turns out well—danced to the tunes of Tony Pastor and his orchestra.

Sam Katzman produced, Arthur Dreifuss directed and Victor McLeod and Jameson Brewer wrote the screenplay.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, November 6, 1947. Running time, 70 min. PCA No. 12483. General audience classification.

Catherine Abbott ..... Jean Porter
Tommy Randell ..... Jimmy Lloyd
Patti Calhoun ..... June Preisser
Judy Clark, Rick Vallin, Douglas Wood, Charles Smith

The Lone Wolf in London

Columbia—Stolen Diamonds

This story of the Eyes of the Nile, a couple of diamonds, adds up all right as far as it goes. A complicated story, but a usual one, has the Eyes causing a death or two and bringing about the traditional chase in which a lady in a mink, a Chinese pawnbroker and the Scotland Yard personnel are involved.

For a little more color—if stolen diamonds and policemen need more color—some theatrical background is thrown in and Eric Blore, always an enjoyable comedian, acts as English as all get out for the laughs.

Gerald Mohr, Nancy Saunders and Evelyn Ankers all turn in acceptable performances.

Leslie Goodwins directed and Ted Richmond produced.

Reviewed in New York. Reviewer's Rating. Fair.

Release date, November 13, 1947. Running time, 68 min. PCA No. 12548. General audience classification.

Michael Lanyard ..... Gerald Mohr
Ann Kelmscott ..... Nancy Saunders
Jamison ..... Eric Blore
Iris Chatham ..... Evelyn Ankers
Richard Fraser, Queenie Leonard, Alan Napier, Denis Green

King of the Bandits

Monogram—Cisco Kid Western

Christy Cabanne's direction puts the Cisco Kid through another series of Western adventures aided by Chris-Pin Martin, with touches of romantic interest by Angela Greene. In this the Cisco Kid, played by Gilbert Roland, decides to stay in Arizona to investigate some stagecoach holdups for which he is being blamed.

This opens the door for numerous adventures. The Cisco Kid first saves an innocent man from being hanged. He then beats off several attempted stagecoach robberies and in the process meets the pretty "Alice Mason," played by Miss Greene. Eventually he finds the outlaw who is roaming the countryside committing crimes while impersonating the Kid.

Based on the character created by O. Henry, Bennett R. Cohen wrote the screneplay, and the picture was produced by Jeffrey Bernerd.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, November 8, 1947. Running time, 66 min. PCA No. 12518. General audience classification.

Cisco Kid ..... Gilbert Roland
Poncho ..... Chris-Pin Martin
Angela Greene, Anthony Warde, Laura Treadwell, William Bakewell, Rory Mallinson, Pat Goldin

The Millerson Case

Columbia—The Crime Doctor

This is a slightly confusing story that leans heavily on the convenient arm of coincidence. It has little action and a great deal of dialogue, but builds suspense in a couple of spots.

Warner Baxter is the Crime Doctor, as usual, and as such he performs his duties adequately. Raymond L. Schrock did the screenplay from a story by Gordon Rigby and Carlton Sand. Rudolph C. Flothow was the producer. George Archainbaud directed in routine fashion.

Baxter, vacationing in a rural community, helps Griff Barnett, the local doctor, in fighting a typhoid epidemic. One among three deaths is found out to be murder. He gets on the track of the murderer when a bullet kills Barnett, who has kept a rendezvous requested in a mysterious note.

Baxter finds out from little Eileen Janssen that her father, Paul Guilfoyle, had her write the note. Baxter and Guilfoyle have a fight. Guilfoyle, while in prison, fakes insanity, but is tricked by Baxter and confesses to the killing.

Seen in New York. Reviewer's Rating: Fair.

Release date, May 29, 1947. Running time, 72 min. PCA No. 12285. General audience classification.

Dr. Robert Ordway ..... Warner Baxter
Belle Englehart ..... Nancy Saunders
Sheriff Akers ..... Clem Bevans
Griff Barnett, Paul Guilfoyle, James Bell, Addison Richards, Mark Dennis, Robert Stevens

Black Hills

***Eagle Lion*—Musical Western**

Interspersed with three musical numbers, Eddie Dean and Roscoe Ates herein run into the usual fist and gun fights when they try to find the outlaws responsible for the death of a local rancher.

During their investigation they find the man was murdered for the rich gold ore on his property, which he has kept a secret from his son and daughter. When the outlaws try to gain control of the land, Eddie and Soapy expose their tactics and bring into the open the gang leader.

While these adventures are going on, Eddie, aided by "The Plainsmen," sings "Black Hills," "Punchinello" and "Let's Go Sparkin'."

Jerry Thomas produced, and the picture was directed by Ray Taylor.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, October 25, 1947. Running time, 60 min. PCA No. 12529. General audience classification.
Eddie .....Eddie Dean
Soapy .....Roscoe Ates
Janet .....Shirley Patterson
Terry Frost, Steve Drake, Nina Bara, Bill Fawcett, Lane Bradford

Ridin' Down the Trail

***Monogram*—Musical Western**

For this Jimmy Wakely, Monogram's singing cowboy star, has written three musical numbers which he sings between adventures. Produced by Bennett Cohen and directed by Howard Bretherton, Jimmy's adventures consist of tracking down and exposing the murderers of a ranger.

When the ranger is shot and killed he gives a money belt to Wakely to be given to his sister. Upon arriving in town Jimmy finds that someone is there already posing as the dead man, who then accuses Jimmy of a murder since he has in his possession the money belt.

With the aid of his partner, "Cannonball" Taylor, Wakely exposes the true murderers, but only after the required number of obstacles have been met and overcome. Beverly Jons lends what little romance there is as the sister of the murdered ranger.

The screenplay was written by Mr. Cohen.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, October 4, 1947. Running time, 53 min. PCA No. 12599. General audience classification.
Jimmy .....Jimmy Wakely
Cannonball .....“Cannonball” Taylor
Douglas Fowley, John James, Doug Aylesworth, Beverly Jons, Charles L. King, Matthew B. Slaven, Kermit Maynard

Prairie Express

***Monogram*—Adventure Western**

Johnny Mack Brown again rides to the rescue of Raymond Hatton. This time Hatton is threatened with the loss of his express business when outlaws attempt to break it up to bankrupt a ranch owned by one of the express partners.

Produced by Barney A. Sarecky, and with Lambert Hillyer doing the directing, action is the keynote. After their express business is nearly wrecked, Johnny gives the company $2,000 for new equipment. He then appoints himself guardian of the line. When the outlaws attempt to interfere again, Johnny tracks them down, eliminates them one by one, and exposes the gang leader. A new railroad promises to bring prosperity to the ranchers.

In supporting roles are William H. Ruhl as the town business man secretly behind the gang, and Virginia Belmont, who lends the romantic interest to the picture.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, October 25, 1947. Running time, 55 min. PCA No. 12653. General audience classification.
Johnny .....Johnny Mack Brown
Faro .....Raymond Hatton
Robert Winkler, Virginia Belmont, William H. Ruhl, Marshall Reed, Gary Garrett, Ted Adams, Curly Gibson

Bulldog Drummond at Bay

***Columbia*—Detective Thriller**

This is the first picture in the Bulldog Drummond series starring Ron Randell. It has some fast action and a plot that builds up suspense steadily.

"Bulldog Drummond at Bay" was directed by Sidney Salkow from a screenplay by Frank Gruber. Randell gives a good performance as the romantic and daring hero. He is ably supported by Anita Louise, Pat O'Moore, Terry Kilburn and Holmes Herbert.

The story is laid in England, where Randell is vacationing at his country home. His house is rifled by two thieves. After they leave he finds a card carrying some mysterious letters. Anita Louise happens by the next day, pretending that her car has broken down. Randell knows it's a fake, but lets her play along. Drummond calls Inspector Holmes Herbert at the Yard and is informed that some of the letters are the code name for a Yard man who has disappeared while carrying diamonds from France to London.

Anita admits that she's the sister of the missing man. Randell uses a decoy to lure the thieves out of hiding. He succeeds, but they abduct Anita. Previously, the girl's uncle, Leonard Mudie, has aroused the suspicion of Randell. Aided by a cub reporter, Terry Kilburn, the detective traces the criminals to their hideout. Mudie is shot by one of his former friends after being found out as head of the gang. All ends well with Anita and Randell.

Seen in New York. Reviewer's Rating: Fair.

Release date, May 15, 1947. Running time, 70 min. PCA No. 12204. General audience classification.
Bulldog Drummond .....Ron Randell
Doris .....Anita Louise
Algy Longworth .....Pat O'Moore
Terry Kilburn, Holmes Herbert, Lester Matthews, Leonard Mudie, Dave Thursby, Oliver Thorndike, Aminta Dyne

The Stranger from Ponca City

***Columbia*—Red Mound Feud**

When the Durango Kid rides travel-stained and saddle-weary into the town of Red Mound he rides right smack into a feud. The town is divided right down the middle by a white line and the guys on the north side are feuding with the guys on the south side. Well, that doesn't stop the Kid. He wants to settle down in Red Mound. Matter of fact he wants to buy the old Atkins place that has the reputation of being haunted. It isn't haunted, of course, but is the headquarters for some rustlers. By the time the Kid gets settled he's cleaned up the town and, with the aid of a little gun play, run the rustlers out beyond the city limits.

This has all been written up by Edward Earl Repp, directed by Derwin Abrahams and produced by Colbert Clark.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, July 3, 1947. Running time, 56 min. PCA No. 12207. General audience classification.
The Durango Kid.....Charles Starrett
Smiley Burnette.....Himself
Terry Saunders.....Virginia Hunter
Paul Campbell, Forrest Taylor, Jim Diehl, Ted Mapes, Jacques O'Mahoney

Prairie Raiders

***Columbia*—Double Role**

Charles Starrett here plays a double part in a good Western with plenty of the kind of action the fans demand. It is as good as any of its predecessors in the Durango Kid series.

Starrett and Smiley Burnette are the usual reliable team. The film contains all the necessary ingredients of the Western—action, some tough riding, and intimated romance. Colbert Clark produced and Derwin Abrahams directed from an original screenplay by Ed Earl Repp.

Starrett is a Department of the Interior agent and, in time of stress, changes to the Durango Kid. Starrett hands young Robert Scott, a hot-headed young wild horse rancher, his papers for land to raise mustangs. Some weeks later, Scott is warned to get off the range by a group of outlaws. He thinks Starrett has double-crossed him, but the agent finds that the gang has faked official papers and claims the land with them. He slaps an injunction on the land and says he's going to check the validity of the documents. Scared, the leader of the gang, Hugh Prosser, starts to round up the horses.

The gang gets the horses loaded, but Starrett, as the Durango Kid, stops the train, finds that it is also carrying the Secretary of the Interior, and makes certain that the second paper is a fake. Back in the farm Smiley Burnette is engaged in a gun duel with Prosser, who has taken Nancy Saunders as a hostage. The film ends with the cowboy and the lady united.

Seen at the home office projection room in New York. Reviewer's Rating: Fair.

Release date, May 29, 1947. Running time, 54 min. PCA No. 12206. General audience classification.
Steve Bolton, The Durango Kid.....Charles Starrett
Ann Bradford .....Smiley Burnette
Robert Scott, Hugh Prosser, Lane Bradford, Ray Bennett, Doug Coppin, Steve Clark

Bush Pilot

***Screen Guild*—Air Adventure**

Starring Rochelle Hudson, Jack La Rue and Austin Willis, "Bush Pilot" is the story of a romantic feud between half brothers in love with the same girl.

Produced by Larry Cromien for Dominion Productions, Ltd., "Bush Pilot" is also concerned with the adventures of a flyer and his mission of mercy into the wilderness. Accompanied by Miss Hudson they accomplish their flight into the unknown territory, but on the return trip they crash, and the one brother is killed. Later rescued by his half brother, Miss Hudson finds that she has been in love with him all along.

Sterling Cambell, director, has kept the romantic complications and the air adventures in the foreground to provide the maximum in audience interest. Jack W. Ogilvie was associate producer.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, June 7, 1947. Running time, 60 min. PCA No. 11974. General audience classification.
Paul .....Jack La Rue
Hilary .....Rochelle Hudson
Red .....Austin Willis
Frank Pery, Florence Kennedy

Last of the Redmen

***Columbia*—Colorful History**

Adapted from James Fenimore Cooper's "The Last of the Mohicans," "Last of the Redmen" sets Jon Hall, Michael O'Shea and Evelyn Ankers down in the middle of the French and Indian War, a colorful era, colorfully photographed in Vitacolor.

Romance and adventure dog the principal's footsteps with O'Shea as a scout, Hall as a young British officer and Julia Bishop and Miss Ankers as daughters of General Munroe, commander of Fort William Henry.

The kernel of the feature is excitement and violence, with numerous shots of the Iroquois attacking the white settlers. Emphasis is on action, fast moving action that has been handled effectively by director George Sherman.

Producer Sam Katzman has staged some large-scale scenes that effectively keep your attention. Herbert Dalmas and George H. Plympton wrote the screenplay.

Reviewed in New York. Reviewer's Rating: Good.

Release date, August, 1947. Running time, 77 min. PCA No. 1191. General audience classification.
Mayor Heyward.....Jon Hall
Hawk-Eye .....Michael O'Shea
Alice Munroe.....Evelyn Ankers
Julie Bishop, Buster Crabbe, Rick Vallin, Buzz Henry, Guy Hedlund

[*Additional reviews on page 3958*]

ADVANCE SYNOPSES *and information*

THE SENATOR WAS INDISCREET
(Universal-International)

PRODUCER: Nunnally Johnson. DIRECTOR: George S. Kaufman. PLAYERS: William Powell, Ella Raines, Peter Lind Hayes, Arlene Whelan, Ray Collins.

COMEDY DRAMA. A pompous, not too smart senator, veteran of twenty years in the Senate, has the Presidential bee buzzing in his bonnet. When his party orders him to withdraw as a candidate for the nomination he refuses and threatens to publish his diary if his party does not support him. When the diary mysteriously disappears, the party leader is frantic. It is found in the possession of the fiancee of an opposing politician in the senator's state. A newspaper steals the recovered diary and its expose of the senator causes him to quit the country for a small island official's job.

A DOUBLE LIFE
(Universal)

PRODUCER: Michael Kanin. DIRECTOR: George Cukor. PLAYERS: Ronald Colman, Signe Hasso, Edmond O'Brien, Phillip Loeb.

SHAKESPEARE IN MODERN DRESS. An outstanding legitimate stage star, Ronald Colman lives the roles he plays on the stage. If it is a comedy, he's debonair and smiling; if it is heavy drama, he's morose and intense. Following his sensational hit in "Othello", in which he kills his leading lady, he becomes obsessed with the characteristics of his role and murders a pretty waitress friend. True to the Shakespearian pattern, when his crime is discovered, he commits suicide by stabbing himself during the course of the play.

ALWAYS TOGETHER
(Warner Brothers)

PRODUCER: Alex Gottlieb. DIRECTOR: Frederick de Cordova. PLAYERS: Robert Hutton, Joyce Reynolds, Cecil Kellaway, Ernest Truex.

COMEDY DRAMA. Featuring the original "Janie" stars, "Always Together" tells of a stenographer who inherits a million dollars from an unknown admirer when he dies. She keeps the inheritance a secret from her lazy boy friend because she is afraid it would stifle his ambition. They marry. When the secret of her legacy is made known, it provokes a marital disturbance which takes them to Reno. But on the verge of the divorce decree, a reconciliation is effected.

TYCOON
(RKO Radio)

PRODUCER: Stephen Ames. DIRECTOR: Richard Wallace. PLAYERS: John Wayne, Laraine Day, Sir Cedric Hardwicke, Anthony Quinn, James Gleason, Judith Anderson, Earle S. Dewey.

MELODRAMA. Two Americans head a construction firm driving a tunnel through a mountain in South America. A local tycoon refuses to supply vital materials, thereby endangering the lives of the crewmen. One of the Americans falls in love with the tycoon's daughter and they marry. The determination of the girl's father to prevent the construction of the tunnel causes a series of tragic incidents. In the finale, the tycoon learns to accept his son-in-law as the one man he could not humble and break.

THE SECRET BEYOND THE DOOR
(Universal-International—Diana Productions)

PRODUCER-DIRECTOR: Fritz Lang. PLAYERS: Joan Bennett, Michael Redgrave, Barbara O'Neill, Natalie Schaefer, Rosa Rey.

PSYCHOLOGICAL MELODRAMA. An heiress marries an architect, and subsequently learns that he is a dangerous schizophrenic, dominated by his older sister. Although she realizes that he plans to kill her, the wife stays with him in order to learn the cause of his condition. When a fire destroys his old home he is freed from its unhappy associations. His mental condition is cured, and he and his wife set out for a second honeymoon.

ALBUQUERQUE
(Paramount)

PRODUCERS: William Pine, William Thomas. DIRECTOR: Ray Enright. PLAYERS: Randolph Scott, Barbara Britton, George "Gabby" Hayes, Russell Hayden, Catherine Craig, Lon Chaney, George Cleveland.

WESTERN: Randolph Scott goes to Albuquerque in 1878 to meet his uncle who runs an ore freight line. Upon his arrival he discovers that his uncle has robbed Catherine Craig of money with which she planned to start a rival freight line. Scott allies himself with Catherine and her brother in setting up their business, and the uncle retaliates by importing Barbara Britton to lure Scott away. However, Barbara turns out to be good at heart when she helps the opposition outsmart the uncle in starting the new freight line.

BANDITS OF DARK CANYON
(Republic)

ASSOCIATE PRODUCER: Gordon Kay. DIRECTOR: Philip Ford. PLAYERS: "Rocky" Lane, Bob Steele, Eddy Waller, Roy Bancroft, John Hamilton, Linda Johnson.

WESTERN: When Bob Steele escapes from prison after being sentenced for a murder he didn't commit he is ambushed by outlaws. "Rocky" Lane comes to his rescue, and after the usual Western adventures, proves Bob's innocence by turning up the supposedly murdered man.

SHORT SUBJECTS

BORDER WITHOUT BAYONETS (RKO)
This Is America (73114)

A story of importance to all Americans is told in the new issue of This Is America. In an interesting, pleasing manner the facts behind the unfortified Canada-United States border which stretches from the Atlantic to the Pacific, for 5,000 miles, are pictured. The boundary which is under the joint supervision of American and Canadian authorities is crossed by 30,000,000 persons annually. The film points out that this cooperation should serve as a model for world understanding. Theatres situated near the border should find that this film has a special appeal. However, audiences everywhere should be interested in this informative presentation.

Release date, November 14, 1947. 16 *minutes*

REISSUE REVIEWS

BETRAYED
(Monogram)

This picture was first released in August, 1944, under the title "When Strangers Marry." A King Brothers, directed by William Castle, it is to be reissued December 27, 1947. The story tells of a young girl who marries a young man on short acquaintance. He disappears and she enlists the help of a rejected suitor to find him. By the time she meets her husband again, she has reason to believe he is a murderer, but in the end the guilt is pinned on her former boy friend. Reviewing the picture in the HERALD on August 19, 1944, the reviewer called it "a taut melodrama sustaining a mood of mounting tension. . . . Kim Hunter turns in an excellent performance. . . . Robert Mitchum does a fine job. . . . Dean Jagger, as the husband, is less convincing." The running time is 66 minutes.

CALL IT MURDER
(Screen Guild)

Dating back to 1934, the cast of this picture includes some star names since forgotten, and the names of bit players since become stars. It was produced by Universal and released under the title "Midnight." An adaptation of a successful stage play, it was directed by Chester Erskin. Humphrey Bogart plays a small part as a gangster. The HERALD review of March 17, 1934, called it "a picture of weighty, almost continuously tragic drama. . . . Its chief appeal is perhaps to rather sophisticated audiences." It's the story of a father, who, forced by his conception of right, sends a woman to the chair. Later he finds out that there are several interpretations of the law, and he prevents his daughter from being found out by the police when involved in a similar crime. The film runs 74 minutes and was reissued September 13, 1947.

THE MAN IN THE IRON MASK
(Eagle Lion)

This is a reissue of Edward Small's screen adaptation of the well known Alexander Dumas story, starring Louis Hayward, Joan Bennett, Warren William and Joseph Schildkraut. It was first released in 1939. James Whale was the director. The review, which ran in the HERALD July 1, 1939, said: "Mr. Small dipped back into the bag of tricks he used for his sensational 'Count of Monte Cristo'. . . . The film is at its best in the sequences of dashing sword play and violence. . . . It becomes high tension melodrama when action supplants dialogue and blades leap out of scabbards. . . . Mr. Small has produced the picture expensively and with manifest respect for realism." The film, running 110 minutes, was reissued November 8, 1947.

RACKETEERS
(Screen Guild)

Taking the Crime Does Not Pay line as its cue, this RKO picture, starring Preston Foster, Lila Lee and Melvyn Douglas, was first released in 1935 under the title "The People's Enemy." The reviewer in the HERALD of May 4, 1935, said it had "sufficient lively action to warrant a billing at the end of the week, and the title itself gives promise for the patronage of that action. . . . The activities of the Department of Justice enter into the story, but only casually." The story tells of Foster, a big time racketeer, and his lawyer, Douglas. Foster gets a nine-year sentence for income tax evasion and asks Douglas to find his wife and child for him. Complications ensue, there is a jail-break and Douglas finally is united with Miss Lee. The reissue date was September 13.

RELEASE CHART

By Companies

This Chart lists feature product tradeshown or released since August 1, 1947. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
837	Last of the Redmen	Aug.,'47
9072	Arizona (R)	Aug. 1,'47
9079	The Daring Young Man (R)	Aug. 1,'47
9076	Doctor Takes a Wife (R)	Aug. 1,'47
9073	Golden Boy (R)	Aug. 1,'47
9074	Good Girls Go to Paris (R)	Aug. 1,'47
9075	More Than a Secretary (R)	Aug. 1,'47
9080	Shut My Big Mouth (R)	Aug. 1,'47
9071	Texas (R)	Aug. 1,'47
813	The Son of Rusty	Aug. 7,'47
9077	Let Us Live (R)	Aug. 9,'47
8072	Mr. Smith Goes to Washington (R)	Aug. 9,'47
870	Riders of the Lone Star	Aug. 14,'47
851	Smoky River Serenade	Aug. 21,'47
821	Bulldog Drummond Strikes Back	Sept. 4,'47
827	When a Girl's Beautiful	Sept. 25,'47
905	Key Witness	Oct. 9,'47
961	Buckaroo from Powder River	Oct. 14,'47
911	Blondie in the Dough	Oct. 16,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 31,'47
981	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 12,'47
917	The Lone Wolf in London	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47
....	It Had to Be You	Dec.,'47
923	Devil Ship	Dec. 11,'47
913	Blondie's Anniversary	Dec. 18,'47
....	Rose of Santa Rosa	Dec. 25,'47
....	The Swordsman	Dec.,'47

EAGLE LION

107	Red Stallion	Aug. 16,'47
712	Gas House Kids in Hollywood	Aug. 23,'47
709	Philo Vance's Secret Mission	Aug. 30,'47
710	Railroaded	Sept. 25,'47
106	Caravan (Brit.)	Sept. 30,'47
802	Green for Danger (Brit.)	Oct. 4,'47
801	Out of the Blue	Oct. 11,'47
755	Return of the Lash	Oct. 11,'47
756	Gun Law	Oct. 18,'47
803	Bury Me Dead	Oct. 18,'47
535	Check Your Guns	Oct. 18,'47
851	Black Hills	Oct. 25,'47
530	Cheyenne Takes Over	Oct. 25,'47
804	Return of Rin Tin Tin	Nov. 1,'47
735	Man in the Iron Mask (R)	Nov. 8,'47
740	Gentleman After Dark (R)	Nov. 8,'47
....	Linda Be Good	Dec. 8,'47
527	The Fighting Vigilantes	Nov. 15,'47
....	T-Men	Dec. 15,'47
805	Whispering City (Brit.)	Nov. 15,'47
806	Love from a Stranger	Nov. 15,'47
807	Blonde Savage	Nov. 22,'47
....	The Man From Texas	Nov. 29,'47
852	Shadow Valley	Nov. 29,'47

FILM CLASSICS

....	Spirit of West Point	Oct. 4,'47
....	For You I Die	Dec.,'47
....	Furia	Dec.,'47
....	Women in the Night	Jan.,'48

MGM

728	The Hucksters	Aug.,'47
729	Romance of Rosy Ridge	Aug.,'47
801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
....	Green Dolphin Street	Nov.,'47
809	Good News	Dec.,'47
810	Killer McCoy	Dec.,'47
....	Ninotchka (R)	Dec.,'47
....	Tenth Avenue Angel	(T) Jan. 13,'48
....	Cass Timberlane	Jan.,'48
....	If Winter Comes	Jan.,'48
....	Three Daring Daughters	Feb.,'48
....	High Wall	Feb.,'48

MONOGRAM

2	Black Gold (Allied Artists)	Aug. 16,'47
623	Robin Hood of Monterey	Sept. 6,'47
622	News Hounds	Sept. 13,'47
673	Flashing Guns	Sept. 20,'47
685	Ridin' Down the Trail	Oct. 4,'47
4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
678	Prairie Express	Oct. 25,'47
4703	Louisiana	Nov. 1,'47
624	King of the Bandits	Nov. 8,'47
625	Bowery Buckaroos	Nov. 22,'47
3	The Gangster (Allied Artists)	Nov. 22,'47
626	The Chinese Ring	Dec. 6,'47
4704	Jiggs and Maggie in Society	Dec. 12,'47
674	Gun Talk	Dec. 20,'47
4706	Betrayed (R)	Dec. 27,'47
627	Smart Politics	Jan. 3,'48
686	Song of the Drifter	Jan. 10,'48
4705	Rocky	Jan. 17,'48
....	Song of My Heart (Allied Artists)	Jan. 17,'48
4707	In Self Defense	Jan. 24,'48
4712	Panhandle	Jan. 31,'48

PARAMOUNT

4617	Desert Fury	Aug. 15,'47
4625	Jungle Flight	Aug. 22,'47
4618	Variety Girl	Aug. 29,'47
4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47
4705	Unconquered	(T) Nov. 7,'47
4706	Big Town After Dark	Dec. 12,'47
4707	Road to Rio	Dec. 25,'47
4708	I Walk Alone	Jan. 16,'48
....	Albuquerque	Jan. 30,'48

REPUBLIC

618	Wyoming	Aug. 1,'47
667	Marshal of Cripple Creek	Aug. 15,'47
620	The Pretender	Aug. 16,'47
651	Along the Oregon Trail	Aug. 30,'47
629	Exposed	Sept. 8,'47
621	Driftwood	Sept. 15,'47
751	The Wild Frontier	Oct. 1,'47
648	On the Old Spanish Trail	Oct. 15,'47
624	The Fabulous Texan	Nov. 9,'47
628	The Flame	Nov. 24,'47
701	Slippy McGee	Jan. 15,'48
652	Under Colorado Skies	Dec. 15,'47
752	Bandits of Dark Canyon	Dec. 15,'47
644	The Gay Ranchero	Jan. 3,'48
....	The Main Street Kid	Jan. 1,'48

RKO-RADIO

SPECIALS

861	The Long Night	Aug. 6,'47
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47
863	The Fugitive	Nov. 3,'47
864	Man About Town	
....	Mourning Becomes Electra	Not Set
852	The Bishop's Wife	(T) Nov. 14,'47

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BLOCK 1

805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47

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BLOCK 2

806	Night Song	Nov. 10,'47
809	Dick Tracy Meets Gruesome	Nov. 12,'47
807	So Well Remembered	Nov. 12,'47
808	Wild Horse Mesa	Nov. 13,'47
810	Out of the Past	Nov. 13,'47

SCREEN-GUILD

4702	Killer Dill	Aug. 2,'47
S-1	Racketeers (R)	Sept. 13,'47
S-2	Call It Murder (R)	Sept. 13,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
HC13	The Frontiersman (R)	Nov. 8,'47
HC14	Sunset Trail (R)	Nov. 25,'47
4707	Where the North Begins	Dec. 13,'47
4706	Road to the Big House	Dec. 27,'47
HC15	Pride of the West (R)	Jan. 3,'48
4705	The Prairie	Jan. 10,'48
X-3	Miracle in Harlem	Jan. 24,'48

SELZNICK REL. ORG.

....	Intermezzo (R)	Oct.,'47
....	The Paradine Case	Not Set
....	Portrait of Jennie	Not Set

20TH CENTURY-FOX

SPECIAL

733	Forever Amber	Oct. 22,'47
....	Gentleman's Agreement	Not Set

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723	I Wonder Who's Kissing Her Now	Aug.,'47
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance (Wurtzel)	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water (R)	Sept.,'47
729	The Foxes of Harrow	Oct. 1,'47
740	The Mark of Zorro (R)	Oct. 10,'47
741	Drums Along the Mohawk (R)	Oct. 10,'47
732	The Invisible Wall (Wurtzel)	Oct. 15,'47
730	Nightmare Alley	Oct. 18,'47
720	Thunder in the Valley	Nov.,'47
734	Roses Are Red	Dec.,'47
731	Daisy Kenyon	Dec.,'47
744	Tobacco Road (R)	Dec.,'47
745	The Grapes of Wrath (R)	Dec.,'47

UNITED ARTISTS

SPECIAL

....	The Roosevelt Story	Nov.,'47

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....	Carnegie Hall	Aug.,'47
....	Hal Roach Comedy Carnival	Aug.,'47
....	Lured	Sept.,'47
....	Heaven Only Knows	Sept.,'47
....	Christmas Eve	Oct.,'47
....	Mad Wednesday	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
....	Body and Soul	Nov.,'47
....	The Roosevelt Story	Nov.,'47
....	Intrigue	Dec.,'47

UNIVERSAL

620	Brute Force	Aug.,'47
623	Slave Girl	Aug.,'47
624	Frieda (Brit.)	Sept.,'47
621	Something in the Wind	Sept.,'47
622	Singapore	Sept.,'47
625	Ride the Pink Horse	Oct.,'47
628	Wistful Widow of Wagon Gap	Oct.,'47
630	The Exile	Nov.,'47
631	The Upturned Glass (Brit.)	Nov.,'47
....	Nicholas Nickleby (Brit.)	Dec.,'47
632	Pirates of Monterey	Dec.,'47
....	A Woman's Vengeance	Jan.,'48
....	The Senator Was Indiscreet	Jan.,'48

WARNER BROTHERS

626	Marked Woman (R)	Aug. 9,'47
627	Dust Be My Destiny (R)	Aug. 9,'47
625	Cry Wolf	Aug. 16,'47
701	Deep Valley	Sept. 1,'47
702	Life With Father	(Spcl.) Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
706	The Unsuspected	Oct. 11,'47
707	That Hagen Girl	Nov. 1,'47
708	Escape Me Never	Nov. 22,'47
709	Anthony Adverse (R)	Dec. 13,'47
710	Jezebel (R)	Dec. 13,'47
711	My Wild Irish Rose	Dec. 27,'47
....	I Became a Criminal	Mar. 13,'48

A GENTLEMAN AFTER DARK

(Eagle Lion)

When reviewed in the HERALD March 21, 1942, the reviewer called this Edward Small production a picture with "a terrific emotional punch," its driving power being the love of a gentleman jewel thief for his daughter, for whom, in her infancy, he goes "straight" and takes his punishment and for whom, in her coming of age, he breaks out of prison to prevent her happiness from being shattered. Brian Donlevy plays the father, with Miriam Hopkins as his wife and Sharon Douglas as the daughter. Edwin L. Marin was the director. The review called the picture "adult fare." It was reissued November 8, 1947, and runs 76 minutes.

ACTION IN SPORTS (Warner Bros.)

Sports Parade (4502)

Here is a Technicolor survey of popular Peruvian sports—soccer, the national game, high jumping, javelin throwing, polo, and surf riding.

Release date, December 12, 1947 10 *minutes*

Law of the Canyon

***Columbia*—The Kid Is Back**

Charles Starrett as the Durango Kid foils a group of western blackmailers with his customary style and dash in this one, ably assisted by the lyrical Smiley Burnette and the pretty Nancy Saunders.

The Kid is coming into Jackson City to start a store when he is waylaid at Skeleton Pass by some rough characters who, for a fee, offer to escort him into town. The Kid, sensing the blackmail aspects of the offer, refuses their aid. Later he is attacked by his would-be helpers and left unconscious by the roadside.

Dropping his storekeeper characterization, Starrett goes into his Durango Kid act and uncovers the leader of the blackmailers—the town's kindly old doctor.

There's nothing new in this one, but the old material is handled well by director Ray Nazarro and producer Colbert Clark. Eileen Gary wrote the screen play.

Seen in New York. Reviewer's Rating: Fair.

Release date, April 24, 1947. Running time, 55 min.
PCA No. 12116. General audience classification.
The Durango Kid.....Charles Starrett
Mary Coleman.....Nancy Saunders
Spike Coleman.....Buzz Henry
Smiley Burnette, Fred Sears, George Chesebro, Edmund Cobb, Zon Murray

Little Miss Broadway

***Columbia*—Broadway Racket**

This is a fanciful telling of what happens when a bunch of small time Broadway racketeers want to put on a good show for their favorite relative. The telling is done to the tunes of Jerry Wald's orchestra.

When Judy Gibson is to meet her supposedly wealthy and socialite relatives for the first time, the relatives take possession of a Long Island mansion belonging to a thief doing time in prison and so, with their noses in the air, manage to fool Judy and her boy friend, Dick, into thinking all is very social and very correct.

After innumerable complications, some of them humorous, some of them not, Judy finds out the truth about her "uncles" and "aunts," but forgives them.

Arthur Dreifuss directed. Sam Katzman produced.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, June 19, 1947. Running time, 69 min.
PCA No. 12288. General audience classification.
Judy Gibson.....Jean Porter
Dick Nichols.....John Shelton
Minnie.....Ruth Donnelly
Doris Colleen, Edward F. Gargan, Vince Barnett, Douglas Wood, Milton Kibee

Smoky River Serenade

***Columbia*—Musical Western**

While there is a plot to this Western—a story about an unscrupulous man trying to buy up all the land in the Hondo Valley—the main interest in this feature lies in the numerous musical numbers, the cowboy vaudeville, that is woven into the plot. The Hoosier Hot Shots, the Sunshine Boys, Carolina Cotton, Cottenseed Clark and the Boyd Triplets all contribute their specialties—which should prove popular with followers of cowyboy music.

The plot centers about Pop Robson, who refuses to give up his ranch to J. Brickert Armstrong, the man who wants the whole of the Hondo. Pop's such a winning chap that he even persuades Armstrong's employees to leave him alone on his ranch.

The screenplay was written by Barry Shipman, Derwin Abrahams directed, and Colbert Clark produced.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, August 21, 1947. Running time, 67 min.
PCA No. 12480. General audience classification.
Jack Norman.....Paul Campbell
Sue Greeley.....Ruth Terry
Wagon Wheel.....Billy Williams
Virginia Hunter, Paul E. Burns, Russell Hicks, Emmett Hogan

For the Love of Rusty

***Columbia*—Dog Story**

Here is a quiet and tender human interest story that details a boy's love for his dog, a boy misunderstood by his family while he is growing up. It's a story that will appeal to all age levels; good family entertainment.

Hugh Mitchell, a small town lawyer, believes that father should be a pal to his son. But in trying to make friends with his son, Danny, he botches the relationship. Danny runs away from home, taking his dog, Rusty, with him, and meets Francis Xavier Fay, an eccentric veterinary. They become fast friends. One day Fay, who has been living in a trailer, is overcome by gas and is saved by Rusty.

After that, Danny and his father, and Rusty, the veterinary and his dog, all become fast friends.

John Haggott produced; John Struges directed. Malcolm S. Boyland wrote the screenplay.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, May 1, 1947. Running time, 69 min.
PCA No. 12205. General audience classification.
Danny Mitchell.....Ted Donaldson
Hugh Mitchell.....Tom Powers
Ethel Mitchell.....Ann Doran
Dr. Fancis Xavier Fay.....Aubrey Mather
Sid Tomack, George Meader, Mickey McGuire, Harry Hayden

Swing the Western Way

***Columbia*—Musical Western**

Music is the keynote of this Columbia Western starring Jack Leonard and supported by the Hoosier Hot Shots, Jerry Wald and his orchestra, Johnny Bond and The Crew Chiefs.

Briefly, the story concerns the mail-order romance between an elderly couple who have not always told the truth about themselves in their letters. After they meet complications result when their ranch is taken over by a gambling syndicate. However, all turns out happily when Jack Leonard rids the ranch of the gamblers and it is turned over to the rightful owners.

Although the story is interesting, the highlight of the picture is the musical renditions by the Hoosier Hot Shots.

In supporting roles are Mary Dugan, Thurston Hall, Regina Wallace and Tristram Coffin. The story was written by Hert Horswell, and the screenplay by Barry Shipman.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, June 26, 1947. Running time, 66 min.
PCA No. 12401. General audience classification.
Bob.....Jack Leonard
Jean.....Mary Dugan
Thurston Hall, Regina Wallace, Tristram Coffin, Sam Flint, Ralph Littlefield, George Lloyd, Eddie Acuff

Riders of the Lone Star

***Columbia*—Strange Adventure**

In this one The Durango Kid is called in to investigate the reappearance of a notorious outlaw, Dusty Morton, who terrorized the Valley a decade ago.

The Kid finds Dusty, all right, disguised as a man called Faro. Faro is caring for a 14-year-old kid who doesn't know that Faro (Dusty) is really his father. It's a ticklish situation, but the Kid doesn't let the boy know who his father really is—even after the boy's father is killed.

Charles Starrett, who regularly plays the Durango Kid, has as his usual side-kick Smiley Burnette, who tosses a couple comedy licks into the show.

Colbert Clark produced and Derwin Abrahams directed.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, August 14, 1947. Running time, 55 min.
PCA No. 12208. General audience classification.
The Durango Kid.....Charles Starrett
Smiley Burnette.....Himself
Doris McCormick.....Virginia Hunter
Steve Darrell, Edmund Cobb, Mark Dennis, Lane Bradford, Ted Mapes

Hard Boiled Mahoney

***Monogram*—Murder and Mystery**

The original "Dead End Kids" return in another of Monogram's series starring Leo Gorcey, Huntz Hall, Bobby Jordan and others. In this they are detectives attempting to find a missing girl and, in so doing, become involved in a murder.

Produced by Jan Grippo and directed by William Beaudine, the picture is designed for those fans who have followed the action of the boys in other films. In addition to their usual "tough-guy" dialogue and their assorted array of characterizations there are elements of suspense even though the outcome of the picture is not difficult to determine. After the girl disappears they track her to the apartment of a doctor who is a pseudo psychic blackmailing his patients. When the doctor is murdered a gang goes after the boys, but are unsuccessful. Eventually, the criminal gang is captured and exposed by the police, with the aid of the boys.

The screenplay was written by Cyril Endfield, with additional dialogue by Edmond Seward.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, May 10, 1947. Running time, 63 min.
PCA No. 12282. General audience classification.
Slip.....Leo Gorcey
Sach.....Huntz Hall
Bobby Jordan, Gabriel Dell, Billy Benedict, David Gorcey, Bernard Gorcey, Patti Brill, Betty Compson, Piere Watkin, Teala Loring

Keeper of the Bees

***Columbia*—The Porter Book**

The beekeeper, the painter and the orphan all were in Gene Stratton Porter's "Keeper of the Bees," a best seller of a decade ago. Now Lawrence E. Watkin and Malcom Stuart Boylan have adapted this semi-classic for the screen.

Here is the story of a kindly old beekeeper who befriended a vagabond painter, who, in turn, befriended a young girl from the nearby orphanage and through her found his true love—a teacher at the orphanage.

This is a quiet story, a relatively simple story, one that will do for the family and one that many people who remember the Porter books with affection will want to see.

John Haggott produced and John Sturges directed.

Reviewed in New York. Reviewer's Rating: Good.

Release date, July 10, 1947. Running time, 68 min.
PCA No. 12415. General audience classification.
Jamie McFarlane.....Michael Duane
Alice.....Gloria Henry
Michael Worthington.....Harry Davenport
Mrs. Ferris.....Jane Darwell
Jo Ann Marlowe, J. Farrell MacDonald, Will Wright, Frances Robinson

Pacific Adventure

***Columbia*—Biography**

Sir Charles Kingsford Smith was one of the original flying Pathfinders, a man who contributed a major share to man's conquest of the air.

This feature is a biography of Sir Charles, played by Ron Randell, and his struggles to fly the Pacific.

The man who founded Australian National Airway and the man who fought to establish an airmail service to New Zealand, Sir Charles' career affords ample opportunity for drama and adventure.

There's a little romance in this feature, too, but emphasis is on the early days of air power.

The screenplay was written by John Chandler and Alec Coppel with Ken G. Hall directing. There's an effective score by Alfred Hill.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, July, 1947. Running time, 95 min. PCA No. 04321. General audience classification.
Sir Charles Kingford Smith.....Ron Randell
Mary Powell.....Muriel Steinbeck
Charles Ulm.....John Tate
Joy Nichols, Nan Taylor, John Dunne, Alec Kellaway

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3944-3945, issue of November 22, 1947.

Feature product listed by Company on page 3957, issue of November 29, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Adventuress (British)	EL	103	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Albuquerque (color)	Para.	....	Randolph Scott-Barbara Britton	Not Set	....	.....	....	3956	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Always Together	WB	....	Joyce Reynolds-Robt. Hutton	Not Set	....	.....	....	3956	....
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arizona (Reissue)	Col.	9072	Jean Arthur-William Holden	Aug. 1,'47	122m	Aug. 30,'47	3806	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3683
† BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Backlash (Wurtzel)	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	....	....
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	....	.....	....	3956	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	112m	Feb. 22,'47	3485	3076	3783
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	May 15,'47	78m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	74m	Apr. 5,'47	3562	3422	....
Betrayed (Reissue) (formerly When Strangers Marry)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956	....	....
Big Fix, The	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	2776	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	....
Bishop's Wife, The	RKO	....	Cary Grant-Loretta Young	Not Set	110m	Nov. 22,'47	3941	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	Nov. 29,'47	3955	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	100m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	....	.....	....	3919	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	69m	Nov. 29,'47	3954	3830	....
Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Border Feud	EL	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	.....	....	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	70m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	Nov. 29,'47	3955	3587	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	Nov. 29,'47	3955	3539	....
Bush Christmas	Univ.	....	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Call It Murder (Reissue) (formerly Midnight)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Nov. 29,'47	3956	....	....
Captain Boycott (Brit.)	Univ.	....	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	140m	Nov. 29,'47	3953	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....

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Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3909
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	....
Check Your Guns	EL	535	Eddie Dean-Roscoe Ates	Oct. 18,'47	55m	Nov. 15,'47	3930	....	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 25,'47	....	.....	....	3876	....
Chinese Ring, The (formerly The Red Hornet)	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	....	.....	....	3850	....
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	....
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	.....	....	3919	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3933
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Curley	UA	....	Larry Olsen-Frances Rafferty	Not Set	....	.....	....	3875	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	....	Joan Crawford-Dana Andrews	Not Set	99m	Nov. 29,'47	3593	3876	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Daring Young Man, The (Reissue)	Col.	9079	Joe E. Brown-Marguerite Chapman	Aug. 1,'47	70m	Sept. 13,'47	3830	....	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Design for Death	RKO	....	Documentary	Not Set	....	.....	....	....	....
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Devil on Wheels	EL	701	Noreen Nash-Darryl Hickman	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	3909
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	....	.....	....	3943	....
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dillinger (Reissue)	Mono.	4402	Lawrence Tierney-Edmund Lowe	July 5,'47	70m	Mar. 17,'45	2361	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Doctor Takes a Wife (Reissue)	Col.	9076	Loretta Young-Ray Milland	Aug. 1,'47	89m	Sept. 13,'47	3830	....	....
Double Life, A	Univ.	....	Ronald Colman-Signe Hasso	Not Set	....	.....	....	3956	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3933
Dust Be My Destiny (Reissue)	WB	627	John Garfield-Priscilla Lane	Aug. 9,'47	87m	Aug. 2,'47	3758	....	....
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3667
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	May,'47	108m	Mar. 29,'47	3549	3312	3909
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	....
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	....
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	....	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov. 22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24.'47	..	.....	....	3931	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	Nov. 29,'47	3958	3830	....
Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	3909
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GANGSTER, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 3,'48	....	.....	....	3931	....
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Nov. 29,'47	3957	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	118m	Nov. 15,'47	3929	3818	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....

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Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Golden Boy (Reissue)	Col.	9073	Barbara Stanwyck-Adolphe Menjou	Aug. 1,'47	101m	Aug. 30,'47	3806	....	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
Good Girls Go to Paris (R.)	Col.	9074	Melvyn Douglas-Joan Blondell	Aug. 1,'47	78m	Sept. 13,'47	3830	....	....
Good News (color)	MGM	809	June Allyson-Peter Lawford	Dec.,'47	....	.....	....	3850	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	3851
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3851
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3851
Gun Law	EL	756	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 18,'47	....	.....	....	....	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	.....	....	3919	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	63m	Nov. 29,'47	3958	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	3933
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	....	Robert Taylor-Audrey Totter	Feb.,'48	....	.....	....	....	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	90m	May 3,'47	3609	3459	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
If Winter Comes	MGM	....	Walter Pidgeon-Deborah Kerr	Jan.,'48	....	.....	....	....	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Indian Summer	RKO	..	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
In Self Defense	Mono.	4707	Don Castle-Audrey Long	Jan. 24,'48	66m	Nov. 1,'47	3906	....	....
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841		....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	....	.....	....	3907	....
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
It Had to Be You	Col.	....	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,47	3893	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3933
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	....	.....	....	3919	....
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933
JEZEBEL (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907	....	....
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573		....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Dec. 12,'47	....	.....	....	3895	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	..	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3426	....
KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	69m	Nov. 29,'47	3958	3679	3909
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769		....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	810	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
King of the Wild Horses	Col.	809	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LAND of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	.....	....	3895	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	Nov. 29,'47	3955	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....

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Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	Nov. 29,'47	3958	3539	....
Letter from an Unknown Woman, A	Univ.	....	Joan Fontaine-Louis Jourdan	Not Set	....	.....	....	3943	....
Let Us Live (Reissue)	Col.	9077	Maureen O'Sullivan-Henry Fonda	Aug. 9,'47	69m	Aug. 30,'47	3806	....	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Linda, Be Good	EL	....	Elyse Knox-Marie Wilson	Dec. 8,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	Nov. 29,'47	3958	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	92m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	....
Lone Hand Texan	Col.	866	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Honeymoon	EL	104	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	3703
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Not Set	89m	Oct. 25,'47	3894	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	....
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
† MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	89m	Feb. 1,'47	3445	3076	3783
Mad Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	3933
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Nov. 29,'47	....	.....	....	3895	....
Man in the Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	Nov. 29,'47	3956	....	....
Marauders, The	UA	....	William Boyd-Andy Clyde	July,'47	63m	July 19,'47	3734	....	....
Marked Woman (Reissue)	WB	626	Bette Davis-Humphrey Bogart	Aug. 9,'47	81m	Aug. 2,'47	3758	....	....
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyrone Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	70m	Feb. 22,'47	3486	3090	....
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	Nov. 29,'47	3954	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	70m	Feb. 22,'47	3487	3459	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Jan. 24,'48	71m	.....	....	3919	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3933
Mr. Smith Goes to Washington (Reissue)	Col.	8072	Jean Arthur-James-Stewart	Aug. 9,'47	127m	Aug. 30,'47	3806	....	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
More Than a Secretary (Reissue)	Col.	9075	Jean Arthur-George Brent	Aug. 1,'47	80m	Aug. 30,'47	3806	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3933
Mourning Becomes Electra	RKO	....	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	.....	....	3599	....
NEW Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3877
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nicholas Nickleby (British)	Univ.	....	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	....
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Ninotchka (R.)	MGM	....	Greta Garbo-Melvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942	....	....
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	3933
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	3933
Out of the Past (Block 2)	RKO	....	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	Nov. 29,'47	3958	3689	....
Panhandle	Mono.	4712	Rod Cameron-Cathy Downs	Jan. 31,'48	....	.....	....	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	....	.....	....	3865	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	77m	Nov. 22,'47	3942	3127	
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Jan. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	Nov. 29,'47	3955	3587	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Prince of Thieves, The	Col.	....	Jon Hall-Patricia Morison	Not Set	....	.....	....	3943	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 1,'47	112m	Mar. 1,'47	3501	3311	3851
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3747
RACKETEERS (Reissue) (formerly The People's Enemy)	SG	S-1	Preston Foster-Melvyn Douglas	Sept. 13,'47	55m	Nov. 29,'47	3956	....	....
Railroaded	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3909
Range Beyond the Blue	EL	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3933
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3933
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	Nov. 29,'47	3958	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rocky	Mono.	4705	Rody McDowall-Edgar Barrier	Jan. 17,'48	....	.....	....	3931	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	....	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Roses Are Red (Wurtzel)	20th-Fox	....	Don Castle-Peggy Knudsen	Not Set	66m	Nov. 8,'47	3918	....	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	123m	Feb. 15,'47	3473	3238	3851
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Beyond the Door, The	Univ.	....	Joan Bennett-Michael Redgrave	Dec.,'47	....	.....	....	3956	....
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3933
Senator Was Indiscreet, The	Univ.	....	William Powell-Ella Raines	Jan.,'48	....	.....	....	3956	....
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3851
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	....
She Couldn't Take It (Reissue)	Col.	....	George Raft-Joan Bennett	Aug. 1,'47	89m	Aug. 16,'47	3782	....	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	63m	Apr. 12,'47	3574	3488	....
Shut My Big Mouth (Reissue)	Col.	9080	Joe E. Brown-Adele Mara	Aug. 1,'47	71m	Oct. 4,'47	3861	....	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Dec. 1,'47	....	.....	....	3943	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	....	.....	....	3907	....
† Smash-up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	103m	Feb. 15,'47	3475	3421	3703
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	67m	Nov. 29,'47	3958	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48	....	.....	....	....	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3933
Song of My Heart (Allied Artists)	Mono.	....	Frank Sundstrom-Audrey Long	Jan. 17,'48	85m	Nov. 8,'47	3917	3717	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	....
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3783
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	Nov. 29,'47	3955	3679	....
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3819
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	....
Swing the Western Way	Col.	853	Jack Leonard-Mary Doogan	June 26,'47	66m	Nov. 29,'47	3958	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Draw	Dec.,'47	81m	Oct. 25,'47	3894	3771	....

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TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3933
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	(T) Jan. 13,'48	....	.....	....	3031	....
Texas (Reissue)	Col.	9071	William Holden-Claire Trevor	Aug. 1,'47	94m	Sept. 13,'47	3830	....	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3703
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	....
Three Daring Daughters (color) (formerly The Birds and the Bees)	MGM	....	Jeannette MacDonald-Jose Iturbi	Feb.,'48	....	.....	....	3599	....
Three on a Ticket	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thunderbolt (color)	Mono.	666	Documentary	July 26,'47	44m	.....	....	....	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3877
T-Men	EL	....	Dennis O'Keefe-Mary Meade	Dec. 15,'47	....	.....	....	....	....
Too Many Winners	EL	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	68m	Apr. 5,'47	3562	3435	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Tycoon (color)	RKO	....	John Wayne-Laraine Day	Not Set	126m	.....	....	3956	....
UNCONQUERED (color)	Para.	4705	Gary Cooper-Paulette Goddard	(T) Nov. 7,'47	146m	Sept. 27,'47	3849	3809	3933
Under Colorado Skies	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	....	.....	....	3943	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
Unexpected Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3933
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Untamed Fury	EL	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3908	....	....
† VARIETY Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	....	.....	....	3831	....
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3933
West of Dodge City	Col.	864	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
West to Glory	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	3933
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3933
Woman's Vengeance, A	Univ.	....	Charles Boyer-Rachel Kempson	Jan.,'48	....	.....	....	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819

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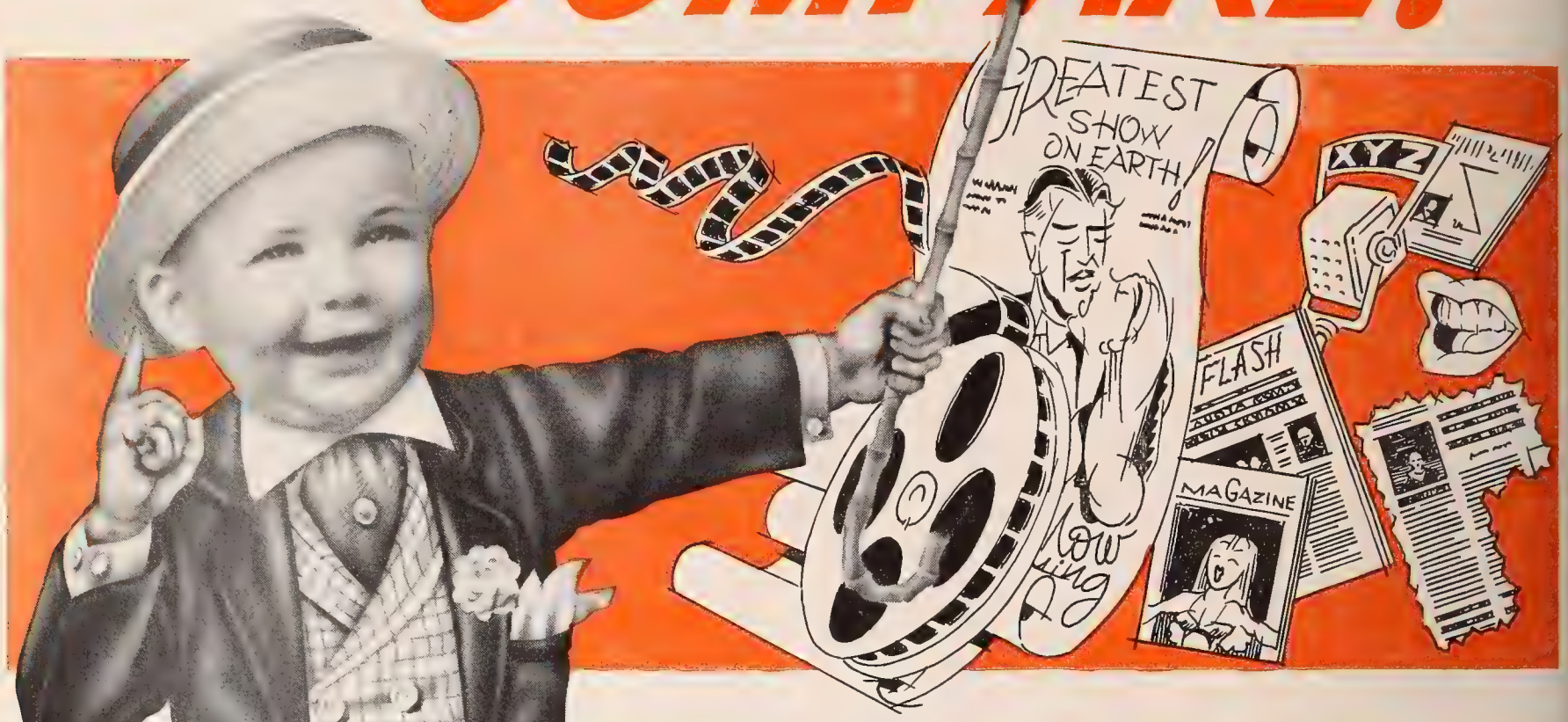
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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Good News

The Tender Years

Tycoon

Cheyenne Takes Over

Buckaroo From Powder River

CRIPPS CRACKS WHIP OVER U. S. COMPANIES IN BRITAIN

ASCAP AND PRICES DRAW FIRE AT ALLIED NATIONAL MEETING

DROP 10 ACCUSED TALENT; GUILDS HEDGE ON COOPERATION

MAJOR COMPANIES PUSHING DEEPER IN EDUCATIONAL FIELD

VOL. 169, NO. 10; DECEMBER 6, 1947

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1947 by Quigley Publishing Company.*

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for Every House in the Land from ...

20th CENTURY BOX

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19–21–23
25–27–29.....

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 169, No. 10 — December 6, 1947

DEALING WITH "THE TEN"

THE organized industry has elected to deal rather immediately with the public relations problem arising out of the attitude of the intransigent "ten", the writers charged with contempt of the Un-American Committee of the Congress in their irresponsiveness to questioning about their relation, if any, with the Communist Party. The elected course has been to announce, and so far in part execute, a policy of dismissal or suspension "without compensation" for the persons concerned.

This radical step unfortunately has had to come as an order of consequence of a juncture at which this has seemed to be the only alternative to meet a public relations situation into which the industry had headed.

In some respects it is a far from satisfactory expedient since it inevitably wins sympathy for a minority which is enabled to take the position it is under attack by large and powerful interests.

The unhappy situation could hardly have arisen if the employers had been alert to and aware of the position into which they were drifting, either by nonchalance or by an underestimation of significances.

A small but vociferous group for long enough stated their position and declared their status and program. They were perhaps entitled to consider that executives in charge were adequately confused by guises of what was being conveniently called liberalism—the usual procedure.

The fact that some studios have encountered no such problem in personnel is hardly to be considered an accidental development.

It has been made plain enough, despite brave words, and honest words, too, that there has been no stomach for the action which it has been deemed necessary to take. A national reaction demanded it—and got it.

Unfortunately, the public mind is so constituted and so swept by impetuous waves of judgment that it is little use to expect shades of discrimination and the sharp attribution of causes and responsibilities. Once again, it is much too bad that the whole industry can be tarred by the conduct of a few, and no matter how few.

■ ■ ■

ON DISUNITY

WITH the industry beset by public relations problems of assorted sorts, there is again a ripple of discussions and some proclamation about the time-worn subject of "unity". Meanwhile, developments have been toward less and less of it because of increasing divergence of interest between classes of exhibition and their divergent relations to distribution.

Articulate exhibition which ventures to speak for the function of exhibition alone finds itself immediately responsive to and aligned with the public on issues which become apparent in reactions to the twain, but not related, factors of price and subject matter.

The greater public of the screen has grown up with an undefined but decidedly real recognition of the film as a machine duplicated medium enjoying extraordinary economies of distribution and presentation as compared with the hand-made drama of the stage and roadshow of yesteryear.

That same public has also been accustomed to a product attuned to the unsophisticated, sentimental, euphemistic, uncritical way and avowed mores of the American commonality, a plain people with clear-cut, if simple, ideas about honour and faith and a good intent.

Confusions resulting from the arithmetic of opportunism have come into the merchandising structure and both cost and price controls. Something perhaps worse than confusions have come into subject matter and treatment of subject matter.

In consequence, one finds scattered over the land many exhibitor expressions of acute discontent and alignment with the discontented public — all finding voice in local newspaper advertisements critical of product and practices, and in some instances trailers presenting the situation, in its local applications on the local screen.

That, unhappily, makes for the industry a decidedly disunited front — and much farther out front than the reports that filter to the metropolitan press and the sifted home office reports would indicate. Tables of figures on executive desks do not tell the story—yet.

■ ■ ■

MOVIE AT $2.40

OVER in New York midtown a motion picture theatre is presenting a production at $2.40 a seat. It is a slightly extreme exemplification of the advanced admission policy of exploring to the limit what the traffic will bear—at the moment. That, along with kindred manifestations in advance admission price pictures, must ultimately have considerable consequences to the motion picture and its status in the mind of the mass customer.

Ratios are to be considered. An increase of, say, 20 per cent on a 35-cent admission would be 7 cents, to a total of 42 cents. The now familiar figure of $1.20, charged for some pretentious product, can be considered as about a 100 per cent increase over an admission of 60 cents. In some of the theatres where such scales are being applied the increase over the normal price policy runs to three hundred per cent.

The other day, Dr. Vergil Reed of the J. Walter Thompson Company, biggest advertising agency, observed: "The inflationary squeeze is putting its greatest pressure on the lower income groups — those under $3,000 annually — and they make up the 46,000,000 white collar and unorganized workers. . . . "

That forty-six million is made up of motion picture customers. How many advanced admission price pictures can they and their families afford? Can the motion picture afford to write off half of the customers, for even a fraction of its product?

■ ■ ■

¶ Indications that this may again become a customers' world begin to appear. Last Sunday Gimbels, metropolitan department store, advertised that they would be taking telephone orders that day from 1:00 to 5:00 P.M. for any advertised items.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Panic

ARTHUR L. MAYER, operator of New York's Rialto theatre, is enthusiastic about his new foreign picture policy. He wires:

"THREE RECORDS BROKEN. NUMBER ONE—'PANIC' SMASH $13,098 FIRST FOUR DAYS SETS NEW HIGH FOR ANY FOREIGN LANGUAGE FILM IN AMERICA. NUMBER TWO—BREAKS ALL PREVIOUS FIRST FOUR DAYS RECORDS FOR RIALTO AND PROBABLY FOR ANY OTHER SIX HUNDRED SEAT HOUSE. NUMBER THREE—EXHIBITOR GIVES EXACT UNEXAGGERATED BOX OFFICE FIGURES."

The Public

MRS. ALICE FIELD, director of Community Contacts for the Motion Picture Association in Hollywood, has revised her opinion on the efficacy of publicity.

Recently she spoke in San Francisco before the League of Women Voters, an organization noted for the erudite calibre of its membership, and whose chief purpose is to keep posted on current affairs.

After her talk, one of the leading members engaged Mrs. Field in conversation re the recent Communist doings in Washington. "Things have certainly changed," said the Woman Voter, "the Motion Picture Association is far different under Erskine Johnson than when Donald Nelson was president."

Horse Sale

LOUIS B. MAYER, the MGM executive who has been gradually ridding himself of his large-scale stables, will auction off 40 of his prized yearlings at Hollywood January 12. Last winter a major part of his stables was auctioned off in sales that brought in more than $1,500,000. Included in the yearling sale will be such horses as Pedigree, Torch, On Trust, Moon Bird, Speak Up, and Free France. And the notice we saw about the sale didn't say a word about MGM's "The Yearling."

Inside Story

THE INSIDE story of the Canadian spy story won't really be the inside story when Twentieth Century-Fox gets it on the screen. Up in Ottawa the other day making scenes for "The Iron Curtain," to be based on Russian espionage uncovered in Canada, 20th-Fox was denied permission to go inside the House of Commons, either in the Commons Chamber or elsewhere. At the office of Acting Prime Minister St. Laurent, the company was informed that it would be given exactly the same privileges in Canada as any American tourist, but no more. Well, there's always postcards to be purchased. Maybe one of them has a view of the Commons which the producer might use as a sample for set construction.

MOTION PICTURE HERALD

for December 6, 1947

FIGHT injustice and hope for court aid, Myers tells Allied — Page 13

REAGAN calls for more cooperation to improve grosses — Page 14

BRACKEN launches attack on financing of Rank empire — Page 14

CRIPPS cracks whip over U. S. companies in England — Page 15

ON THE MARCH—Red Kann in comment on industry affairs — Page 16

CHICAGO film ads appear as usual despite newspaper strike — Page 17

MAJORS push deeper into educational films field — Page 18

MPA strengthens Production Code to bar gangster pictures — Page 20

STUDIOS drop all ten cited by House in hearing on Reds — Page 20

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 24

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IN PRODUCT DIGEST SECTION

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Short Subjects — Page 3966

Advance Synopses — Page 3972

Reissue Reviews — Page 3966

The Release Chart — Page 3967

On the Record

COMMEMORATING Altec's tenth anniversary, the company is distributing to each of its employees and to top figures in the industry an album of records in which Bob Hope, Bette Davis, Jean Hersholt and others have expressed their appreciation for Altec's service to the industry.

Produced in Hollywood under the supervision of George L. Carrington, president of Altec Service Corporation and Altec Lansing Corporation, the five-record album was played for the first time at the company's board of directors dinner at the Waldorf-Astoria Hotel in New York Wednesday evening, and was to be played again at the Altec Lansing luncheon at the Essex House in New York Friday.

Titled "Altec Tenth Anniversary Celebration Program," the album speakers, in addition to the film stars, include: Ted R. Gamble, president of the Theatre Owners of America; Y. Frank Freeman, Paramount vice-president; Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees; Louis Marlowe, Screen Directors Guild; Jack Kirsch, president of Allied States Association, and Mr. Carrington.

Harlow Wilcox, radio announcer, is master of ceremonies for the recordings.

In Book Form

USED TO BE that motion picture advertisers were fond of the line: You read the book, now see the picture. Well, with "Unconquered" that line is being reversed to: You saw the picture, now read the book. Doubleday and Company published last Friday the Neil Swanson novel, "Unconquered," on which Cecil B. DeMille based his Technicolor production of the same title. Mr. DeMille was in a hurry to get "Unconquered" on the screen by Thanksgiving time and thus persuaded Mr. Swanson to waive the usual waiting period for the transfer of his story to film.

Tax Free

London Bureau

LOOKED FOR a while that the theatre manager was going to be taxed on his advertising. Under a bill which was introduced into the House of Commons recently only 50 per cent of the cost of any advertising could be deducted for income tax purposes. Wednesday came the news that Sir Stafford Cripps, Chancellor of the Exchequer, had withdrawn that proposed advertisement tax, making all money spent on advertising deductible.

2.2 for Amusement

U. S. CONSUMERS are spending a very slightly smaller portion of their expenditure dollar on recreation this year than they did in 1946, Commerce Department figures show. Admissions account for the major portion of recreation expenditures.

Whereas in 1946 and the first quarter of 1947, 2.3 cents of every dollar went for recreation, only 2.2 cents of every dollar was spent on recreation during the second and third quarters of this year.

Officials were quick to point out that the number of dollars spent on recreation has undoubtedly increased—it's just that it hasn't increased as much as the number of dollars spent for other things. Sharply rising prices in other categories undoubtedly account for the percentage shrinkage in the recreation category, they admitted.

So What?

IF THERE'S ONE fellow not worried about television competing with newsreels that's M. D. Clofine. He's managing editor of News of the Day and Monday in New York he was attacking reports that television was showing up the newsreels in reporting the news. His defense went something like this: Sure television is faster, but so what? News magazines can't compete with newspapers, and newspapers can't compete with the every hour on the hour news broadcasts on the radio, and by the same token newsreels can't compete with television —they're above it.

Theatre Closed

THERE'S AN old saying about "The Show Must Go On," but Abe Sadoff doesn't believe in it. One day last week when his wife gave birth to their first son, he fixed the marquee of his Fourth Street theatre at Sioux City, Ia., to read "Closed Due to Birth of a Son" and then went right over to the hospital.

Idyllic Market

Washington Bureau

IF THE PRODUCERS, beset by the politics of the communists and the taxing powers of the British, are seeking refuge, they might well consider Ecuador. In Ecuador, according to a recent Department of Commerce report, there are no quotas contemplated which might reduce the distribution of U. S. films, there are no home-produced pictures to protect, no trade restrictions discriminating against motion pictures, no quotas, moderate taxes and lenient censorship. It isn't all a land of milk and honey, however, just a close approximation. Seems that Mexican films account for nearly 60 per cent of the gross admissions throughout the year, although in 1946 there were only 65 Mexican pictures released in Ecuador as compared with 257 for the U. S., according to the Department. Reason for the gross figures, says the report, is that most of the Mexican films are well made while the U. S. sends Ecuador many "B" pictures and does not screen out those subjects which the native population dislikes.

The Doldrums

Wellington Bureau

THERE HAS BEEN a notable drop in theatre attendance throughout New Zealand and in some cases extreme devices have been adopted. In one case an exhibitor who normally screens for a minimum of one week, changed his program three times in a week, thereby confounding both the public and the industry.

Nevertheless, there is grave cause for a deal of self analysis on the part of both distributors and exhibitors to find the answer. The answer is certainly not the exceptional number of changes of program to which the public is now being subjected. Now there is no time at all for the regular theatre-goer to keep up with all the new releases.

There are seven grade "A" theatres in Wellington operating single feature. But in the first 43 weeks of this year, 175 single feature first run pictures have been released. Theatres that usually do a minimum of two weeks are now at a maximum of two weeks.

There have been, however, some cases of four to seven-week runs, among them "The Egg and I," "Razor's Edge" and "Wicked Lady."

Made in Japan

Washington Bureau

THE first Japanese-made pictures to be distributed in this country since the war will be exhibited here early next year, according to information received by the War Department.

Under a contract signed recently in Japan, Shochiku Productions will supply 28 films to K. K. Hirose within the next six months. The films will be shown in Chicago, San Francisco, Los Angeles, Seattle, New York and Hawaii. It is expected that the first batch of six pictures will arrive by the end of the year.

Approval of the contract by Supreme Command Allied Powers in Japan is expected shortly.

PEOPLE

C. B. AKERS, an executive of Griffith Theatres, Inc., Oklahoma City, and associated with the organization for 21 years, has resigned as director of special assignments to become a Griffith partner in two Hobart, Okla., theatres. He will remain on the board of directors of the circuit.

MESSMORE KENDALL, president of the Capitol theatre, New York, and commander of the New York Chapter of the Military Order of the Loyal Legion of the United States, was host to that organization at a dinner and theatre party at the theatre Monday evening.

SPYROS P. SKOURAS, president of 20th Century-Fox, will be guest of honor at the first annual dinner sponsored by the New York chapter of Hadassah at the Waldorf-Astoria December 9. LOUIS NIZER, New York industry attorney, will be one of the principal speakers.

WANNIE TYERS, manager of the Capitol theatre at Niagara Falls for Odeon Theatres of Canada, Ltd., was appointed manager of the circuit's new Odeon theatre in Toronto.

ALLEN WARSHAUER has resigned from the Warner Brothers exploitation department in Hollywood to become district manager of the East Bay Blumenfeld Theatres. He will supervise the operation of seven theatres in Berkeley, El Cerrito and Oakland, all in California.

WILLIAM A. KEYES, for the past eight years chief barker of the Dayton, Ohio, Variety Club, Tent No. 18, will be guest of honor December 16 at a testimonial banquet at the Biltmore Hotel commemorating his retirement from that position. WILLIAM MCCRAW, executive director of Variety Clubs International, will be toastmaster.

JAMES W. BLACKWELL, manager of three theatres at Newton, N. C., owned by the Everett Enterprises of Charlotte, has resigned to enter private business. WALTON HAMILTON, formerly manager of the Everett-owned theatre at Beaufort, N. C., will succeed Mr. Blackwell.

JACK LEEWOOD, Screen Guild advertising supervisor in Hollywood, has been promoted to director of advertising and publicity, it was announced Tuesday. He succeeds JACK CARTWRIGHT, who has resigned to enter the public relations field.

DAVID O. SELZNICK was to receive the Chinese Government's "Order of the Brilliant Star" at the St. Regis Hotel in New York Thursday for his efforts in behalf of relief for China.

HERMAN LEVY, general counsel for TOA, has been asked to sit as a judge in the Barrister's Union Moot Court of the Yale University Law School at New Haven, Conn., December 11.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, 624 South Michigan Avenue; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:





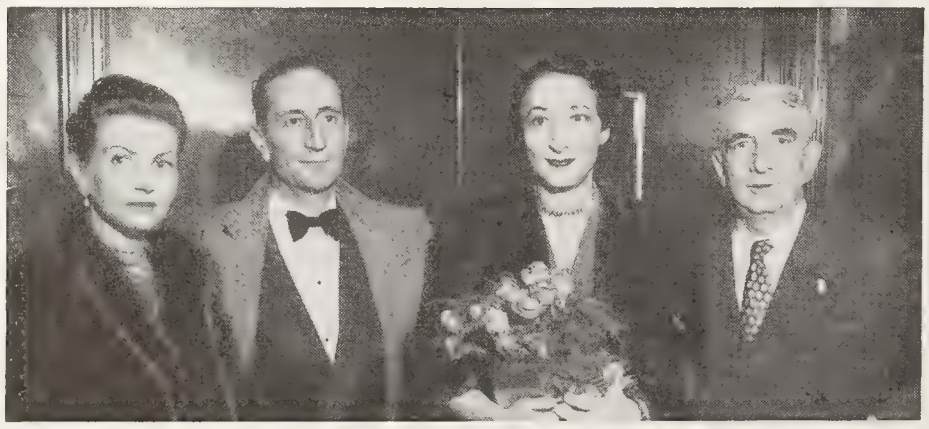
ARRIVAL in New York, for a three-week visit: Zachary Scott, star of Eagle Lion's "Dangerous Illusion".

THE PRINCESS and the bobby-soxer are sisters under the skin. England's royal family is fascinated by an elaborate album of Hollywood star pictures and signatures brought to them as a present by Bob Hope, one of the guest stars at the Command Performance for charity in London, November 25. In the lobby of the Odeon, Leicester Square, after the screening of Samuel Goldwyn's "The Bishop's Wife", are Princess Margaret Rose who, when the book was temporarily lost, refused to leave the theatre until it was found; Robert Wolff, Bob Hope, King Michael of Rumania, Their Majesties , and J. Arthur Rank.



By the Herald

AS THE RIALTO, New York's horror film house, became an art theatre with "Panic". At the right are Mme. and French Consul General Ludovic Chancel; Mrs. Henri Bonnet, wife of the French Ambassador, and Arthur Mayer, Rialto head.



CONVENTION, the start of Altec Service's 10th Anniversary celebration. The conferences moved from the Park Central, New York, to the Waldorf Astoria. Above, A. A. Ward and H. M. Bessey, vice-presidents; George L. Carrington, president; E. O. Wilschke, supervisor; E. Z. Walters, controller; P. F. Thomas, treasurer.



By the Herald

CHARLES M. REAGAN, Paramount vice-president in charge of distribution, called trade writers into his New York office last week. See page 14.



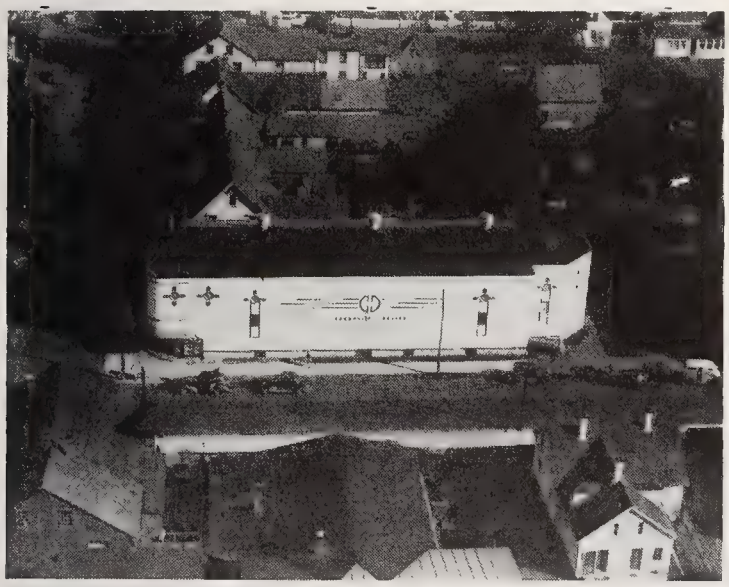


Photos by the Herald

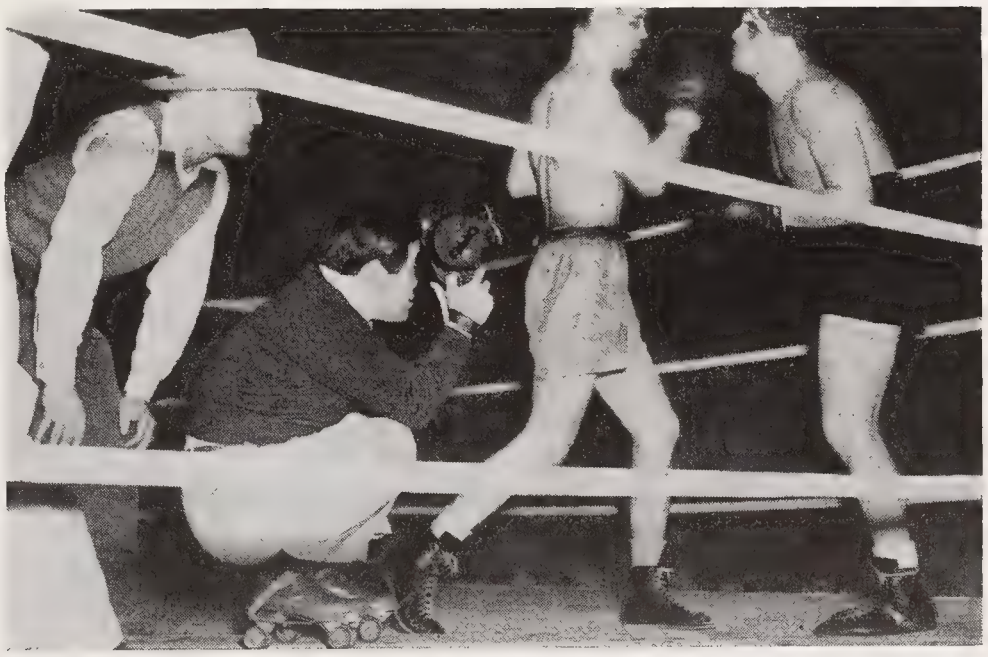


AS MGM sales managers, and assistants and executives from field and home office, met in New York. Above, Joel Bezahler, named assistant to William F. Rodgers, sales vice-president. At left, Edward Saunders, Mr. Rodgers, Edwin Aaron, Paul Richrath, Jack Byrne. See page 17.

AT THE ALLIED THEATRE OWNERS of Western Pennsylvania Pittsburgh convention: Front row, C. E. Lindow, Brighton Theatre, Pittsburgh; Louis Kaufman, Metropolitan, same city; Joseph Palermo, J. A. Ida, Temple, Springdale; Bart Dattola, Dattola Amusement Co., and Norman and Sam Fleishman, Brighton, Pittsburgh. Back row, William J. Blatt, Blatt Bros. Theatres, Pittsburgh; Guy Oglietti, Penn-Palace, Leechburg; T. J. Hickes, Aldine, Saxton; Leon Bamberger, RKO Radio; Regis Burns, Rex, Corry; Frank Lewis, Blatt Bros.



TRULY A GUIDE POST is the Community Theatre, Yarmouth, N. S. Painted in white, it aids pilots landing at the nearby Yarmouth airport. Sydney R. Wyman, manager, snapped the picture above from an airplane he was piloting. Mr. Wyman during the war was a flier.



THE PROBLEM: how to get those telling closeups in the recent picture, "Body and Soul", Enterprise-U.A. film. Cameraman James Wong Howe solved it by being his own dolly. He's wearing roller skates.

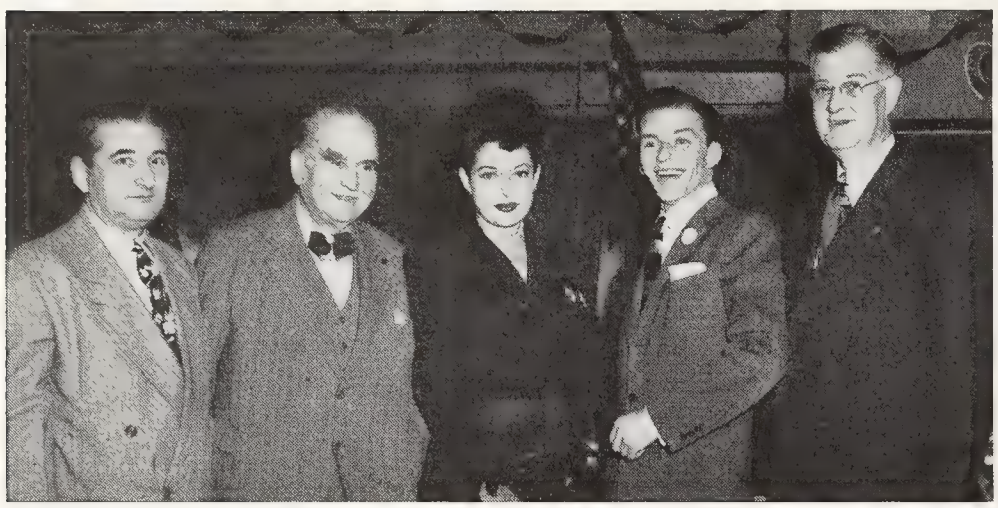


A STRIKING scene from producer Edward Small's "Cagliostro", being made in Italy. The setting is "The Walk of a Thousand Fountains", outside Rome.



By the Herald

HOWARD WALLS, former curator of the Library of Congress film collection, on a recent New York visit in his new position, curator of the Academy of Motion Picture Arts and Sciences archives. He is transferring the Library's collection of photographic paper rolls to Hollywood.



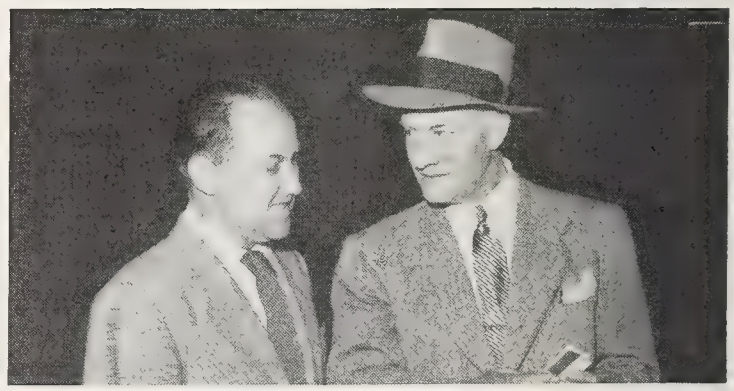
A THANKSGIVING party at the Capitol Theatre, New York, for personnel on and off stage. Messmore Kendall, president, and his wife, were hosts. In left to right order are Harry Greenman, managing director of the theatre; Mr. and Mrs. Kendall; Frank Sinatra, who is appearing in the stage show, and Herman Landwehr, house manager.



PIONEERS of the Bell & Howell Company, at a recent Pioneer Banquet in Chicago. Company president J. H. McNabb, right, has presented a watch to Albert S. Howell, company founder.



IT'S 35 YEARS in the industry for A. H. Blank, left, Tri-States Theatres president; and his well wisher at the Des Moines Theatre is A. W. Schwalberg, Eagle Lion vice-president. "Red Stallion" was playing the house.



AWARD, the Belgian Film Festival bronze medal, for Puppetoon "Dipsy Gypsy", is presented by Conrad Nagel, right, to producer George Pal, in Hollywood.

Myers Tells Allied:

"FIGHT INJUSTICE AND HOPE FOR SUPREME COURT AID"

Sees Hope for Divorcement in Final Decision; 800 at Milwaukee Session

by DIRK COURTENAY
in Milwaukee

The independent operators, by uniting and fighting, have made great strides forward during the past few years in protecting themselves and may confidently look forward to yet another victory when the decision in the U. S. vs. Paramount, *et al,* anti-trust suit is handed down by the Supreme Court, sometime in March or April, Abram F. Myers, general counsel and chairman of the board of National Allied, told delegates to Allied's national convention which opened in Milwaukee Monday at the Hotel Schroeder.

Says Anything Can Happen at Hearing

Although Mr. Myers admitted that "anything can happen" during the Supreme Court hearings, scheduled for the week of January 12, he said that the indications were now that the high court would award the decision to the Government, which wants complete divorcement of theatre interests.

National Allied, he said, was preparing a brief to enter the case as *amicus curiae.* That brief "goes all out," he reported, "in its support of the Attorney General's effort" to secure complete theatre divorcement and, further, it points out the "burdens and disadvantages" which the competitive buying system, ordered by the New York District Court, would place on the independent. Allied's opposition to competitive buying, he stated, is supported by all exhibitor groups that are seeking to participate in the suit either by intervention or as *amici curiae.*

Discuss Fight on Ascap Rate and Prices

Mr. Myers' speech was the high point of Tuesday's session—mid-way in the three-day Allied convention which had been preceded by a two-day meeting of the Allied board.

The opening day of the convention, presided over by Jack Kirsch, Allied president, was marked by discussions on how best to fight the proposed increases in Ascap rates and how to oppose advanced admissions. One of the largest convention registrations in the history of Allied—about 800—participated in the discussions.

Acting on a suggestion of Mrs. Ethel Niles, of Columbus, Ohio, the Allied board, through Nathan Yamins, announced Wednesday it had approved a plan to negotiate with Ascap. Under the plan, to be submitted to regional groups, exhibitors will pay to a committee a sum equal to one year's Ascap dues, to be held in escrow and paid to Ascap at the end of the year, on condition that the music society will not sue subscribing exhibitors for refusing to sign contracts. If Ascap does not agree to the plan, the money is to be used to fight the society, if and when Ascap brings suit.

On the dais, in addition to Mr. Myers and Mr. Kirsch, were William L. Ainsworth, Allied treasurer, and Pete Wood, secretary of the Independent Theatre Owners of Ohio.

Benjamin Berger, president of North Central Allied, led an attack on what he said was a plan of the producer-distributors to put the independent out of business and proposed that Allied raise $100,000 for a public relations campaign against alleged domination of the industry by the distributors.

Independent Theatre Owners of Wisconsin and Upper Michigan were hosts to National Allied while holding their own convention.

"PEACE FOR A WHILE"

When Ben Berger, president of North Central Allied, returned Monday to Minneapolis from New York, he brought this message with him: There will be "peace for a while" between NCA on the one hand and MGM and Twentieth Century-Fox on the other. Reason for the message: Mr. Berger had talked with MGM's William F. Rodgers and 20th-Fox's Andrew Smith, Jr., and some disagreements on price policy were "straightened out". "It is not Utopia, yet, however," Mr. Berger cautioned.

TEXAS UNIT HITS PRINT SHORTAGE

The alleged print shortage came in for sharp attack at the twenty-eighth convention of Associated Theatre Owners of Texas, held in Dallas November 24-25.

It was charged that the print shortage in the Dallas exchange area, coupled with a 33⅓ per cent increase in the number of local theatres, has resulted in a burden "designed purposely as a direct squeeze against our members to give clearance to favored runs." As a consequence, ATO of Texas has instructed its officers "to adopt all expedient means, both of negotiations and of legal action if necessary to remove this burden unjustly and unsoundly applied upon us."

It was asserted that there are 10 per cent fewer prints in the Dallas area than there were before the war.

H. A. Cole was elected president of the organization; Rubin Frels, C. D. Leon, B. R. McClendon, R. N. Smith, P. V. Williams and Mrs. Martha McSpadden, vice-presidents; A. W. Lilly, secretary-treasurer, and the following directors: Will Dorbandt, L. C. Tidball, Lee Bell, Henry Sparks, Phil Isley, Lonnie Legg, H. Ford Taylor, W. J. Cresher, R. J. Cordell and Walter Knoche.

Oklahoma Meets Dec. 8

The annual convention of the Theatre Owners of Oklahoma will be held at the Skirvin Hotel in Oklahoma City, December 8-9. Morris Lowenstein, Oklahoma City, president, will preside. Justice John A. Brett of the Criminal Court of Appeals will be the principal speaker.



IN DALLAS, as the Allied Theatre Owners of Texas convened last week. In the usual order are Walter Knoche, Palace Theatre, Fredericksburg; Mr. and Mrs. Henry Sparks, Sparks Theatre, Cooper; Ruben Frels, Victoria; Mike Simons, MGM exhibitor relations department; Robert Glass, Houston; Ernest Rockett, Itasca; Leonard Tidball, New Isis Theatre, Fort Worth, and Roland Taylor, MGM Dallas salesman.

Reagan Calls for Cooperation to Increase Gross

Increased revenues depend largely on closer exhibitor-distributor cooperation, Charles M. Reagan, Paramount vice-president in charge of domestic distribution, told a press conference in New York last week.

"The exhibitors must extend us substantial aid in our efforts to build up grosses," he said, adding, however, that Paramount "never expected the American theatre men to make up for the loss in foreign revenue." Paramount has no intention of raising rentals, he said.

Presents Solutions

According to Mr. Reagan, the answer to the problem of finding new sources of revenue could rest in a number of solutions, ranging from advanced admissions and extended runs to better merchandising methods and other means. It was in matters such as these that exhibitors could "effectively cooperate" with the producers and distributors, whose obligation consists of properly merchandising and advertising a picture, he said.

Mr. Reagan was optimistic in his outlook for the coming year. "A good picture, properly exploited and merchandised, today still can take in as much as a picture of comparable quality was able to gross six months ago," he declared.

While the company will release some 26 pictures during the 1947-'48 season, approximately the same number as during the 1946-'47 season, "Unconquered" so far was the only picture of the new lineup tagged for advanced scales, he disclosed, adding, however, that "there may be more." Public reaction to advanced prices for "Unconquered" had been analyzed carefully, he said, and there had been few complaints.

After showing in 10 to 12 test spots, the Cecil B. De Mille production will have from 300 to 350 advanced admission price engagements in key city situations, Mr. Reagan said. Plans call for their playoff by January 31, 1948. After a "reasonable" period following that date, the picture again will be released, this time at regular prices.

Studying New Audiences

Paramount's theatre department is conducting a survey aimed at the expansion of the domestic audience, Mr. Reagan said. The same goal is the aim of a new advertising approach for "Golden Earrings." Tested in 80 to 90 situations, preview results were excellent, he said. Paramount arranged for screenings about a week in advance of the regular run. Instead of launching the usual radio saturation campaign, the company used the preview audience's comment for a newspaper drive. Paramount is continuing to reduce clearances, the Paramount sales head said.

Canadian Exhibitors Form National Organization

Representatives of exhibitor organizations in all Canadian provinces except Prince Edward Island Tuesday ended two days of conference by voting to form a National Theatres Organization.

The conference was held, and the action will be taken, because of the continuance of the government's 20 per cent war tax on theatre grosses. The new organization will use publicity to have the tax abolished.

Among speakers were Morris Stein, chairman of the conference; J. Earl Lawson, president of the Canadian Odeon circuit; and J. J. Fitzgibbons, president of the Famous Players Canadian Corporation.

Warner Bros. District Heads In Two-Day Sales Meeting

A two-day sales meeting of Warner Brothers district managers was to have started at the company's home office Thursday.

Headed by Ben Kalmenson, vice-president and general sales manager, home office executives scheduled to attend the meeting included Mort Blumenstock, vice-president in charge of advertising and publicity; Jules Lapidus, eastern and Canadian division sales manager; Roy Haines, western division sales manager; Norman Ayers, southern division sales manager; Ed Hinchy, Mike Dolid and Bernard Goodman.

District managers were to have included Sam Lefkowitz, eastern district; Robert Smeltzer, mid-Atlantic; Charles Rich, central; Harry Seed, midwest; Hall Walsh, Prairie; John Kirby, southeast; Doak Roberts, southwest, and Henry Herbel, west coast, and Haskell Masters, Canadian sales manager.

NLRB Hears Testimony On Salesmen's Union

Whether branch sales managers qualify for membership in the Colosseum of Motion Picture Salesmen and whether the union should bargain on a company-wide basis, were questions considered at hearings this week in New York by National Labor Relations Board officer Robert Silagi. Among those testifying were C. J. Scollard, Paramount labor relations director; A. W. Van Dyck, Coliseum president, and George F. Dembow, National Screen Service vice-president. David Beznor, Colosseum attorney, said 85 per cent of the nation's approximately 1,000 salesmen and assistant branch managers were organized.

Astor Dinner Will Mark End of Federation Drive

To mark the end of the 1947 New York drive of the amusement division of the Federation of Jewish Philanthropies, leaders of the industry and other amusement branches will attend a dinner at the Hotel Astor, New York, December 11. George Jessel will be guest of honor.

Bracken Attacks Financing Plan Of Rank Empire

London Bureau

A good-sized rumpus over J. Arthur Rank's financing of his empire has been publicly carried on this side for the past week.



Brendon Bracken

Mr. Rank, unruffled throughout, has been under extremely vicious and vitriolic attack from Brendon Bracken, chairman of the Financial Times, Ltd., who has insisted in his remarkable attacks in his newspaper that Mr. Rank seeks to plant on Odeon stockholders commitments Rank has incurred in his privately controlled General Cinema Finance Corporation. Mr. Bracken, eagerly supported by his friend Lord Beaverbrook, loudly, incessantly, points out that Odeon is a publicly owned corporation whereas nothing is known of G. C. F. save that it has a capital of £1,187,000 and that it has been the instrument through which Mr. Rank has canalized the finance for his admittedly costly production ventures.

Mr. Rank proposes that Odeon should absorb G. C. F. Mr. Bracken demands that G. C. F. should publish a consolidated balance sheet. To that, Mr. Rank retorts that the deal has nothing to do with anyone save the holders of Odeon Ordinaries. Mr. Rank points out that he and his associates hold in excess of 80 per cent of those Ordinaries.

The hubbub synchronizes fortuitously with highly significant plans which Harold Wilson, president of the Board of Trade, is formulating at the instance of his boss, the Chancellor of the Exchequer. Mr. Wilson's avowed intention is to get the country's film production geared to the highest potential as part of the Government's efforts to balance the dollar exchange.

Political Tinge

The Wilson discussions have become complexioned with a highly political tinge. Government supporters in the House of Commons have been seizing on the Rank-Bracken conflict and all its attendant circumstances as another indication of private monopolists endeavoring to feather their own nests in the nation's emergency.

There are wild accusations of financial chicanery—there were futile attempts made to drive the Council of the Stock Exchange to halt dealing in Odeon stock pending an explanation from Mr. Rank—but Mr. Wilson is having none of that. He looks upon his present job solely as using every method to get the maximum number of pictures out of the studio brew.

CRIPPS CRACKS WHIP OVER U. S. COMPANIES IN BRITAIN

Wants Them to Increase Shooting; Wilson Calls Heads to Outline Plans

by PETER BURNUP
in London

London managers of the American companies soon will be summoned to the Board of Trade to answer charges that U. S.-owned studios are deliberately restrained from going full-bent in the nation's production drive. They are being summoned by Harold Wilson, the Board's president, at the instigation of Sir Stafford Cripps, Chancellor of the Exchequer.

Taking time out from his brooding on Britain's austere, restricted and controlled economy, Sir Stafford has turned momentarily to motion pictures—his favored preoccupation — and now seems disposed to crack a whip over Americans.

Metro and Warner Studios Are Targets for Cripps

The studios which will be discussed when the managers appear for their catechism are MGM's Elstree, with seven stages totalling 80,000 square feet, and Warner Brothers' Teddington studios, three stages totalling 34,000 square feet. One of the Warner stages, however, is still in the process of reconstruction, having suffered war damage.

Americans here don't like the suggestion that they willfully throw a monkey wrench into the country's desperate recovery efforts. As a matter of fact Paramount, Twentieth Century-Fox and Columbia have already embarked on top-grade production. RKO Radio has completed one; has plans for another. MGM has definite production plans, as well as United Artists and Warner Brothers.

Americans, too, point to the explicit pledge given in their behalf by Eric A. Johnston, president of the Motion Picture Association. He expressly promised that American companies trading in Britain would make at least as many pictures as they otherwise would be required statutorily to turn in if the renters' quota were abandoned in the forthcoming Parliamentary bill on quota.

Seek Highest Potential Of British Production

The U. S. visitors doubtless will find Mr. Wilson amiable for his Board of Trade and Sir Stafford are concerned primarily with gearing production facilities to their highest potential.

Mr. Wilson already has achieved the seeming impossible in having the Producers Association shake hands with the noisy Association of Cine Technicians, his object being the assurance of "peace in our time" before



HAROLD WILSON

the resumption of the British tax settlement talks. High grade American production this side will be a primary consideration in those talks.

Now for a roundup of American production activity here.

PARAMOUNT

In the cutting stage at Denham, with a hoped-for Christmas screening, is "So Evil My Love," produced by Hal Wallis, directed by Lewis Allen, and starring Ray Milland and Ann Todd.

The company has also engaged in considerable trading with Alfred Shipman's Alliance Studio group as a result of which they will have shortly on offer three other British-made films: "No Orchids for Miss Blandish," "Daughter of Darkness" and "Things Happened at Night," all specifically tailored to the home market, but any of which may rate exportable value.

TWENTIETH CENTURY-FOX

This company largely financed Alliance's "This Was a Woman."

The smallish Fox Wembley Studio still awaits Governmental license for re-equipping, but 20th-Fox has a major production half-way through its shooting at Denham. This is John Galsworthy's "Escape," starring Rex Harrison and Peggy Cummins.

COLUMBIA

Their major offering will be an adaptation of Norman Ginsburg's "The First Gentleman," with Cavalcanti directing and Cecil Parker starring.

UNITED ARTISTS

No announcement of large-scale production is yet at hand, but it is known that David Coplan, UA's London managing director, has a formidable interest in two more films from the Alliance stable: "The Brass Monkey" and "Just William's Luck." Not without significance, perhaps, is the circumstance that UA lately mortgaged in London a considerable part of its Odeon Theatres, Ltd., holding.

RKO RADIO

Following the success of the company's "So Well Remembered," plans are well advanced for another collaboration with the Rank Organization. This will be "The Captain Was a Lady."

WARNER BROTHERS

Disappointment has been widely expressed that the Warner pledge of joint production has been so long in fulfillment. Back of the Warner plan is the company's affiliation with Associated British, which would give Warners access not only to its own Teddington Studio but to ABC's considerable plant at Elstree. Reconstruction of both places has taken longer than anticipated.

But the Warner team is now hurrying in its preparations. At Elstree Alfred Hitchcock definitely will start next April on the Technicolor film, "Under Capircorn," starring Ingrid Bergman. He will make the picture under the aegis of Sidney Bernstein's Transatlantic firm for Warner distribution. In June, if not earlier, a Hollywood team goes into the same studio to initiate Warners' own program.

METRO-GOLDWYN-MAYER

Target of much newspaper criticism, MGM will have reassuring news for the Board of Trade. In March producer Sidney Franklin embarks at the MGM Elstree studio on the ambitious "Young Bess," starring Deborah Kerr. Thereafter will follow "The Secret Garden," starring Margaret O'Brien.

Gaumont British Nets $2,230,692 in Year

London Bureau

A net profit of £557,673 ($2,230,692) for the year ended March 31, 1947, was announced Tuesday by Gaumont British. This net compares with £469,509 ($1,878,036) for the year ended March 31, 1946. A seven and a half per cent ordinary dividend was paid during the final period of the year, making a total dividend of 12½ per cent for the year, the same as paid during the previous year.

"Furia" for Film Classics

Film Classics has concluded negotiations for the American distribution of the Italian-made "Furia," which stars Rossano Brazzi, now under contract to David O. Selznick. The picture will be released in December.

ON THE MARCH

by RED KANN

THE case of the purged ten is not yet finished. The Producers' Association, inviting the Hollywood guilds to cooperate in the liquidation of proven subversives from studio employment, at once faces a resisting Screen Writers Guild which will oppose the discharge of writers on the basis of political views when such views do not violate the law.

Having decided to fire the ten men who refused to confirm or deny their allegiance to the Communist Party and having pledged themselves not to employ known Communists from here out, the producers now are hopeful they are off the hot seat and in better repute in the public mind.

But already opinion makers are analyzing the policy formalized for errors in judgment and, where they find them, for influences bordering on the future. In an intelligent editorial, the distinguished and very Republican New York *Herald-Tribune* notes: "The industry's own unhappiness is evident enough from the tortured language of the announcement in which respect for justice and civil liberty struggles both painfully and obviously with the desire to escape the embarrassments brought down by Mr. [J. Parnell] Thomas's hippodrome."

The industry seems to have gone along very well in the past with the services of the evasive ten "without discovering Communist propaganda turning up in its products," observes the newspaper. Thereafter, it enters upon sharp criticism of the industry, describing as "always notoriously timid and sensitive to any kind of mass reaction, running to cover from popular hysteria, at the expense of destroying the livelihoods of a few writers and directors against whom nothing has been proved except that they evaded answering to their political beliefs."

However, the *Herald-Tribune* finds this policy is not inadmissable, arguing: "It is hard to maintain that a mass-communication industry is powerless to deny employment on suspicion of secret membership in a subversive organization." In conceding the industry such a right, the best it hopes is application as "sparingly as possible" and observance of the industry's announced intention of fairness and moderation.

The liberal Washington *Post* takes to task Eric Johnston on his statement, "We are not going to be swayed by hysteria or intimidation from any source" and concludes "the surrender rather belies him." A chief position in this editorial strikes for delayed action on the part of the industry until the test case of the ten, hinging on their rights as they interpret them under the First Amendment, have been determined.

THE Washington newspaper, however, goes beyond the action itself by raising an interesting point about the future with this: "Most serious . . . is the acceptance which this action implies of a Congressional committee's right to interfere with the industry's personnel policies. Mr. Johnston may believe that he is not yielding to intimidation on the part of Mr. Thomas. But he is certainly not uninfluenced by the publicity which Mr. Thomas was able to direct at him and his clients.

"The employment of publicity in this way seems to us an interference not only with the personnel policies of Hollywood employers but also with essential freedom of the screen. For the content of Hollywood films can be very largely determined by the character of Hollywood workers. Nothing can be more important to Mr. Johnston and his industry than to resist interference of this kind by any governmental agency."

Not unmindful of the uncertainties to be faced, the producers are frank to recognize the weight of their own decision. They speak of "dangers and risks" and of "the danger of hurting innocent people"; of "the risk of creating an atmosphere of fear" and of their recognition that "creative work at its best cannot be carried on in an atmosphere of fear."

They will find themselves faced with the need to weigh their judgment carefully, to sift with scrupulous care what appears to be evidence in order to make certain it is. They will face decisions establishing a clear line between progressive and radical thinking. They must remember that if a liberal and a Communist hold an identical view on a given question this does not make a Communist out of the liberal.

Attention is re-directed now to an excellent analysis of what Communism is not by Martin Quigley, Jr. Published in MOTION PICTURE HERALD on October 4, 1947, it read in part:

"It is not Communism to advocate better treatment of individuals, classes, groups, races or nations.

"It is not Communism to preach or practice the brotherhood of man and the equality of races, creeds or colors.

"It is not Communism to demand better wages for workers.

"It is not Communism to attack abuses of power or functions in high or low places, in government or industry.

"It is not Communism to demand equitable distribution of money, food, land.

"It is not Communism to criticize restrictions on the right to work or to advance within a chosen field.

"It is not Communism for employees—or employers—to organize for collective bargaining purposes with respect to hours, wages and working conditions.

"It is not Communism for employees to strike or employers to suspend operations.

Many persons will subscribe to these definitions. The doing will not make them Communists.

Schine Appeal Is Bulky Brief

Washington Bureau

Schine Chain Theatres, Inc., dumped 230 single-spaced printed pages Monday into the nine black-robed laps of members of the Supreme Court. These pages made up the circuit's appeal from a dissolution order handed down by the Federal District Court in Buffalo and comprised one of the bulkiest briefs in Supreme Court history.

The appeal is scheduled to be heard December 15 or 16.

The brief went into considerable detail regarding Schine's specific competitive situations, but most of the detail added up to Schine's belief that there was "substantial error in the admission of evidence."

Schine attorneys have maintained that the Buffalo Court was in error in ordering divestiture because the court refused to take testimony on conditions existing at the time the divestiture order was handed down.

The attorneys declared that the practices of which the Schine circuit was found guilty have been done away with by the 1940 Consent Decree and the judgment by the New York court in the U. S. vs. Paramount anti-trust suit.

SIMPP Wants to File As Amicus Curiae

The Society of Independent Motion Picture Producers last week petitioned the U. S. Supreme Court for permission to file an *amicus curiae* brief in the U. S. vs. Paramount, et al, anti-trust suit scheduled to be heard by the Supreme Court the week of January 12.

The petition directly to the court was made necessary because the defendants in the suit failed to consent to the SIMPP brief, although the Department of Justice had no objection.

The brief makes these three major points: nothing short of complete divorcement of exhibition and distribution interests will restore an open competitive market; being innocent of any attempt to restrain trade the independents have a clear right to dispose of their own products on such terms as they see fit; since the U. S. District Court, New York, which heard the original argument, failed to make any provisions in the decree for roadshows, the decree should be clarified to make clear that roadshows of the independents are not to be interfered with.

Century to Have House In New Queens Project

Century Theatres has been awarded a 21-year lease for a theatre within the New York Life Insurance Company's 3,000-apartment development, which will be situated one mile from the town of Queens Village on Long Island, General Otto L. Nelson, for the insurance company, and Fred J. Schwartz, vice-president of Century Circuit, announced this week.

MGM Sales Staff Meets in East

MGM territorial sales managers, field assistants and home office executives were present Tuesday when William F. Rodgers, vice-president and general sales manager, opened a four-day sales conference at the Hotel Astor in New York.

As the meeting opened, Mr. Rodgers announced the promotion of Joel Bezahler to his assistant. Mr. Bezahler entered the industry in 1921. In 1931 he was named assistant to Edward M. Saunders, then western sales manager for MGM, and in 1942 became the aide of John E. Flynn, western sales manager.

Individual sessions were held later in the week among the territorial heads, Mr. Saunders, assistant sales manager; Edwin W. Aaron, assistant sales manager; H. M. Richey, in charge of exhibitor relations, and Charles D. O'Brien, industrial relations.

Those who attended from the field included:

John P. Byrne, eastern sales manager, New York, and his assistant, Herman Ripps, Albany; John J. Maloney, central sales manager, with headquarters in Pittsburgh, and Frank C. Hensler, Detroit; Burtus Bishop, Jr., midwestern sales manager, Chicago, and Ralph W. Maw, Minneapolis; Rudy Berger, southern sales head, Washington, and John S. Allen, Dallas; George A. Hickey, western sales head, and Sam Gardner, San Francisco.

From the home office were Mr. Saunders and Mr. Aaron; Howard Dietz, vice-president and director of advertising, publicity and exploitation; Silas F. Seadler, advertising manager; William R. Ferguson, exploitation head; Herbert Crooker, publicity manager. Also Mr. Richey, Mr. O'Brien, Mr. Bezahler, Jay Eisenberg, liaison between legal and sales departments; M. L. Simons, assistant to Mr. Richey, and editor of **The Distributor.**

Producers Representatives Formed by Lesser

The formation of Producers Representatives, Inc., was announced Tuesday by Irving Lesser, president, whose new group will represent Edward G. Robinson's Thalia Productions, Frank Melford's and Julian Lesser's Windsor Pictures and Sol Lesser Productions. Mr. Lesser, former managing director of the Roxy theatre, is also president of Producers Representatives International. Seymour Poe is treasurer, and David E. Griffiths is vice-president of the International affiliate.

Canadian Equipment Ban Has Escape Clause

Canadian government officials pointed out to the industry this week that the ban on the importation of picture equipment into Canada contains a clause in the regulations which allows relief cases of "proven hardship." Since it was anticipated that the new import ban would work inequity at the time, the ban was left sufficiently flexible to allow the Minister of Finance to decree which cases are hardship cases or which involve unusual circumstances.

Academy Supply Opens Office

The Academy Theatre Supply Company, operated by Samuel Chernoff, has opened offices in Chicago.

CHICAGO FILM ADS APPEAR, DESPITE NEWSPAPER STRIKE



Part of the amusement page of the Chicago Sun, showing film advertisements in mat form and those prepared through the improvised photo-engraving process.

CHICAGO's amusement advertising has been affected but little by the newspaper strike. Ever since Local 16 of the Chicago Typographical Union walked off the city's six daily newspapers November 24 in a contract dispute with the Chicago Publishers Association, film advertising has been appearing in the papers' amusement sections with little noticeable change. For the most part, the advertising is supplied in mat form by the exhibitors, but in a few instances theatremen have had to improvise by reproducing one-column ads directly for the typewritten page by a photo-engraving process which eliminates the necessity of setting type.

This is the same process that is used for all editorial matter in strike-bound newspapers. The method is known as varitype in which typists and special typewriters replace linotype machines.

After the editorial matter is typed it is pasted on cardboard and headlines added. It is then sent to engravers, where photographic and engraving processes transfer it to zinc etching the size of a newspaper page.

When the first editions reached the street one enthusiastic publisher gave a veiled warning to the striking typographers by telling his readers: "You may be looking at the newspaper of the future."

Paramount Partners Hold Conference in Chicago

Theatre and advertising problems highlighted the discussions as Paramount executives, theatre partners and circuit representatives gathered for a three-day meeting at the Blackstone Hotel in Chicago this week.

The conference, which got under way Tuesday, was called by John Balaban of Balaban & Katz. The first two days were devoted to discussions of theatre and advertising topics. Wednesday afternoon and Thursday morning were given over to a review of forthcoming Paramount releases. Among the pictures screened were "Dream Girl," "I Walk Alone" and "The Big Clock."

Paramount home office representatives attending included Charles M. Reagan, vice-president in charge of domestic sales; Leonard Goldenson, vice-president in charge of theatre operations; Edward L. Hyman, Robert M. Weitman and Leon D. Netter, vice-presidents of the Paramount Theatres Service Corporation; Paul Raibourn, Paramount vice-president; Curtis Mitchell, advertising and publicity director; Ben Washer, eastern publicity manager; Stanley Shuford, advertising manager, and Sid Mesibov, assistant exploitation manager.

To Build Tennessee House

A contract to build Independent Theatres' new house in Brainerd, Tenn., has been awarded, according to an announcement from Abe Solomon, president of Independent. The theatre will cost approximately $200,000.

MAJORS PUSH INTO EDUCATION FIELD

Expand Catalogs to Meet Increased Demand of Schools; Costs Are Up

Three of the eight major companies, RKO, 20th Century-Fox and Universal, are heavily into the production and distribution of pictures for use in schools. This year they will have between them a catalogue of more than 600 pictures, either specially made or selected from theatrical releases for distribution to the thousands of schools equipped for visual education.

The majors are entering a field which has rapidly expanded in the two years since the end of the war. Of the 60,000 to 70,000 16mm projectors produced in 1947, it is estimated that at least 60 per cent have been sold to schools and colleges.

May Book from Libraries

Schools today can book films not only from licensed dealers, but also from any one of the more than 300 big film libraries, from the county, city and state libraries, or from the university extension libraries. Altogether approximately 500,000 titles are available from these sources alone. A late development is the renting of films, educational and otherwise, through the public libraries. This practice is expected to gain in popularity as more reasonably-priced, light-weight 16mm projectors become available. Schools today can buy these machines for from $300 to $600.

Of the major companies, the leading contestants in the educational school field are RKO, Twentieth Century-Fox (through Films, Inc.), and Universal-International. RKO distributes the narrow-gauge product through its own branches. Its new catalogue will contain about 200 titles for non-theatrical distribution. Of these 50 will be feature pictures especially suited for classroom study. The company says about 55 per cent of its accounts are schools. Pictures can be shown 18 months following general release.

Films, Inc., Lists 300 Titles

The 20th-Fox catalogue contains about 300 titles. Some 60 are recommended for use within the school curriculum. The company forbids the exhibition of such product for entertainment purposes even within the confines of the school. The features are arranged in categories to facilitate their choice by the teacher. Over-all subjects include "The Development of Society in the Old World," "The New World," "Biography," "Literature" and "Animal Life." Films, Inc., also has production plans of its own. The company next year will produce about 20 educational pictures. Shooting on two series—one on arithmetic and one on science—now is going on. Through its seven nationwide exchanges, Films, Inc., also will handle the 13 educational films recently produced by 20th-Fox.

As for Univérsal-International, its 16mm subsidiary, United World, is making a strong bid for the educational market. Conforming with the schools' preference for buying or renting pictures in series, it has just finished six shorts for classroom use. The company also will have 10 subjects designed to help in the training of high school or college athletes.

To Handle Geography Films

United World is planning to distribute several incidental subjects and plans to handle the 86 geography subjects to be made by Louis de Rochemont within the next two years. This series will cover the fourth to sixth grades. Some of the films may be in color, but educational film producers generally feel that the cost of producing in color is too high.

Of the other theatrical producers, RKO Pathe is offering its films for non-theatrical showing only a few months after general release; the March of Time is producing about 80 of its Forum Editions a year and rents them at $35 a print for a three-year period, and Teaching Films Custodian, the Motion Picture Association's educational film service, offers some 639 cut versions of Hollywood features for classroom use. A wide choice of narrow-gauge documentary film material also may be obtained from the nine branches of the British Information Service and from the National Film Board of Canada.

Cost of Color Prints Up

Of the established educational film producers, Coronet Instructional Films has 115 films available. Of these 100 are in color. This company is an exception in that it produces almost all of its pictures in color and offers black and white versions whenever the subject is suitable. However, the basic price of color prints will go up to $90 a reel as of the first of the coming year. The price of black and white prints will remain at $45 a reel. The current production rate is five films a month.

The catalogue of the Encyclopedia Britannica Films, Inc., for 1948 will contain some 300 titles. The company is producing about 30 pictures a year. Seven color films have either been completed or are under way. There is a concentration on the development of a program of film strips. An expanding market is foreseen by Young America Films, which produces from 12 to 15 pictures a year, and has some 46 subjects in its catalogue. Young America does not rent out its product, but only sells it to 40 selected visual aid dealers.

See Mundt Bill Aiding Blocked Money Problem

The problem of getting Hollywood money out of foreign countries, never very far from producers' minds, was discussed again this week by producers, law makers and tax experts. Was the Mundt bill going to be any help to the industry? Were income taxes still to be paid on frozen funds? What about using blocked money for manufacturing and selling the goods for dollars? All those subjects were in the hopper this week.

In Washington Monday Eric A. Johnston, president of the Motion Picture Association, lunched with Representative Karl Mundt and was told that the Mundt bill to authorize the State Department's Overseas Information Service could enable the State Department to persuade foreign governments to allow the industry to convert its film rental income. The bill, which has passed the House and is pending in the Senate, provides, according to Rep. Mundt, that the Department can use private agencies of information where possible.

In Washington, too, officials of the Bureau of Internal Revenue indicated that there would be no change in rulings governing U. S. income taxes on funds of American film companies which are frozen abroad. Currently such frozen funds used for investments abroad are subject to income taxes. Frozen funds which cannot be used for investment are subject to income taxes when freed.

Treasury officials admitted they had been restudying the tax situation, but stated that "at present, there is nothing in the works that will change our earlier rulings."

In New York home office officials were doing a little undercover talking about a plan which might get some dollars home via a roundabout route. Under this plan, film companies would use their foreign blocked incomes to engage in manufacture or for the purchase of native products. These products would then be exported to free currency areas, the products sold for dollars, and the dollars returned to the U. S.

Cagney Moves from UA To Warner Brothers

Cagney Productions will cancel its distribution contract with United Artists to produce two features for Warner Brothers release, a company which once had the services of James Cagney. The deal was completed last weekend in Hollywood by Jack L. Warner and James and William Cagney. Under terms of the deal, the Cagneys' "The Time of Your Life" will be released through UA, but "The Stray Lamb" and "A Lion Is in the Streets" will be produced for Warners. The Cagney group will continue to operate at the General Service Studios on an autonomous basis. Warners will participate in financing and share in profits.

Available Xmas Week!

Playing Xmas Week at...

ROXY, NEW YORK
POLI, NEW HAVEN
POLI, HARTFORD
POLI, BRIDGEPORT
PARAMOUNT, FT. WAYNE
MAJESTIC, PROVIDENCE
LINCOLN - MIAMI, MIAMI
MIDWEST, OKLAHOMA CITY



ASH BOXOFFICE! A NUMBER-
E, GRADE-A EXAMPLE OF
AT AUDIENCES GO FOR!"
—Film Daily

20th CENTURY-FOX

STUDIOS DROP ALL 10 CITED AS REDS

Guilds Delay Cooperation On Screening of Known Communists on Payroll

With their signatures still fresh and wet on their press releases, the major producers last week followed up their announced policy of ridding Hollywood of the 10 men who were cited for contempt of Congress for refusing to tell the House Un-American Activities Committee whether or not they were Communists.

Tuesday, November 25, the firing policy —and the policy of not hiring any known Communists—had been agreed upon.

Last Thursday producer Adrian Scott and director Edward Dmytryk were fired at RKO Radio. The following day Twentieth Century-Fox fired writer Ring Lardner, Jr.

Tuesday MGM notified Lester Cole and Dalton Trumbo, writers, that they were suspended by the studio.

Five Not Under Contract

Five others, Albert Maltz, Samuel Ornitz, John Howard Lawson, and Alvah Bessie, all writers, and Herbert Biberman, director, were not under contract, so that made things easy.

As the firings were going on, Eric A. Johnston, president of the Motion Picture Association, was being congratulated for his anti-Red stand and the producers were meeting in Hollywood in conference with the talent guilds in an effort to arrive at some satisfactory method of obtaining a united industry front on the problem.

The talent guilds—the directors, the writers, the actors—had a "maybe we will, maybe we won't" attitude at the first conference with the studio heads, which was held Friday in the office of Louis B. Mayer, head of MGM's production and chairman of a five-man committee formed by the producers to do the negotiating.

Meet in All-Day Session

On Mr. Mayer's side were N. Peter Rathvon, president of RKO; Walter Wanger, independent producer, and Edward Cheyfitz, assistant to Mr. Johnston. For the directors there were William Wyler and John Ford; for the actors, Ronald Reagan; for the writers, Sheridan Gibney.

The meeting started at 11 o'clock and ran through the afternoon.

It is generally understood in Hollywood that the guilds are reluctant to rush to the aid of the cited 10, but that they are equally reluctant to accept blacklisting as an industry policy, regardless.

While the actors and directors have as yet formulated no plan on the producers' decision to hire no known Communists, the Writers Guild has been committed to take a position against blacklisting by virtue of a resolution passed by the membership two weeks ago. They will resist any employer attempt to discharge writers on the basis of political beliefs.

While the producers are of the opinion that the Red question has received so much publicity that it would be impracticable for the industry to permit any cracks in its armor against the Communists, the guilds, right now, believe that the firings constitute a threat to free speech and to the supposed inviolability of contracts.

Contain Special Clause

Most contracts, it is understood, contain a "morals clause" which permits studios to discharge employees on the grounds of "offending the community."

Abram F. Myers, general counsel for Allied States, was the first commentator on industry affairs to congratulate Mr. Johnston. His congratulatory message was not, however, without its gadfly implications.

While he read "with satisfaction your statement of policy" and was "moved to send you this word of commendation because public dissatisfaction with the conduct of the production branch of the industry reacts against the theatres," Mr. Myers also made it known that he thought the time had come for further action on the part of the MPA so that "from now on the Production Code will be administered so as to avoid a repetition of the 'Amber' affair."

"Congratulations on a good start," he wired. "We hope you will follow through."

Wehrenberg Approves Move

Fred Wehrenberg, chairman of the board of the Theatre Owners of America, wired Mr. Johnston that "the action taken by the producers under your leadership to rid Hollywood of Communists and subversives has the warm support and approval of all American exhibitors, I am sure. I want to congratulate you for meeting this difficult situation courageously and promptly. . . . I believe the public will applaud what you have done."

"Bishop's Wife" Has Five Pre-release Engagements

Five pre-release engagements have been fixed for Samuel Goldwyn's next picture, "The Bishop's Wife," James A. Mulvey, president of Samuel Goldwyn Productions, Inc., announced Tuesday in New York. Following the premiere at the Astor theatre in New York December 10, the film will open in Boston and Los Angeles Christmas Day; in Chicago sometime before Christmas, and in Miami Beach January 14. The picture, which RKO is distributing, will play at a top price of $1.20.

MPA Strengthens Code on Titles And Crime Films

The screen criminal was put in a strait jacket Wednesday by directors of the Motion Picture Association who, meeting in their New York office, amended and added to Production Code and Motion Picture Advertising Code provisions dealing with crime and with salacious and indecent titles. At the same time company presidents dropped from the title registration list more than 25 titles considered to be objectionable and unsuitable.

To the 12 existing Code regulations on crime in pictures, a thirteenth was added:

"No picture shall be approved dealing with the life of a notorious criminal of current or recent times which uses the name, nickname, or alias of such notorious criminal in the film, nor shall a picture be approved if based upon the life of such a notorious criminal unless the character shown in the film be punished for crimes shown in the film as committed by him."

The title provisions of the Code were also strengthened. Section XI, as adopted in 1930, stipulated no salacious or indecent titles should be used. The section now reads:

"The following shall not be used: titles which are salacious, indecent, obscene, profane or vulgar; titles which suggest or are currently associated in the public mind with material, characters, or occupations unsuitable for the screen; titles which are otherwise objectionable."

These provisions will forbid the registration of titles using the names of notorious criminals and are designed to avoid any cycles of motion pictures dealing with gangsters.

The board also amended the Advertising Code, to conform to the Production Code amendment, by adding the following: "Section XIII. Titles of source materials or occupations or names of characters on which motion pictures may be based should not be exploited in advertising or upon the screen if such titles or such names are in conflict with the provisions of the Production Code affecting titles."

At the conclusion of the board meeting, attended by all New York members, Eric A. Johnston, MPA president, commented: "Today's action is further evidence of the determination of our members to utilize our self-regulatory machinery to the fullest to assure decency and good taste in motion pictures, titles and advertising."

Titles stricken from the registration list are listed below:

Registered between 1934 and 1947: Al Capone, Undercover Man, He Trapped Capone, Killer for Hire, Assassin for Hire, Killers All, Baby Faced Killer, The Gangster's Moll, Gangster's Glory, Professional Killer, and The Killer.

Titles released between 1928 and 1947 now unsuitable for reissue: Dillinger, Roger Touhy, Gangster; The Racket Man, This Gun for Hire, The Murder Ring, The Killers, They Made Me a Killer, Born to Kill, Shoot to Kill, The Last Gangster, Me Gangster, Gang War, Ladies of the Mob, and The Racketeer.

The following were voluntarily withdrawn: The Capone Story, How We Trapped Capone, and Gun Moll.

Available Xmas Week!

World Premiere... Xmas Week...

RIVOLI, New York • FOX, Philadelphia
WISCONSIN, Milwaukee... and
221 DAY-AND-DATES
COAST-TO-COAST!



"A BOXOFFICE BONANZA! WILL LINE 'EM UP IN LAYERS!"
—Variety

20th **CENTURY-FOX**

MILWAUKEE TOTAL 397

A statistical summary of the Milwaukee directory, another in the series of 31 theatre directories compiled by the Motion Picture Association in its census of U. S. theatres by exchange territories, was released this week.

MILWAUKEE EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity
Theatres in operation*	382	247,119
Closed theatres	15	7,484
Totals	397	254,603

	Number	Seating Capacity
Circuit-operated theatres†	176	149,119
Non-circuit theatres	221	105,484
Totals	397	254,603

Seating capacity of theatres now in operation, according to population groupings*:

Population‡	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
1,000,000-500,001	1 (Milwaukee)	..	69	..	70,516	.....	1,022
100,000- 50,001	2 (Madison) (Racine)	3	17	86	19,826	90,342	1,166
50,000- 25,001	10	13	42	128	38,535	128,877	918
25,000- 10,001	20	33	42	170	30,802	159,679	733
10,000- 5,001	20	53	37	207	21,295	180,974	576
5,000- 2,501	47	100	64	271	30,458	211,432	476
2,500 and under	108	208	111	382	35,687	247,119	322

* Excluding one drive-in theatre—capacity, 800 automobiles.
† A circuit theatre is defined as "four or more" theatres operated by the same management.
‡ There are no cities in this exchange territory ranging in population from 100,001 - 500,000.

October's Ticket Tax $43,058,427

Washington Bureau

October tax collections from all amusements totaled $43,058,427, compared with the $42,330,292 collected in the previous month, the Treasury's Bureau of Internal Revenue reported this week.

The October collections showed a decrease of $5,539,001 from the October, 1946, receipts, which totaled $48,597,428.

General admission tax collections for October, 1947, including admissions to legitimate theatres, sporting events, motion picture theatres and other places of amusement, but excluding cabaret collections and certain miscellaneous charges, totaled $37,743,023, compared with $42,096,591 for the same month last year.

Tax receipts for a particular month usually reflect business at the box office for the previous month.

Johnston Accepts Schary Award

Eric Johnston, president of the Motion Picture Association, Thursday was to have accepted, for Dore Schary, RKO vice-president, the award for humanitarianism from the Golden Slipper Square Club, a masonic organization in Philadelphia. Mr. Schary, who was called back to the coast, asked Mr. Johnston to act as his proxy in accepting the award, which cites the RKO producer's "efforts to combat bigotry and intolerance through motion pictures."

Compton, Cal., Repeals Tax; Theatres Refund $29,000

Theatres in Compton, Cal., this week began the job of refunding the $29,000 collected during the past two years under the local two per cent entertainment tax. The theatres acted following a referendum obtained by the Tower theatre, a Fox West Coast house, which forced the City Council to repeal the levy. During the two-year period, Compton theatres issued refund coupons which now have become redeemable. The average refund is estimated at $5.50 per person. Unclaimed funds, after a 30-day period, will be turned over to the city trustees to be used for charitable purposes.

Legion of Decency Reviews Sixteen New Productions

The National Legion of Decency has reviewed 16 new productions, approving all. In Class A-I, unobjectionable for general patronage, were: "Black Hills," "The Chinese Ring," "Dangerous Years," "The Exile," "The Last Round-Up," "My Wild Irish Rose," "Road to Rio," "Six Gun Law" and "Stage to Mesa." In Class A-II, unobjectionable for adults, were: "Big Town After Dark," "The Bishop's Wife," "Blonde Savage," "Caravan," "Murder in Reverse," "So Well Remembered" and "Whispering City."

SEC Approves Thomascolor

The Securities and Exchange Commission in Philadelphia last week authorized Thomascolor, Inc., of Los Angeles, to proceed with a proposed $10,000,000 stock sale after the company amended its prospectus.

MPA Warns of New Threat of Local Taxation

Washington Bureau

New taxation is potentially one of the greatest threats to high-level theatre business, and regional and national exhibitor organizations must begin immediately to give more time and attention to the problem of local amusement taxes, the Motion Picture Association warned last Friday.

Circuit heads, exhibitors and MPA leaders and others have been warning theatre owners of impending tax attacks for several weeks.

"When you add a local tax to the Federal tax," the MPA pointed out, "you have theatres paying almost as much in taxes as they pay to rent the pictures."

The MPA said that a few years ago, Seattle was the only one of the top 37 cities to levy an amusement tax. Recently, however, Richmond, Norfolk, Philadelphia, Chicago and many other large cities have passed theatre taxes, and now Pittsburgh is planning a 10 per cent tax, while local taxes are planned elsewhere.

"These taxes usually take local exhibitors by surprise," a spokesman said. "They usually don't know how to organize public opinion on their side against the tax. Their national and regional associations must be ready to give them trailers, advertisements, radio scripts, directions for lining up of other business—a complete campaign all worked out in detail, with personnel trained to go to the threatened area and help."

Herman Levy, general counsel of the Theatre Owners Association, recently said that he and other TOA officials would travel into the field and help owners in areas threatened by new taxes.

Charge Czech Film Industry Is Communist Dominated

Accusations that the nationalized Czechoslovakian film industry is "under Red control" touched off a violent 30-hour debate in the Czech Parliament last week. The long session ended with a parliamentary committee's approval of a $6,320,000 appropriation for the Ministry of Information, which also controls the country's producers.

Vaclav Kopecky, Information Minister and a Communist, shouted defenses and accusations back at the deputies of the five non-Communist parties who asked him pointedly why the industry did not show a profit, why paper was allocated for "trashy" novels instead of being used for serious works, and why foreigners were not better informed about Czechoslovakia.

Later a spokesman for the Ministry admitted the film industry was "strongly under Communist influence." He estimated that about 60 per cent of the industry's employees were Communists and that these included most of the key men.

Available Xmas Week!

Xmas Week...

475 THEATRES — A DATE FOR EVERY PRINT — WILL PLAY "THE LEADING MONEY-GETTER FOR FIRST WEEKS, HOLD-OVERS AND MOVE-OVERS!"
— Variety



20th CENTURY-FOX

ALBANY

The Palace, which had a good week with a bill topped by "This Time for Keeps," booked "Magic Town" and "The Last Round-Up" as a holiday attraction. The Strand, after a fair seven days with "Slave Girl," presented "Escape Me Never" and "Big Town After Dark." The Ritz played "Thunder in the Valley" and "Railroaded." The Grand crashed through heavily with a revival of "Gone With the Wind," screened three times a day. . . . Warners' Ritz, Madison and Deleware presented Thanksgiving morning cartoon shows for the kids. . . . The Colonial, after a nine-day run of "Shoe Shine," presented "Storm in a Teacup" and "Under the Red Robe." The theatre has dropped weekday matinees and reduced adult admissions from 74 to 65 cents.

ATLANTA

Visiting in the city were: P. L. Taylor and R. C. Edmonds, Dixie theatre, Columbus; A. C. Pitman, Pitman, Gadsden; N. H. Waters, president, Waters theatres in Birmingham; John Jenkins, Astor Pictures, Dallas. . . . The Capital theatre, one of the Georgia Theatres circuit, has closed its doors. It will be changed into a department store. . . . Wayne Howlers has opened his theatre in Alapaha, Ga. . . . Abe Soloman, president of the Independent Theatres, Chattanooga, Tenn., has let the contract for a new theatre for Chattanooga. . . . The Earl theatre, McClenny, Fla., is due to be opened before the first of the year. . . . The Colony theatre, Palm Beach, Fla., expects to get going not later than Christmas Day. It will seat 700. . . . C. L. Sarbs has the green light from CPA for his new theatre in Dunedin, Fla., and will start work at once. He hopes to open it by the middle of March.

BALTIMORE

Business turned upward strongly for the week beginning Thanksgiving Day. Six new pictures offered at the first runs. "Green Dolphin Street" very big at the Century. "It Had to Be You," with vaudeville, very big at the Hippodrome. "Daisy Kenyon" strong at the New theatre. "That Hagen Girl" O.K. at the Stanley. "The Fugitive" same at the Little, after first run at the Town. "Secret Life of Walter Mitty" tremendous at the Town. And at the Times and Roslyn, "Untamed Fury," with "Scarface," drew well. There were two holdovers: "Where There's Life," at Keith's, good, and "Heaven Only Knows," at the Mayfair, good. . . . Frederick C. Schanberger Sr., dean of theatrical managers here, died at the age of 75 at Bon Secours Hospital. Mr. Schanberger was one of the first to run motion pictures at the turn of the century when he managed the Maryland with Keith's vaudeville. . . . New Belvedere Gardens Shopping Centre in northwest Baltimore is planned, with a film theatre as part of it. . . . Many theatres are currently combating the campaign for a five and a half per cent tax on admissions. Trailers, window cards and petitions in the theatre lobbies are being used.

BOSTON

Business proved excellent despite a slight sag on Thanksgiving at all Hub houses. The Boston, with Vaughn Monroe, topped



the town for the week but was hard pressed by Loew's State and Orpheum, with "Green Dolphin Street," "The Secret Life of Walter Mitty" at the Memorial, and "Where There's Life" at the Metropolitan. . . . Florence Buckley, rounding out her twentieth year as a booker at the E. M. Loew office was given a surprise party November 26 by the staff. . . . The Milwaukee Allied meeting drew the Hub's top exhibitor brass, with Independent Exhibitors Affiliated, M&P, and Interstate attending. . . . Newest redecoration job in Boston under way at the Washington Street Olympia, owned and operated by M&P. Standard Theatre Equipment handling the job.

CHARLOTTE

Charlotte's newest theatre, the Astor, will open early in December, according to J. Sam Hinson, general manager of the Colonial Theatre Corporation, operating the house. This theatre has been converted from a store building and will be managed by W. A. Taylor. . . . The local Variety Club, Tent 24, will hold its annual Christmas party for children of its members December 23. . . . Players have been selected from North and South Carolina football teams to play in the post-season professional game at Memorial Stadium here December 13 for the benefit of the Variety Heart Fund.

CINCINNATI

Although showing of foreign films as a regular policy here has been the exception rather than the rule for the past several seasons, the Italian film, "Shoe Shine," is currently playing the RKO Lyric, apparently as the result of a highly successful two-week run of "Open City" recently at the Strand, downtown house, which normally plays subsequent runs. . . . "Body and Soul" gave Keith's theatre its biggest first week in many months and is being held over. . . . Frank Shepherd has resigned as booker at the Screen Guild branch and has been succeeded by Margaret Woodruff. . . . In observation of its 20th anniversary, the State theatre, in Springfield, Ohio, was host to wards of several children's institutions. . . . R. Anthony, who has managed various Piqua, Ohio, houses, has been named manager of the Gem theatre, at St. Paris, Ohio.

WHEN AND WHERE

December 8–9: The Motion Picture Foundation's board of trustees meeting at the Hotel Astor in New York.

December 8–9: Theatre Owners of Oklahoma meeting in Oklahoma City to vote on affiliation with Theatre Owners of America.

December 16 – 17: Meeting of Kansas-Missouri independent exhibitors in Kansas City to form an independent exhibitors association.

CLEVELAND

Holiday business was spotty, due in large part to cold, snow and bad driving. Day marked opening of new 1,800-seat Fairview theatre by Associated Theatres Circuit. . . . Arbitration appeal board modified local arbitrator Sidney Jackson's opinion in the case of the Orrville theatres vs. the major distributors, eliminating all clearance between Orrville and Massilon and establishing a maximum 14-day Wooster clearance over Orrville. . . . Helen Pagnard Alberson, secretary to the Oliver Theatre Supply Company prior to her marriage, is back again, succeeding Peggy Cowhig, resigned. . . . Cooperative Theatres of Ohio will handle northern Ohio distribution of the March of Time issue, "Opportunity—The Best Location in the Nation," sponsored by the Cleveland Electric Illuminating Co. Subject opens December 24 at Warners' Hippodrome. . . . "Scarface" and "Hell's Angels," as a dual program, is playing its eleventh engagement in the Euclid East 10th St. area. . . . Omar Ranney, motion picture editor of the *Press,* is on his annual Hollywood reporting trip. Jack Warfel has taken over in his absence.

COLUMBUS

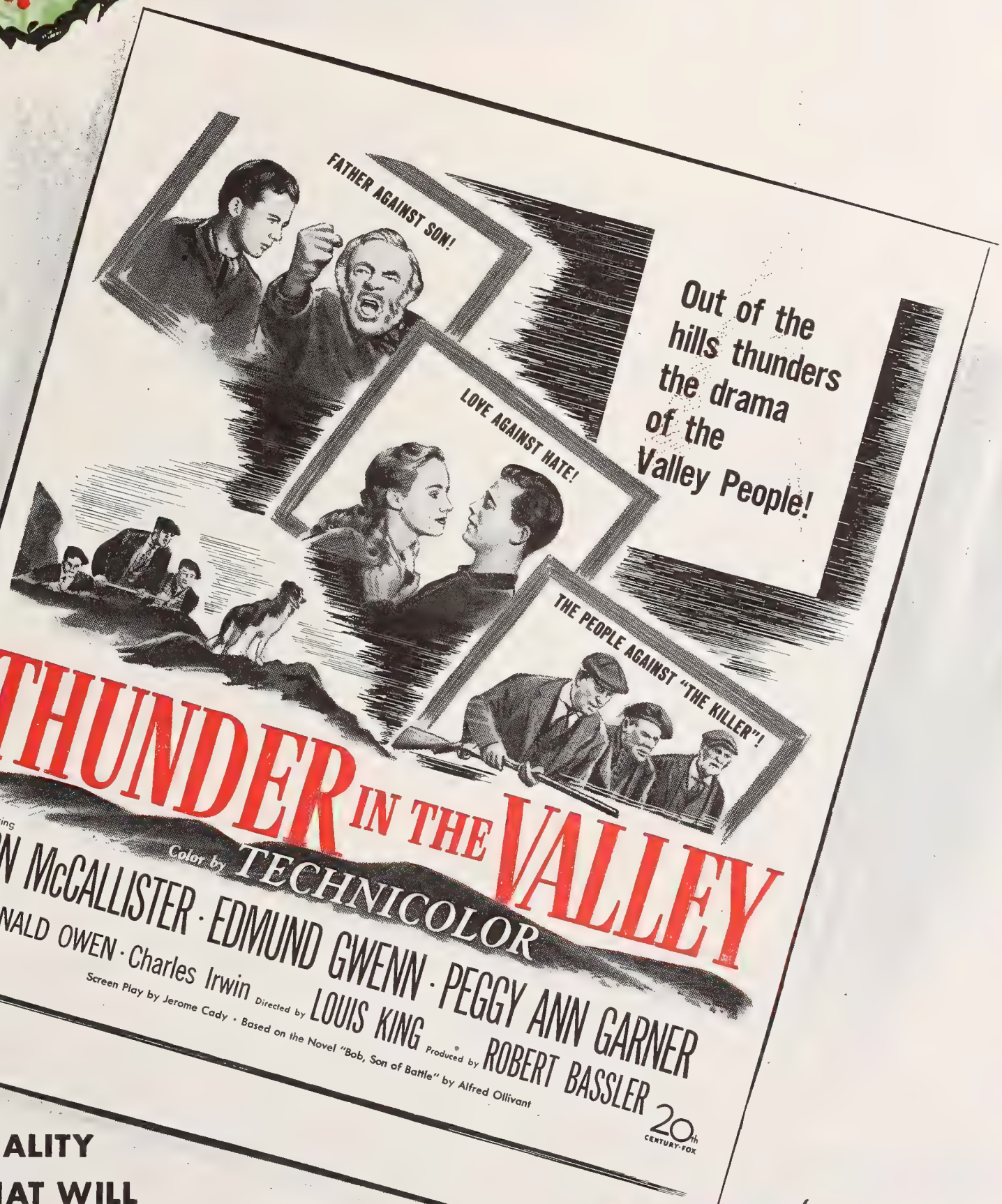
"Green Dolphin Street" at the Ohio, and "The Secret Life of Walter Mitty" at the Palace were Thanksgiving week box office toppers. The Ohio attraction, paced by one of the most extensive exploitation campaigns in years here, played as a single feature, and the Palace bill included a second feature. "Kiss of Death" at the Grand, and "The Wistful Widow of Wagon Gap," at the Broad, drew above average. . . . "The Burning Cross," anti Ku Klux Klan feature released by Screen Guild, which had been held up temporarily by the Ohio censor board, has been approved with several cuts. . . . Leo T. Jones, owner of the Upper Sandusky, Carey and Forest theatres in northwest Ohio, was made a member of Picture Pioneers at a recent meeting in New York . . . Gomer C. Davis, 76, former Loew's Ohio doorman, is dead. . . . Annual election of officers of the Variety Club, Tent No. 2, will be held December 9. . . . Virgil Jackson, of the Jackson-Murphy theatres, was awarded the Legion of Merit for his work as military attache with several U. S. embassies in the Far East during the war. . . . Downtown theatres have increased Saturday, Sunday and holiday evening prices to 70 cents, up from the former 65 cents admission. . . . Gayety played the first triple bill seen here

(Continued on page 26)

Available Xmas Week!

Playing Xmas Week...

IN DOZENS OF DATES IN THE UNITED STATES AND CANADA!



PICTURE OF QUALITY
ID WARMTH THAT WILL
MPLY REWARD SHOWMEN!"
—M. P. Herald

20th CENTURY-FOX

(Continued from page 24)

in some time—"Jaws of the Jungle," "The Blonde Captive" and "Fish from Hell." Theatre has since resumed its regular double feature policy.

DENVER

With H. M. McLaren as president and general manager, the Theatres Specialties, Inc., has been organized, to do anything connected with theatre building and remodeling. . . . Fifteen theatre men from the Denver territory and four from Kansas, many of them with their wives, attended the Allied convention Milwaukee. . . . Neil Beezley, Burlington, Colo., and Hobart Gates, Custer, S. D., named to board of directors of Allied Rocky Mountain Independent Theatres. . . . Ross Bluck, long-time film man, to Rifle, Colo., to work with Fred Lind, theatre owner. . . . Margaret Truman's appearance at the city auditorium sponsored by Fox Denver Theatres.

DES MOINES

"The Secret Life of Walter Mitty" was breaking records at the Orpheum last week. . . . Mrs. Dorothy Fritz, owner, reports she is planning to rebuild the new What Cheer theatre building recently destroyed by fire with an estimated loss of $20,000. . . . An extensive remodeling program is under way at the King, Albia. . . . The State, Clarence, has been taken over by Mr. and Mrs. Richard Blahnik of Cedar Rapids. The house formerly was managed by Mr. and Mrs. W. L. Fisher. . . . Larry Hensler, Warner salesman, is back on the Row following his recent operation. . . . Careful and courteous drivers are being rewarded with free passes to the Elkader, Elkader. It's a part of a local safety campaign which Manager Don Wolf is helping to sponsor. . . . The Vern, La Verne, recently purchased by Mr. and Mrs. Guy Trauger, Livermore, was reopened last week. . . . Fire which broke out in the projection booth of the West Bend, West Bend, was limited to the booth and no injuries were reported.

HARTFORD

The Warner circuit closed down the Strand, first run Hartford house, on Monday for several weeks of extensive renovations. . . . Variety Club of Connecticut, Tent 31, holds election of officers in December 9 at the Oneco Restaurant in New Haven. Barney Pitkin, branch manager in New Haven for RKO, is chief barker. . . . Fred Dandio, employee of National Theatre Supply, has acquired the State theatre, New Haven, on a sub-lease. . . . First drive-in theatre for Haverhill, Mass., will be erected on state highway between Haverhill and Lawrence, Mass., by Sarkes Arkelian and his mother-in-law, Mrs. Rose Chipyian. . . . Elmer F. Blakey of Nashua, N. H., has been appointed chairman of the motion picture committee assisting in the New Hampshire campaign for $1,000,000 for erection of a crippled children's hospital at Greenfield, N. H.

INDIANAPOLIS

Trade was slow at the de luxe ticket windows here the week before Thanksgiving. The best figure was $11,000, just about average, at Loew's, for "Her Husband's Affairs." "Wild Harvest" also got $11,000 at the bigger Indiana. "Unsuspected" closed with $9,000 at the Circle. Raw weather, Christmas shopping and the last days of the Sonja Henie ice show, which played to approximately 175,000 in 17 performances at the Coliseum, were factors. . . . Moe Esserman, who resigned recently at manager of the Indiana, signed last week as manager of the Ritz and advertising director for the Marcus circuit. . . . The Liberty Theatre Corp., at Michigan City, has brought suit against Warners, Paramount, Universal, Republic and four local affiliates of Indiana-Illinois Theatres, charging the existence of a monopoly among the companies. So far the date of the first hearing has not been set in the action.



KANSAS CITY

"Out of the Blue" is doing the best business yet since the Roxy, Durwood theatre, went on first run policy. . . . "The Egg and I" is being booked for repeat runs in Kansas City territory—in cases, by theatres that ran it first only three months ago. . . . J. Lubin, who joined Durwood circuit a year ago as comptroller, has resigned. . . . "Forever Amber" started Sunday, November 30, in four Fox Midwest theatres: Apollo, Waldo, Gladstone, and Granada. . . . The Kimo is repeating "Open City," which did well its first time at this theatre.

LOS ANGELES

Sam Decker, Screen Guild Pictures franchise holder, has acquired 24 Real art pictures (reissues), which were formerly handled by Jack Broder. . . . Philip Sudano is the new manager at the Melvan theatre, replacing Billy Sobelman, who has resigned and is contemplating building his own theatre. , , , Miss Beatrice Kaner is the new secretary to G. E. Galbraith, of Associated Advertisers. . . . Perry Pasmezoglu is the new booker at the Fox West Coast office. . . . Anna Sue Coffman is the new PBX operator at the Republic exchange. Arlene Resnick has been promoted from PBX operator to biller, and Audrey Rodriguez has resigned. . . . Exhibitors seen on Film Row: Robert A. Mallon, Lakewood Village; A. L. Sanborn, El Monte.

LOUISVILLE

A. B. Rouse, Jr., has announced he will build a small neighborhood theatre near Lexington. . . . J. W. Marrison is manager of the Rex at Hickman. . . . The East drive-in has closed for the season. . . . Paul Allen, manager of the Vogue, St. Matthews, has announced that he will again hold his annual Christmas party for the orphans this year. . . . R. L. Harned has closed his Theatair drive-in at New Albany, Ind. . . . Film Row visitors: Ray Rogers, Albany, Ky.; George Peyton, LaGrange; Bob Enoch, Elizabethtown; C. O. Humston, Lawrenceburg; Frank Carnahan, Manchester; Sam Giltner, New Washington; R. L. Gastrost, Vine Grove; Clark Bennett, Taylorsville; Luther Knifley, Knifley; Russell Phillips, Greensburg. . . . The remodeling of Allen Bradley's New Ritz, Louisville, is near completion. . . . New bills were brought in to the majority of Louisville's first runs. "Green Dolphin Street" opened at Loew's. "The Foxes of Harrow" opened at the Rialto, and "Golden Earrings" at the Strand. At the National was the Hal Roach comedy Carnival, and the Mary Anderson had "Escape Me Never." "The Half Way House" opened at the Scoop.

MEMPHIS

Beautiful fall weather in Memphis has been accompanied by lively theatre attendance at first runs. Loew's Palace led the parade with excellent attendance to see "Green Dolphin Street." Loew's State reported very fine houses to see "Nightmare Alley." Warner had very good business with "Escape Me Never." Malco's attendance was fair to see "Where There's Life." Ritz reported very good business with "Caravan." Strand showed a double feature. . . . Variety Club's next party and show for shut-ins will be at Crippled Children's Hospital Monday, December 8. . . . Von theatre, Hernando, Miss., has been sold by O. L. Lewis to J. C. Bonds. . . . Grand, at Grand Junction, Tenn., was sold by J. K. Leavell to C. D. McAllister. . . . Mid-south exhibitors visiting the Row: John Staples, Piggott; Bill Malin, Augusta; Gordon Hutchins, Corning; Ethel Lobdell, Rosedale; Lyle Richmond, Senath; J. E. Singleton, Tyronza; Lawrence Landers, Batesville; R. B. Gooch, Jr., Selmer; Neely Bradford, Savannah; J. T. James, Cotton Plant; Louise Mask, Bolivar; H. W. Pickens, Carlisle; and Roy Bolick, Kaiser.

MIAMI

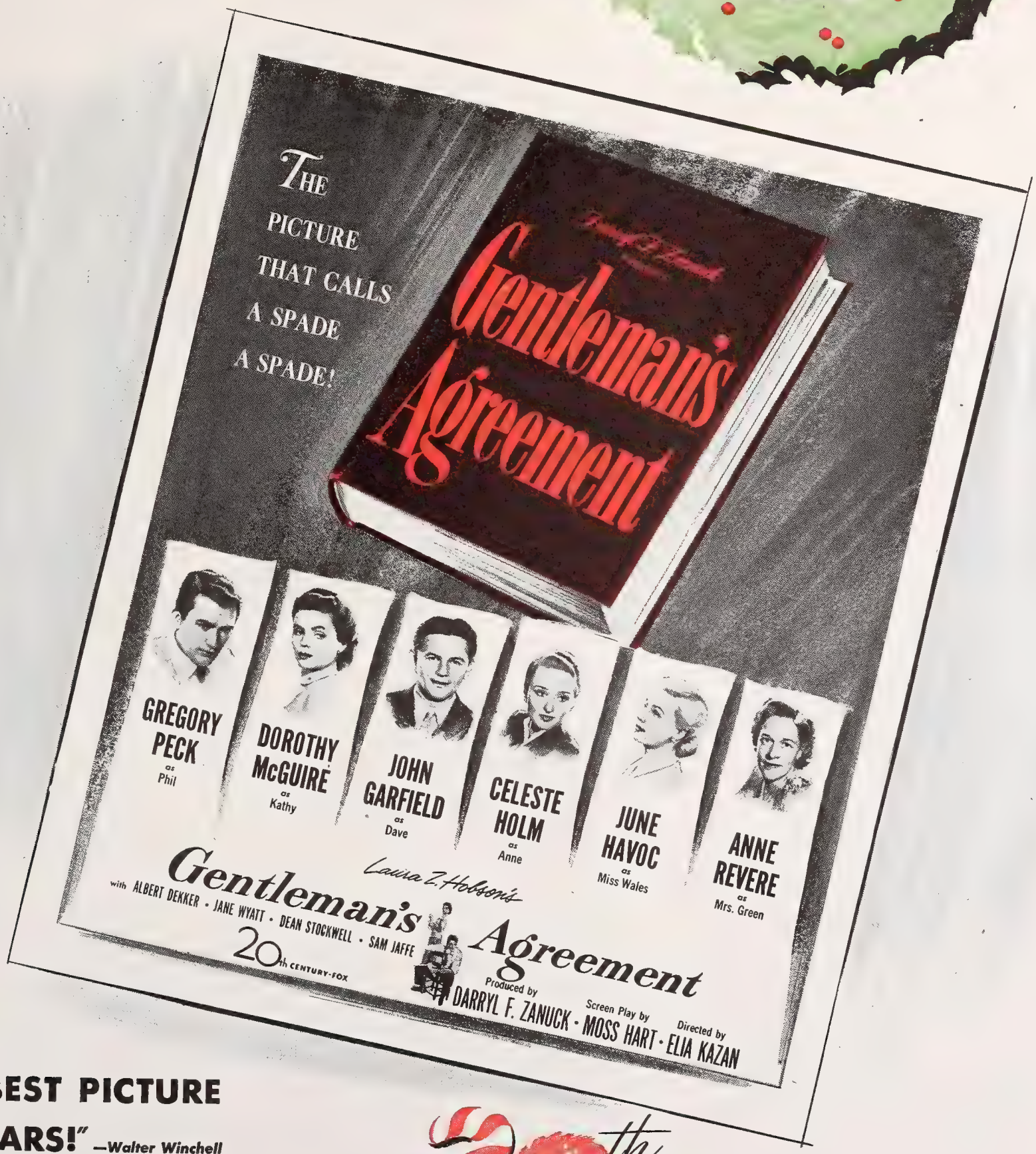
Royal wedding pictures are featured in the newsreels. . . . "Gone with the Wind" will start playing at the Paramount on Thursday. "Body and Soul" opens at the Capitol and "Dark Passage" at the Paramount. . . . "Heartaches" has come for the first time to Miami via the State theatre, where it is currently showing. . . . "Where There's Life" is attracting huge weekend crowds at the Sheridan, Paramount and Beach theatres, while "The Exile" is showing at the Town and Surf. . . . "Unconquered" is showing continuously at advanced prices at the Colony theatre, Miami Beach. . . . The Miami drive-in of Little River is featuring "The Strange Love of Martha

(Continued on page 28)

Playing Xmas Week at...

MAYFAIR, *New York*
APOLLO, *Chicago*
PALACE, *Los Angeles*
BEVERLY, *Beverly Hills*

Available Soon!



"THE BEST PICTURE IN YEARS!" —*Walter Winchell*

20th CENTURY-FOX

(*Continued from page 26*)

Ivers" and "Mexicana." . . . The Florida theatre, replacing the Rex, is fast being completed and soon will be in operation.

MINNEAPOLIS

Heavy snow and cold weather hurt theatre business, which already is showing signs of the holiday drag. Loop houses offered only two new features the last week, "Song of Love" and "The Exile," and neither of them could make average grosses. Holdovers did only fair business. . . . The newly formed Minnesota Entertainment Enterprises has selected two sites for new drive-in theatres, one in Minneapolis, and one in St. Paul. Both are expected to open next spring. . . . The semi-legitimate Lyceum is offering a holiday double-header of "Tobacco Road" and "Grapes of Wrath," after four weeks of "Gone With the Wind," which did only fair. . . . Clara Eisenberg, head booker and stenographer at the Minneapolis U-I branch, is recovering from a major operation. Fellow employes donated blood for transfusions. . . . Roy Cohen has resigned as booker at the Minneapolis Eagle Lion exchange. . . . Henry Simonson is the new owner of the Holdingford, Minn., theatre.

MONTREAL

"Life With Father" is the big thing here currently. It's showing at Loew's and should be good for a nice holdover run. . . . "Golden Earrings" doing repeat session at Palace, although it's claimed that the Royal Wedding films are responsible for the holdover. . . . English version of Maurice Chevalier film bowing out after four days at Capitol. It was replaced in midweek with "Desert Fury." . . . "Henry V" doing revival stint at His Majesty's at roadshow prices, $1.20 top. . . . Rumor has it that Ottawa will tax imported magazines and advertising material, with certain publications exempted because they agreed to keep their earnings in Canada. . . . The tax on advertising material—if implemented—will probably affect pre-sold campaigns, but not trade papers. . . . Canadian independent and circuit operators will close their houses for most of Christmas Day to enable employees to enjoy more of the Yule spirit. . . . Famous Players, 20th Century Theatres and Odeon (Rank) Theatres will not open until 3 P.M., and Allied Co-op will stay closed until 5 P.M. . . . A. D. G. West, J. Arthur Rank's executive in the cinema television field, in Canada for a conference with CBS officials.

NEW ORLEANS

New employes at Eagle Lion are Robert Donegah, cashier, and Kenneth Kennedy, assistant booker. . . . Jack Bernard, former salesman for Eagle Lion and Kay Films, is the new salesman for Screen Guild. . . . Rosemary Jesclard has joined Independent Booking Company. . . . The Pix theatre, Koscirsho, Miss., formerly owned by W. A. Prewitt, Jr., has been sold to Alfred Daniel and H. D. Bowers of Jackson, Miss. . . . Day del Rio, former salesman for Eagle Lion, is now selling for Film Classics. . . . Mrs. Mary de Marco has resigned from Eagle Lion. . . . E. W. Clinton, secretary-treasurer of Mississippi Theatre Owners



Association, was a Film Row visitor. . . . "Carnegie Hall" was at the Saenger. Loew's State offered "Green Dolphin Street." The Joy featured "Love from a Stranger." "The Secret Life of Walter Mitty" was held for a second week at the Orpheum, while the Liberty showed "Jezebel." "Welcome Stranger" gots its third week at the Tudor. . . . A new concern here is Swift-Way Enterprises, Inc., exporters to South America, and handling films and equipment.

OMAHA

Norfolk, Neb., will have the midwest premiere of MGM's "This Time for Keeps" in December or early next year. . . . Columbia exchange has a new weather-proofed front. . . . E. Esmond Hardin took over the Star theatre, Hay Springs, Neb., after nearly 30 years' operation by Horn and Morgan. Hardin also operates the Elite in Crawford, Neb. . . . Ben Harding, partner in the Liberty at Council Bluffs, Ia., who suffered serious eye trouble, made his first trip to Film Row in nearly two years, showing considerable improvement. . . . The 38th anniversary of the Phoenix theatre, owner by Mr. and Mrs. R. W. Brown, is celebrated at Neola, Ia.

PHILADELPHIA

The Thanksgiving holiday, with football games bringing out-of-towners to the city, saw the downtown theatres enjoying brisk business at the box office with such activity continuing. . . . Plans for Abe Sablosky's new 1,100-seat theatre in Wilmington, Del., were approved by the Board of Adjustment's Zoning Appeals there. . . . Johnny Purtell, new assistant at Warners' Stanley, replacing Charles Goltzer, who left for Miami Beach to represent AGVA, the actors' union, there. . . . Gene Minier, who operates a theatre in Wyalusing, Pa., is building a new quonset theatre in Vestal, N. Y. . . . Larry Woodin, operator of the Arcadia, Wellsboro, Pa., named by Governor James Duff to the state's flood control commission. . . . Variety Club, Tent No. 13 here, elected the following as canvasmen: Meyer Adelman, Jack Beresin, Harold Cohen, Michael Felt, Henry Friedman, Charles Goldfine, Fred Mann, Henry Pennys, Sidney E. Samuelson, Ted Schlanger and David Supowitz. Al Davis was named national canvasman and Jack Greenberg and Michael Felt delegates to the national convention. . . . Harry Kahan left the Hollywood exchange to manage the Hamilton. . . . Employees at the Eagle Lion exchange formed an employees group called the ELFS. . . . Milton Roach, new assistant at Warners' Queen, Wilmington, Del. . . . Charles F. Sweet, manager of the Mayfair, Trenton, N. J., completed 24 years of continuous service as a theatre executive for the Hildinger circuit. . . . WHGB, Harrisburg, Pa., added a weekly quarter-hour of film chatter, "Movies on the Air," to the program schedule. Program is conducted by Dick McCrone, picture editor for the Harrisburg *Evening News*.

PITTSBURGH

John A. Reilly, former manager of the Bloomfield Metropolitan theatre, has been named manager of the Rialto theatre here, operated by the Mervis brothers. . . . Milt Smith, former manager of the Homewood Belmar theatre, is now in the magazine publishing field in New York. . . . Bert Albright, manager of the Washington, Pa., State theatre, has recovered from a lengthy illness. . . . Catherine Predmore, for the past nine years with the Warner Bros. booking office, has switched to the Columbia exchange. Her Warner post has been given to Frances Verenese.

PORTLAND

"Kartoon Kapers" at Orpheum and Hollywood. Disney's "Fun and Fancy" at Orpheum and Oriental, "Black Gold" at Mayfair, "Wistful Widow of Wagon Gap" at Parker's Broadway, "Green Dolphin Street" at United Artists, "Waltz Time" at Guild. . . . Emrys Evans, former assistant manager at Orpheum, promoted to manager of Evergreen's Playhouse theatre. . . . Idaho's theatres reporting almost normal box offices, following severe cases of polio.

ST. LOUIS

After 1947, St. Louis exhibitors will be top authorities on what weather does to the box office. To the highest floods and most protracted summer on record, the weather man added the coldest November in 15 years. . . . "Green Dolphin Street," "Down to Earth," "Where There's Life," and the third week of "This Time for Keeps" were doing commendable business at the downtown houses and the Fox. . . . Manager Lester Bona has a new Warner Brothers salesman for the southeastern Missouri trade: Dave Ross from Chicago. Tony Tedesso is going from Warners to UA's Memphis office. . . . Screen Guild pictures are being scheduled in eleven Fox Midwest houses in the area.

SAN ANTONIO

Paramount's "Unconquered" opened a limited engagement at the Texas theatre with a $1.25 top price. . . . "Sun Tan Revue" was the Thanksgiving USO Camp Show presented at the Brooke General Hospital Service Club. . . . Thanksgiving Day programs at the theatres included "This Time

(*Continued on page 30*)

FOR A HAPPY NEW YEAR FROM 20th CENTURY-FOX!

Jeanne Crain
Dan Dailey
"YOU WERE MEANT FOR ME"

"BALLAD OF FURNACE CREEK"
Victor Mature
Coleen Gray
Glenn Langan
Reginald Gardiner

Dan Dailey
"GIVE MY REGARDS TO BROADWAY"
Technicolor

James Stewart
"CALL NORTHSIDE 777"

Dana Andrews
Jean Peters
"DEEP WATER"

Linda Darnell
Cornel Wilde
Anne Baxter
Kirk Douglas
"THE WALLS OF JERICHO"

Robert Young
Maureen O'Hara
Clifton Webb
"SITTING PRETTY"

"GREEN GRASS OF WYOMING"
Technicolor
Peggy Cummins
Charles Coburn
Robert Arthur

Olivia de Havilland
"THE SNAKE PIT"
also starring
Mark Stevens
Leo Genn

Tyrone Power
Peggy Cummins
"THAT OLD MAGIC"

Gene Tierney
Dana Andrews
Richard Widmark
"THE IRON CURTAIN"

June Haver
"SUMMER LIGHTNING"
Technicolor
Lon McCallister

Betty Grable
Douglas Fairbanks, Jr.
"THIS IS THE MOMENT"
Technicolor

(Continued from page 28)

for Keeps" at the Majestic, and "Where There's Life," at the Aztec. . . . The San Antonio Recreation Council has gone on record favoring a city board of censorship for motion pictures.

SAN FRANCISCO

Local houses anticipated a good Thanksgiving business, with practically all Market Street situations playing strong box office attractions. . . . Freddy Dixon of Golden State Circuit this week moves up as supervisor of the buying department and assistant buyer to Roy Cooper. Dixon's former job as booker is being filled by Joe Flanagan, who has left 20th Century-Fox exchange to assume the new post. . . . Robberies continue to be reported in the neighborhood theatres. This week a bandit held up the Manor theatre, San Mateo, and escaped with $175. . . . Fox West Coast announces that Joseph Pietrofort, formerly with the Hyde and Fox theatres, Visalia, moves in as manager of the Ritz, Hanford, replacing Bill Welch, who recently resigned. . . . Hulda McGinn, California Theatres Association, leaves for Los Angeles next week to attend the State Chamber of Commerce meeting as a member of Governor Warren's special committee for the Centennial Celebration. . . . Under a new policy, Lee Dibble's Embassy theatre will open its doors at 9:00 A.M.

SEATTLE

"Life With Father," in its fourth week at the Music Box, was Seattle's number one box office attraction. "Desert Fury," at the Liberty, and "Forever Amber," at the Fifth Avenue, each in their second weeks, completed Seattle's holdover list. At the Varsity, "This Happy Breed" closed after four successful weeks and was replaced by J. Arthur Rank's "I Know Where I'm Going." The city's other all-foreign film neighborhood theatre, the Uptown, showed the French "A Cage of Nightingales" and the Italian "Before Him All Rome Trembled." . . . William Hartford, for 16 years manager for Evergreen State Theatres in Everett, was granted an indefinite leave of absence. He was succeeded by William Cooley, manager of the Egyptian and Neptune theaters. Cooley was replaced by Harold Murphy, manager for Evergreen State in Olympia. Hamrick Evergreen Theatres announced further changes in city managerial posts: John Bardue was named assistant manager at the Orpheum, succeeding James Kendall, who moved to the Coliseum. . . . Out-of-town exhibitors on Film Row included: Norman Clyde, Langley; Joe Rosenfield, Spokane; Bud Hamilton, Darrington; William Andre, Kent.

TORONTO

Toronto's entertainment shoppers again failed to respond in large numbers to an advanced-price feature with the result that the engagement of "Life With Father" at $1 top concluded at the end of one week at the Imperial, which reverted to standard prices for the presentation of "Red Stallion." . . . The winter's first snows and early Christmas buying, combined with inflationary prices for many commodities, served to cut into



theatre receipts. . . . The week saw only two holdovers, both for a third week, these being "The Foxes of Harrow" at Shea's, and "Carnegie Hall" at the Uptown, although arty patrons continued to support "Quiet Weekend," a British film, in its ninth week at the smaller International Cinema. . . . "The Roosevelt Story" played one week at the Royal Alexandra, the only legitimate theatre, and was followed by "Colonel Blimp." . . . Criticism mounted over the shooting of scenes in Ottawa by 20th Century-Fox for "The Iron Curtain," which will deal with the Soviet spy case in the Dominion, and camera crews were forbidden to enter the Parliament Buildings, although exterior sequences were made under the direction of William A. Wellman. . . . Hon. J. Earl Lawson, president of Odeon Theatres of Canada, announced the appointment of W. C. Tyers, manager of the Capitol at Niagara Falls, Ont., as manager of the big Odeon in Toronto, which will open next spring. C. L. Hunter of the Odeon, Kingston, Ont., was named manager of the new Odeon at Peterboro, Ont., which opens December 16.

VANCOUVER

With the establishing of another broadcasting station in the Vancouver zone, record attention is being paid to theatre advertising and tieups by the six units. To date, comparatively little radio advertising has been bought by the theatres, which have been using newspapers extensively with top results. . . . Ernest Sonstiby, former Monogram B. C. manager and veteran film man, died in the local military hospital after a long illness. He was 51. . . . Dave Soutar, former booker at Empire-Universal Films and away from film business for the past two years, is back on Film Row, this time as head booker for 20th-Fox. . . . Business was spotty here this week. Balmy weather and Christmas shopping hit matinee grosses badly and night business was below average in most spots. "The Secret Life of Walter Mitty," at the Orpheum, rolled up a great week. "Crossfire," at the Capitol, also nice. "Life With Father," at roadshow prices at Strand, found the folks resisting the upped price level, and picture played one week, although given an excellent press. . . . Odeon's problem house, the Hastings (formerly Pantages) is trying a new policy of second run pictures in place of first runs. The Park suburban, former second run house will now play first run pictures day and date with the downtown Plaza. Hastings has never been in the black since it discontinued combination vaudeville and film shows.

WASHINGTON

Washington pre-Thanksgiving week business was only fair, but new openings for the long holiday weekend were expected to have a very healthy box office effect. They included "That Hagen Girl," at the Warner; "Green Dolphin Street," at Loew's Palace; "Song of Love," at Loew's Capitol; and "Secret Life of Walter Mitty," at RKO Keith's. Loew's Columbia opened with a reissue, "Drums Along the Mohawk," and Warner's Metropolitan had a carryover of "Escape Me Never." . . . Mrs. Bob Etris, wife of the manager of the Ambassador theatre, died November 18. The Etris couple had recently celebrated their 53rd wedding anniversary. . . . The Apex and Naylor theatres will feature a special children's show Saturday morning, December 6, with a showing of "Smoky" and a half hour of cartoons. . . . The Trans-Lux theatre was the most popular in town with two subjects on Princess Elizabeth, "Heir to the Throne," and the coverage of the Royal Wedding. . . . George McConnell, veteran operator at the Penn theatre, died on November 18. . . . All local theatres held Thanksgiving Day matinees. . . . Bill Nesbit is the new office manager for Republic Pictures, replacing William Gearing.

Boucher Chief Barker Of Washington Club

Frank M. Boucher, general manager of the K-B Theatre circuit, has been elected chief barker of Washington Variety Club Tent 11 for 1948. Other officers include: Jake Flax, first assistant chief barker; Wade Pearson, second assistant chief barker; Sam Galanty, treasurer; Art Jacobson, property master.

The board of governors includes the officers and Carter T. Barron, A. E. Lichtman, George Crouch, Robert Denton, Hardie Meakin, Leon Makover. The five past chief barkers who remain on the board are: Nathan D. Golden, J. E. Fontaine, Fred S. Kogod, Sam Wheeler, and W. Vincent Dougherty.

Mr. Golden has been elected national canvasman, with Mr. Kogod alternate. Mr. Lichtman and Mr. Boucher were named delegates to the 1948 Convention, with Gene Ford and A. Julian Brylawski alternates.

To Build in Kentucky

Andy Anderson, president of Photoplay Theatres, has announced plans for the building of two new theatres, one in Hodgenville, the other in Scottsville, both in Kentucky. Mr. Anderson recently purchased the Caldwell theatres.

"Shoeshine" to London Film

London Film Productions has acquired the Italian film, "Shoeshine," from Lopert Films for distribution in the United Kingdom.

M·G·M TRADE SHOWS



"IF WINTER COMES"

★ WALTER PIDGEON
★ DEBORAH KERR
★ ANGELA LANSBURY
★ JANET LEIGH
★ BINNIE BARNES
★ DAME MAY WHITTY

"TENTH AVENUE ANGEL"



★ MARGARET O'BRIEN
★ ANGELA LANSBURY
★ GEORGE MURPHY
★ PHYLLIS THAXTER

CITY	PLACE AND ADDRESS	IF WINTER COMES		TENTH AVENUE ANGEL	
ALBANY	20th-Fox Screen Room, 1052 Broadway	TUES. 12/23	8 P.M.	MON. 1/12	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	TUES. 12/23	10 A.M.	MON. 1/12	10 A.M.
BOSTON	RKO Screen Room, 132 Arlington	TUES. 12/23	10 A.M.	MON. 1/12	10 A.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	TUES. 12/23	2:30 P.M.	MON. 1/12	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	TUES. 12/23	1:30 P.M.	MON. 1/12	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	TUES. 12/23	2 P.M.	MON. 1/12	2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	TUES. 12/23	8 P.M.	MON. 1/12	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	TUES. 12/23	1 P.M.	MON. 1/12	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	TUES. 12/23	2:30 P.M.	MON. 1/12	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	TUES. 12/23	2 P.M.	MON. 1/12	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	TUES. 12/23	1 P.M.	MON. 1/12	1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	TUES. 12/23	1:30 P.M.	MON. 1/12	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	TUES. 12/23	2 P.M.	MON. 1/12	2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyandotte St.	TUES. 12/23	1:30 P.M.	MON. 1/12	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 S. Vermont Ave.	MON. 12/22	2 P.M.	MON. 1/12	2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	TUES. 12/23	10 A.M.	MON. 1/12	10 A.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	TUES. 12/23	1:30 P.M.	MON. 1/12	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	TUES. 12/23	2 P.M.	MON. 1/12	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	TUES. 12/23	2 P.M.	MON. 1/12	2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty St.	TUES. 12/23	1:30 P.M.	MON. 1/12	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 12/22	2:30 P.M.	MON. 1/12	2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	TUES. 12/23	1 P.M.	MON. 1/12	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport St.	TUES. 12/23	1:30 P.M.	MON. 1/12	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	TUES. 12/23	11 A.M.	MON. 1/12	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	TUES. 12/23	2 P.M.	MON. 1/12	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N. W. Kearny St.	TUES. 12/23	2 P.M.	MON. 1/12	2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	TUES. 12/23	1 P.M.	MON. 1/12	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	TUES. 12/23	1 P.M.	MON. 1/12	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	TUES. 12/23	1:30 P.M.	MON. 1/12	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	TUES. 12/23	1 P.M.	MON. 1/12	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N. W.	TUES. 12/23	1 P.M.	TUES. 1/13	1 P.M.

See you at the Trade Shows!"



MEXICAN THEATRES FIGHT QUOTA PLAN

by LUIS BECERRA CELIS
in Mexico City

Important opposition has come from many Mexican exhibitors against the campaign to make it compulsory to show Mexican pictures in Mexican theatres for 26 weeks a year. Learning that leaders of the compulsory exhibition faction intend to ask President Miguel Aleman for a law to force such exhibition, the Mexican exhibitors are moving to petition the President to reject that request. These exhibitors assert that they would fast be driven out of business were they compelled to devote half their screen time to Mexican films.

▽

Universal has acquired exclusive all-year rights to one of the best local theatres, the Cine Chapultepec, a 4,000-seat house. According to the theatre's manager, Vincent Palmeri, this is the first time that any American company has obtained exclusive distribution rights at any Mexican theatre.

▽

Action of the Labor Ministry and the persuasive powers of Oscar J. Brooks have prevented serious labor trouble from arising from the dismissal of film union employees as a result of the consolidation of several distributors. Mr. Brooks is director general of Distribuidora de Peliculas Nacionales, the consolidated company.

▽

The local Municipal Government has fixed 85 cents as the maximum charge for first class runs, but now and then permits a $1 charge on Saturdays and Sundays for an exceptional picture.

▽

The Banco Nacional Cinematografico, the industry's own bank, has announced the granting of loans, credits and discounts totaling $3,253,494.25 for the 10-month period ended October 31.

EGYPT

by JACQUES PASCAL
in Cairo

Censorship in Egypt is becoming gradually more severe in view of the political situation. It is for this reason that RKO's "Crossfire" has been banned. This film could have been released without difficulty a few years ago, but not today.

Egyptian censorship, wavering between different opinions and strongly criticized by the local press, may be revamped, perhaps along American lines. The Ministry of Social Affairs has requested American authorities to provide them with copies of U. S. censorship laws relating to the release of films.

▽

Local production is finding itself up against an impasse because of the almost insurmountable difficulties in obtaining foreign currency needed to purchase raw material. It is estimated that this year's production cannot exceed 35 to 40 features. Approximately 100 were produced last year.

▽

The number of first runs showing European films in the large cities has increased by leaps and bounds. At present Cairo has 17 first runs against 10 last year, while in Alexandria the total is 10 as against six last year. At the same time, the proportion of cinemas showing European films has increased by 100 per cent.

Box office receipts for the better American films have maintained their standard, with a slight drop of between 10 to 15 per cent from the war years' level. However, receipts for the smaller American films have dropped 50 per cent.

MEXICAN EXHIBITORS HIT 16MM COMPETITION

Mexico City Bureau

The National Exhibitors Association has adopted a resolution asking the Federal Government to forbid the opening of 16mm theatres anywhere in Mexico where there is a regularly functioning 35mm house. The recently organized Distribuidora de Peliculas Nacionales plans to open at least 1,000 16mm theatres in Mexico in the near future. Ultimately the group plans to have 4,000 such theatres in operation.

SOUTH AFRICA

by R. N. BARRETT
in Johannesburg

Sir Alexander Korda's London Film Production has appointed Alexander Stevenson as the company's representative. All London Film features will be released here by the Twentieth Century-Fox organization, which will also exhibit the films of British Lion, including "The Courtneys of Curzon Street," "Mine Own Executioner," "A Man About the House," "A Girl in a Million" and "White Cradle Inn."

AUSTRALIA

by FRANK O'CONNELL
in Sydney

The profit of $644,892 reported by Hoyts Theatres and subsidiaries for the year ended June 30 was a record. It represented a $19,612 increase on the previous year's net.

▽

Queensland has introduced a bill to control the types of films to be shown on matinees. The bill places responsibility on the parents for seeing that children attend only suitable film programs. Under the bill, films unsuitable for children may not be shown in any theatre before 5:30 P.M. on Saturday, public holidays, or on any weekdays which are school holidays.

ITALY

by ARGEO SANTUCCI
in Rome

Six new theatres have opened recently in large Italian cities, and a seventh is under construction.

In Rome the Fontana Di Trevi, seating 1,500, has been opened, and a smaller theatre, the Astoria, has been opened in the most exclusive quarter of Rome.

In Milan three theatres have opened: the Ariston, 700 seats; the Apollo, 1,600 seats, and the Dal Verme, 2,200 seats.

In Turin, the Cristallo has been opened, and in Venice a theatre seating 1,500 is being built at a cost of 150,000,000 lira.

▽

An enormous number of documentaries and shorts have lately been turned out by Italian producers, flooding the market. An average of 20 documentaries a week are at present being submitted for censorship to the Central Office of the Motion Picture Industry.

▽

The studios of Cenecitta have been partially derequisitioned. Although only three stages are now in operation, production has begun on "Cuore."

▽

Pagot Film and Tecnociema, Milan; Microtecnica, Turin, and Mole-Richardson, London, were awarded prizes at the recent International Motion Picture Technique exhibit held in Venice.

▽

Universalia, previously concerned only with production, has begun the distribution of foreign pictures, the first of which was the Danish picture, "Dies Irae."

SPAIN

by JUAN CUENCA
in Madrid

Production Notes: Shooting has been completed on "Don Quijote de la Mancha," which cost 5,000,000 pesetas. Approximately 2,500 extras were used in the picture, which was produced by Cifesa and directed by Rafael Gil at the studios of Sevilla Films. . . . "La Fe," produced by Suevia Films, and "Mariona Rebull," produced by Estudios Ballesteros, were awarded first prizes by La Direccion General de Cinematografia as the best features of the 1946-47 season. . . . "La Fe" and "Fuenteovejuna," produced by CEA, have been declared of national interest, which means that their producers are awarded permits for importing foreign features. . . . Dolores del Rio will star in a picture to be produced here, it has been announced. . . . Herculos Films has announced a production based on the life of Manolete.

Holiday Causes Drop at Studios; "Iron Curtain" Started at 20th-Fox

Hollywood Bureau

Thanksgiving Day, one of the holidays on which the studios close down entirely, had the indirect effect of slackening the production pace with eight pictures finishing and only three going before the cameras, causing the production tally to drop to 34 pictures shooting as against 39 the previous week.

The most notable of the new undertakings is "The Iron Curtain," which started at 20th Century-Fox. This much-discussed film about Russian espionage trials in Canada stars Dana Andrews and Gene Tierney, with June Havoc, Nicholas Joy and Dennis Hoey heading the supporting cast. William Wellman directs for producer Sol Siegel.

Lensing started on "The Tenderfoot," an Allied Artists production for Monogram release, with Eddie Albert, Gale Storm, Binnie Barnes and James Gleason. It is a King Brothers' production, with Kurt Neumann directing.

Cameras began grinding on "Death on the Downbeat" at Monogram studios, with Freddie Stewart, June Preisser and Noel Neill heading the cast of this teen-ager musical. Will Jason is the producer-director.

Republic to Put Four Into Work in December

Republic studios will put four films before the cameras during the month of December, two of which are top-budget. They are: The Charles K. Feldman Group-Marshall Grant production of "Moonrise," to be directed by Frank Borzage; "Last of the Westerners," assigned to associate producer-director Joseph Kane; "Recoil," assigned to associate-producer Stephen Auer; and "Cimarron Trails," fourth in the studio's Famous Western series starring Allan "Rocky" Lane.

Monogram purchased the screen rights to the famous adventure stories of Roy Rockwood's "Bomba, the Jungle Boy," including 20 published books based on his experiences. Walter Mirisch will handle the production chores on all of the "Bomba" series, which will be filmed in color. More than a million copies of the books have been sold to date.

RKO Radio producer Robert Sparks is preparing "Education of the Heart" as his next production for that studio. . . . Nicholas Ray, former Broadway stage director, will direct "Mortgage on Life," written by Herman Mankiewicz, which will be put into production at RKO Radio after the first of the year. Mankiewicz will produce the film as the first assignment on his new producer-writer contract.

Pine and Thomas Plan Six For Paramount in 1948

Producers William Pine and William Thomas announced an intensive production schedule for 1948. Of the six pictures for Paramount release which will get under way during the year, two will be their most ambitious ventures to date, budgeted at $1,000,000 apiece. They are "El Paso" and "Captain China," both to be filmed in color. The others on their schedule include: "The Man Who Stole a Dream," by Lewis R. Foster and Whitman Chambers; "Special Agent," "Disaster" and "Dynamite."

Following the box office success of "Kilroy Was Here," the Jackie Cooper-Jackie Coogan film, Samuel Broidy, president of Monogram, announced the starting date for another Cooper-Coogan film, "Kilroy on Deck," which Sid Luft will produce.

Jack L. Warner has assigned Seton I. Miller, recently signed by Warner Brothers as a producer-writer, to handle both chores on "Bright Leaf," a drama of southern tobacco dynasties. The novel was written by Foster Fitz-Simons, and will be published next March by Rinehart & Company.

"Blood on the Moon," the *Saturday Evening Post* serial by Luke Short, has been scheduled to start at RKO Radio in March. Theron Warth will produce. . . . Walter Wanger Productions has purchased "The Blank Wall," by Elizabeth Saxnay Holding, as the next starring vehicle for Joan Bennett. The novel, recently published by Simon & Schuster, is on the best seller lists. Production will start early in January.

"Cimarron," the Edna Ferber novel of the opening of the Cherokee Strip, is to be produced by MGM as an operetta, starring Kathryn Grayson. The picture, one of the company's most impressive Technicolor musical ventures of 1948, will be produced by Arthur Freed, whose current film is "Easter Parade."

"Musketeers" of MGM to Embrace Complete Story

When MGM produces "The Three Musketeers," it will mark the first time the Dumas novel will have been filmed in its entirety. Both the Douglas Fairbanks version and the 1935 RKO production covered only part of the story. The new film will be made in Technicolor, with George Sidney directing for producer Pandro S. Berman. . . . Claude Rains, Macdonald Carey and Wanda Hendrix make up the starring trio of Paramount's forthcoming romantic drama, "Abigail, Dear Heart." It will be the company's first production for 1948. Richard Maibaum will produce.

Bette Davis has been set to star in "Feature for June," Warner Brothers' romantic comedy about a magazine staff which descends upon a small town wedding. Bretaigne Windust, making his motion picture directorial debut on Miss Davis' current film, "Winter Meeting," will direct "Feature for June."

STARTED

20TH CENTURY-FOX
The Iron Curtain

MONOGRAM
The Tenderfoot (Allied Artists)
Death on the Downbeat

COMPLETED

COLUMBIA
Blazing Across the Pecos

MONOGRAM
Angel's Alley
Charlie Chan in New Orleans

PARAMOUNT
The Long Gray Line (formerly retitled "Now and Forever")
The Sainted Sisters
Waterfront at Midnight (Pine-Thomas)

UNIVERSAL-INTERNATIONAL
All My Sons

WARNERS
To the Victor

SHOOTING

COLUMBIA
Loves of Carmen
Lulu Belle (Bogeaus)
The Eternal Melody
The Fuller Brush Man (Edward Small)

EAGLE LION
The Noose Hangs High
Mickey
Corkscrew Alley

M-G-M
The Big City
Master of Lassie
State of the Union
Easter Parade

PARAMOUNT
Sealed Verdict
A Connecticut Yankee
The Sainted Sisters
Hazard

REPUBLIC
I, Jane Doe
Thunder in the Forest
Under California Stars

RKO RADIO
Velvet Touch
Mr. Blandings Builds His Dream House
Joan
The Window

20TH CENTURY-FOX
Sitting Pretty
Walls of Jericho
This Is the Moment (Lubitsch)
Deep Water

UNIVERSAL-INTERNATIONAL
Are You With It
Another Part of the Forest
Casbah
Up in Central Park

WARNERS
The Adventures of Don Juan
Winter Meeting

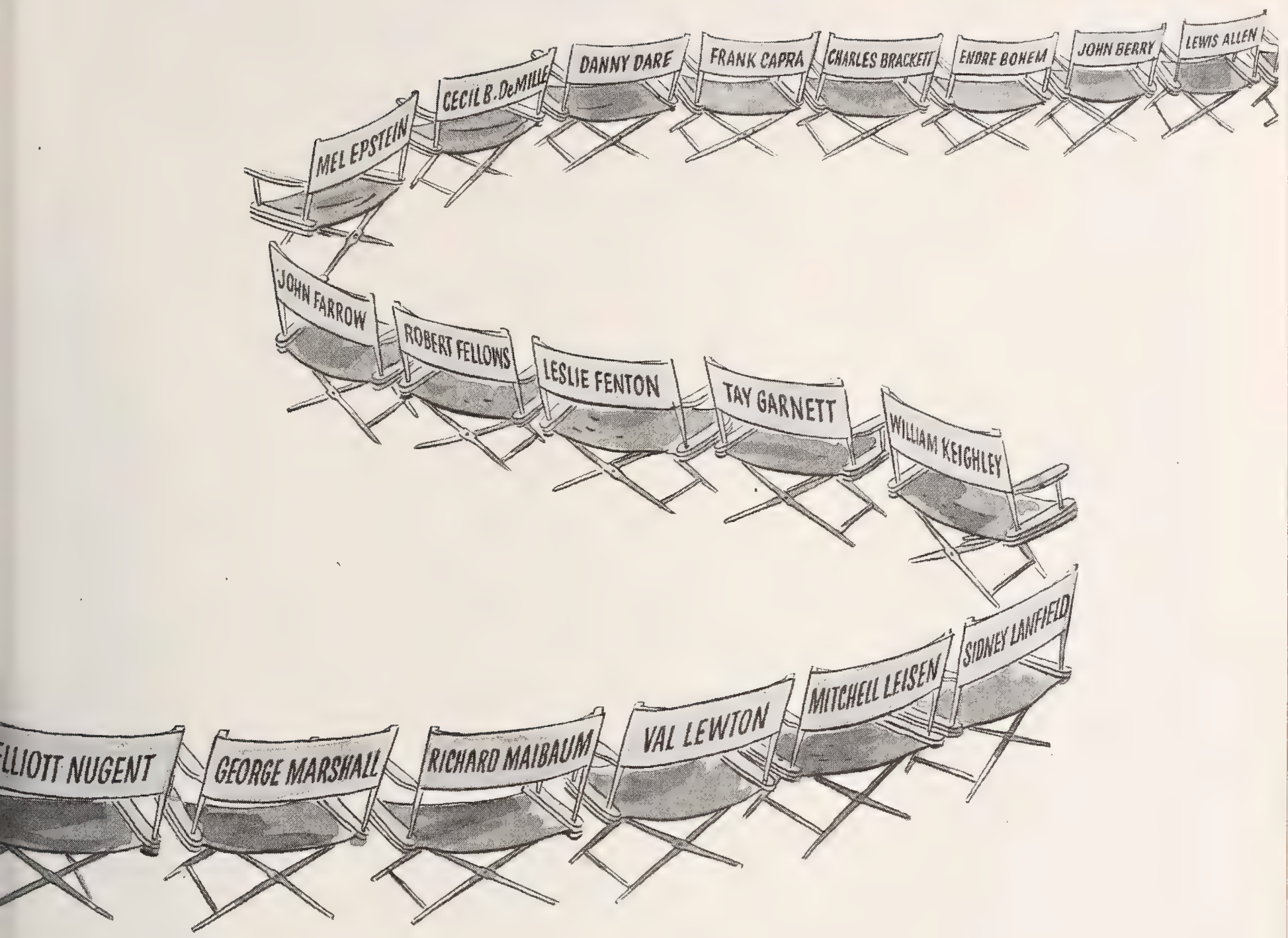
More Great Producers Mean More Great Productions From Paramount

For some time Paramount has made more of the year's top 50 boxoffice pictures than any other company. Instrumental in this achievement, of course, were Paramount's show-wise studio management and its brilliant array of production and direction talent.

Recently this industry-topping staff has been augmented by some of the most notable names in the current annals of screen entertainment. *Now it has been still further strengthened by the addition of two of the most famous makers of famous motion pictures*—the kind of pictures that have brought new patronage to your theatre and new prestige to this industry.

We doubt if any such roster of top talent in this crucial creative field has ever been assembled on one studio lot. Here is picture-making power so overwhelming that it can make every Paramount picture one of the top 50 pictures of any year.





A Paramount Welcome To

Leo McCarey

Winner of 3 Academy Awards for "Going My Way" and producer, director and author of "The Bells of St. Mary's" and director of "Ruggles of Red Gap"

Norman Z. McLeod

Director of "The Secret Life of Walter Mitty," "Pennies From Heaven" and the recently completed Paramount productions "Road to Rio" and "The Paleface"

And Rainbow Productions

with all its important pictures and other assets.



17 Television Stations on Air In U.S. Today

There are 17 television stations operating in the United States today and construction permits for an additional 54 have been issued, the Federal Communications Commission reported this week in Washington. Applications for 43 more stations are pending. According to the FCC, 54 cities in 29 states now have stations operating or have companies building transmitters or applying for construction permits.

The News Syndicate, publishers of the New York *Daily News,* has signed a contract with the Radio Corporation of America, calling for the delivery of a five-kilowatt television transmitter and associated pickup and relay equipment, F. M. Flynn, president of the News Syndicate Company, and Frank M. Folsom, RCA executive vice-president in charge of the RCA Victor Division, announced this week.

The station will be the first newspaper-owned television transmitter in New York. Its call letters will be WLTV and it will be located in the Daily News Building. According to Mr. Flynn, WLTV is expected to go on the air with test patterns early next spring. In addition to the transmitter and antenna, the contract also covers the delivery of four RCA Image Orthicon television cameras and associated apparatus in addition to two micro-wave television relays for transmitting remote programs to the studio.

In Toronto, Canada, meanwhile, it was learned that the installation of theatre television equipment in the leading Odeon theatres in Canada was discussed by G. D. West, representing the television branch of the J. Arthur Rank Organization, and officials of Canadian Broadcasting. No license has been issued as yet.

A television relay between New York and Chicago by the end of 1948 and a New York-Hollywood link within two years was foreseen last week by Frank E. Mullen, NBC executive vice-president. He said television programs in 1948 would become available to a potential audience of 22,000,000.

An employment boom in television also was predicted by William W. Cone, district manager for the RCA Victor Division, who said that, within five years, the industry should provide 300,000 new jobs, assuming that more than 5,000,000 television sets would be in operation by the end of the five-year period.

Hoffberg Names Berns, Loeb

Sam Berns, former trade paper writer, and Stan Loeb, art theatre operator on the west coast, have established an independent booking service in Los Angeles, with a branch in San Francisco. They have been named west coast representatives for Hoffberg Productions.

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 27—New French premier and cabinet fight strike crisis. . . . Grasshoppers plague Australia. . . . Vienna buildings demolished. . . . Largest plane in world in test flight. . . . Film executives purge Hollywood of Communists. . . . Twentieth Century-Fox studio employees get Victory Medal for war services. . . . Football. . . . Girl wrestlers.

MOVIETONE NEWS—Vol. 30, No. 28—U. N. votes to divide Palestine. . . . Truman visits Freedom Train. . . . Gray head of Veterans Administration. . . . Goldwyn honored for war effort. . . . Donaldson new Postmaster General as Hannegan buys St. Louis baseball club. . . . Royal newlyweds spend honeymoon in the country. . . . Tyrone Power ends goodwill air tour. . . . Army-Navy football classic.

NEWS OF THE DAY—Vol. 19, No. 225—Communist strikes paralyze France. . . . U. S. film industry ousts Communists. . . . Largest land-plane tested. . . . Gen. Meyers stripped of honors. . . . "New Look" in beach modes.

NEWS OF THE DAY—Vol. 19, No. 226—United Nations vote independent Jewish state in Palestine. . . . Big Four meet in London. . . . Ferryboat Tamalpais put to the torch. . . . Wine tasters. . . . Army-Navy classic.

PARAMOUNT NEWS—No. 29—Crisis in France. . . . Film industry announces Communist ban. . . . Football.

PARAMOUNT NEWS—No. 30—Palestine partition approved. . . . Capital hails Freedom Train. . . . London Command Performance. . . . First honeymoon film. . . . Army-Navy football game.

UNIVERSAL NEWS—Vol. 20, No. 95—Biggest land plane flown. . . . Film inquiry purges Reds. . . . Cleanup in Vienna. . . . Expedition in Georgia swampland. . . . Skiing in vogue.

UNIVERSAL NEWS—Vol. 20, No. 96—Army beats Navy. . . . Hollywood Christmas parade. . . . Philadelphia toyland parade. . . . Truman visits Freedom Train. . . . Royal honeymooners. . . . Command performance in London.

WARNER PATHE NEWS — No. 30 — Largest land plane. . . . Eric Johnston announces Communist ban. . . . Crisis in France. . . . Roosters ready for show. . . . Gen. Meyers probe. . . . Vienna war ruins blasted.

WARNER PATHE NEWS — No. 31 — Royal honeymooners. . . . New York holiday parade. . . . Big Four meet to plan peace. . . . Army-Navy game. . . . All American announcement.

TELENEWS DIGEST—Vol. 1, No. 32—U. S. delegates greeted by Red mass meetings. . . . Natives agree to U. S. of Indonesia. . . . German food control officials raid Bavarian farm. . . . French government attacks high prices. . . . Convicts in France convert old castle to prison. . . . Belgium introduces new wrinkle for brain study. . . . Motorcycle obstacle race in Poland.

Skouras Again Chief Barker Of California Variety Tent

Charles P. Skouras, president of National Theatres Corporation this week was reelected chief barker of the Variety Club of Southern California for the sixth time. Also elected for 1948 were Dave Bershon, first assistant chief; Oscar Oldknow, second assistant chief; George Topper, dough guy, and W. H. Lollier, property master. Crew members include George Bowser, Sherrill Corwin, Dr. Ben Feingold, Willard Keith, Howard Stubbins and Marco Wolff. New committee chairmen are Mr. Bershon, Ways and Means; Mr. Oldknow, House; Mr. Corwin, Finance; Mr. Bershon, Heart; Mr. Wolff, Membership; Earl Collins, Entertainment; Seymour Peiser, Publicity; Dr. Feingold, Medical; John B. Bertero, Bylaws, and R. H. McCullough, Building.

"Frigate" for Geffen-Shane

The new Geffen-Shane Productions will begin production in February on "The Salem Frigate," from the John Jennings novel, for Universal-International distribution.

Myers Scores Breen Defense Of Studio Code

The controversy between Allied States Association and the Motion Picture Association on the administration of the Production Code entered its third phase last week when Abram F. Myers, general counsel for Allied, answered the defense presented by Joseph I. Breen, Production Code Administrator.

In a bulletin mailed from Washington last Tuesday Allied said: "Breen set up his straw man and undertook to demolish it by showing that for the seasons 1943-44 to 1946-47, both inclusive, the percentages of A-1, A-2 and B pictures to the total number released have been almost static. There were no C pictures during the first three seasons mentioned, two in 1946-47.

"The depressing thing about Breen's figures is that at no time during the seasons mentioned have A-1 pictures (unobjectionable for general patronage reached 50 per cent of the total releases. They constituted 49.9 per cent of the total for 1946-47."

In a letter to Mr. Breen to which was attached a full copy of the original Allied bulletin, Mr. Myers said: "The enclosed bulletin did not allege or imply that there had been 'a great increase' in the number of pictures condemned by the Legion of Decency. I did say there was growing dissatisfaction with the material and the treatment thereof in the movies. If you are unaware of this, then you must live in an ivory tower."

Start Work on de Rochemont Educational Pictures

The first 14 two-reelers in a series of 86 educational 16mm pictures on world geography planned by Louis de Rochemont Associates for release through United World are now in production with three camera crews at work on the project, it was learned this week. The whole integrated geographical course will be ready by the end of 1948. The pictures will be in black and white.

Thomas Orchard and Lothar Wolf have signed long term contracts as associate producers with Louis de Rochemont Associates. Both are veterans of the March of Time staff.

Traveltalk Premiere Held At Luray, Virginia

The premiere of "Visiting Virginia," the James A. FitzPatrick Traveltalk released by MGM, was held Thursday at Luray, Va., under the auspices of the Virginia Conservation Commission, the Virginia State Chamber of Commerce, and the Luray Chamber of Commerce. The civic celebration, attendant on the premiere included a tour of the Luray Caverns. The Traveltalk features scenes from Roanoke, Richmond, Danville, Luray and other cities.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

FRAMED: Glenn Ford, Janis Carter—A good show but too many of this type have been out lately and the public are against them. A bad result is that the public stayed home on this one. Played Monday, Tuesday, Oct. 27, 28.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

GALLANT JOURNEY: Glenn Ford, Janet Blair—This was better than expected and pleased a fair crowd. Good performances were given by all the cast. The action is slow at times. A good ending adds to the effectiveness of the feature. Played Friday, Nov. 7.—Fred J. Hutchings, Community Theatre, Leader, Sask, Can.

SMOKY RIVER SERENADE: Paul Campbell, Ruth Terry—Played with "When a Girl's Beautiful." A good double bill, if you want a variety of musical entertainment. Hot Shots don't do well here, but got by O.K. in this one. Played Wednesday, Nov. 5.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SON OF DUSTY, THE: Ted Donaldson, Tom Powers—This series is very popular here. They are wholesome and subtly educational and are very good for the children. The grownups benefit by them, too. Double billed with "Robin Hood of Monterey" to good business. Played Friday, Saturday, Nov. 14, 15.—George E. Janes, Ojai Theatre, Ojai, Cal.

SOUTH OF THE CHISHOLM TRAIL: Charles Starrett, Smiley Burnette—These Westerns are O.K. for my Saturday patrons. Columbia, why not reissue your Bill Elliott serial?—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Eagle Lion

REPEAT PERFORMANCE: Joan Leslie, Louis Hayward—This show was O.K. and if it had been made by anyone who would have put on a good national advertising campaign, it would have gone. Played Monday, Tuesday, Nov. 10, 11.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

THUNDERTOWN: Bob Steele, Syd Saylor—This is a good Western. Bob Steele is still popular. Comments were good. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Metro-Goldwyn-Mayer

ARNELO AFFAIR, THE: John Hodiak, Frances Gifford—A fair picture, although it didn't draw. I guess it takes a top picture to draw them in when the weather is nice at this time of year. This picture is what you might call a comedy of frustration. The audience seemed to be going through as much hell as Miss Gifford. Played Sunday, Monday, Nov. 16, 17.—George E. Janes, Ojai Theatre, Ojai, Cal.

FIESTA: Esther Williams, Ricardo Montalban—It is a puzzle as to why these pictures are missing as this one did. It is well done, although Esther Williams as a bull-fighter does stretch the imagination. It did normal business, but that should not be enough for such an elaborate picture as this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

ROMANCE OF ROSY RIDGE: Van Johnson, Thomas Mitchell—An excellent picture. I think Van made many new friends. It is ideal for rural conditions, but again the title hurt it because the crowd didn't appear and it wasn't due to the acting. Make more of that type, Leo, and lay off the sexy ones. Ideal weather. Played Sunday, Monday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

SONG OF THE THIN MAN: William Powell, Myrna Loy—This was good solid entertainment all the way through and business was outstanding, particularly after playing "Forever Amber" to below average business. Powell and Miss Loy as a team are priceless and are very popular here. Let's have another of these before too long. Played Tuesday-Thursday, Nov. 11-13.—George E. Janes, Ojai Theatre, Ojai, Cal.

THREE WISE FOOLS: Edward Arnold, Margaret O'Brien—Margaret O'Brien was always a favorite here so had fair crowd first night, but the second night hit a new low. Played Monday, Nov. 10.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Small town and rural patronage.

TILL THE CLOUDS ROLL BY: Robert Walker, Judy Garland—This brought in a little better than average business. It is a lavish production but at least one reel too long. The volume recording is a headache. Miss O'Brien and Sinatra added very little to the picture. Played Sunday, Monday, Nov. 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

YEARLING, THE: Gregory Peck, Jane Wyman—Above average business. I expected much better attendance at this picture. A good show. The forerunning publicity built the picture up for a little letdown. Played Tuesday, Wednesday—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

Monogram

LOUISIANA: Jimmie Davis, Margaret Lindsay—It is really a good story well produced and acted. Did average business Wednesday, but Thursday was above average, which is extremely unusual here. Should do excellent business in small towns. Played Wednesday, Thursday, Nov. 12, 13.—Art Marx, Illings Theatre, Ocean Springs, Miss.

ROBIN HOOD OF MONTEREY: Gilbert Roland, Evelyn Brent—This seemed to be the best liked of the Cisco Kid series to date. Double billed with "Son of Rusty," and business was good. Played Friday, Saturday, Nov. 14, 15.—George E. Janes, Ojai Theatre, Ojai, Cal.

VACATION DAYS: Freddie Stewart, June Preisser—Good little picture. The trailer was bad on this. It was dark and blurred.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

DEAR RUTH: Joan Caulfield, William Holden—Wherever you are, play it. It brought more favorable comment than any picture for a long time and did business, too. Played Monday, Nov. 3.—W. R. Pyle, Dreamland Theatre, Rockglen, Sas., Can. Small town and rural patronage.

DEAR RUTH: Joan Caulfield, William Holden—Another stage play that failed to get by here as a screen show. The story, however, was good and the comedy was well done throughout. Played Monday, Tuesday, Nov. 3, 4.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

DESERT FURY: Lizabeth Scott, John Hodiak—My audience had nothing but good things to say for this picture. The color was excellent, the acting perfect. Much action. A swell picture for any spot any time. I was bucking a college show each night at the College Playhouse, "State of the Union," but it still did very well considering the opposition. Played Wednesday-Friday, Nov. 19-21.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

LADIES' MAN: Eddie Bracken, Virginia Welles—A fair comedy that pleased the majority. Business off on account of bad weather. Played Sunday, Nov. 9.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

PERILS OF PAULINE: Betty Hutton, John Lund—The year's best football game as far as the local high school was concerned hurt us the first night, but the show was good enough to bring back a fair crowd the second night. Miss Hutton is O.K. in this one. Played Friday, Saturday, Oct. 31, Nov. 1.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

VARIETY GIRL: Mary Hatcher, DeForest Kelley—Good. But, I lost money on it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WELCOME STRANGER: Bing Crosby, Barry Fitzgerald—Good for small town, but can't compare with "Going My Way" or "Bells of St. Mary's." I think they will have to have Leo McCarey direct them again to have that great appeal for young and old.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

PRC

LOST HONEYMOON: Franchot Tone, Ann Richards—A good little show but Franchot Tone isn't any good here. A good comedy just the same. Played Sunday, Oct. 26.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

PHILO VANCE RETURNS: William Wright, Terry Austin—Fair mystery. Why don't they keep the same stars in the series?—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PIONEER JUSTICE: Al "Lash" LaRue, Al "Fuzzy" St. John—Pretty good Western. LaRue is gaining in popularity. People seem to like him. Have had many say he reminds them of Bogart.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

BEST YEARS OF OUR LIVES, THE: Myrna Loy, Fredric March—One of our biggest grossers, but our least profitable of pictures because of the producer's sharing arrangement. No more advanced prices for me. Played Tuesday, Wednesday, Nov. 11, 12.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

CODE OF THE WEST: James Warren, Debra Alden—Another Zane Grey story that pleased all who were left as we used it on the tail end of a double bill with "Genius at Work." This Western has the same ending as one we played last month. Played Sunday, Nov. 2.—D. W. Trisko, Ritz, Jerome, Ariz.

DICK TRACY VERSUS CUEBALL: Morgan Conway, Anne Jeffreys—An excellent series from RKO. All the kids wanted to see how Dick Tracy put Cueball behind the eight ball. Vitamin Flintheart did a swell job of acting. Played Thursday, Friday, Nov. 20, 21.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

DEVIL THUMBS A RIDE, THE: Lawrence Tierney, Nan Leslie—The other end of the "Queen of the Amazons" double bill and a good gangster show. Played Wednesday, Nov. 12.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

GENIUS AT WORK: Alan Carney, Anne Jeffreys—An excellent comedy that we used on a double bill. Any place using a double bill can use this. Played Sunday, Nov. 2.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SINBAD, THE SAILOR: Douglas Fairbanks, Jr., Maureen O'Hara—Lavish Technicolor, costume, fantasy that failed to do any business here. Played Saturday, Nov. 15.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Small town and rural patronage.

Republic

ANGEL AND THE BADMAN, THE: John Wayne, Gail Patrick—One of Republic's better pictures which had just the right amount of action and love interest. Republic can be proud of this and so can you by playing it in your theatre. This was a good show for Sunday. Played Sunday, Monday.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

BELLS OF SAN ANGELO: Roy Rogers, Dale Evans—Without a doubt Roy Rogers' best picture. Acting, comedy and story excellent. Trucolor can take very little credit. It seems to be all green and orange. Can you imagine a green sky? I believe that this new process is inferior to Cinecolor in that the blue is missing. Played Saturday, Nov. 22.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

FRENCH KEY, THE: Albert Dekker, Evelyn Ankers—Used on weekend double bill. No draw. Played Friday, Saturday, Nov. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

(Continued on following page)

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HIT PARADE OF 1947: Eddie Albert, Constance Moore—This has a fair amount of entertainment and it makes its claim at being a musical by the appearance of one good song. Many of our action fans showed their disappointment by staying away. Business was only fair for the weekend. Played Friday, Saturday, Nov. 7, 8.—George E. Janes, Ojai Theatre, Ojai, Cal.

MY PAL TRIGGER: Roy Rogers, Dale Evans—A Western that did above average business here for a Sunday and the average here is good for that day. The show is O.K. although it is a little old. Played Sunday, Nov. 9.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

NORTHWEST OUTPOST: Nelson Eddy, Ilona Massey—This would have been better in color for small towns. The story and acting are good, but the music is a little heavy for here. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

SANTA FE UPRISING: Allan Lane, Bobby Blake—Used on weekend double bill. With Elliott out of this series all the drawing power is gone. Played Friday, Saturday, Nov. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SPOILERS OF THE NORTH: Paul Kelly, Adrian Booth—A good action and love story picture that pleased all who came out. We started a Bargain Night in place of Bank or Cash Night and the patrons liked it better. The first rough weather of the year held the crowd down. Played Wednesday, Oct. 29.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Twentieth Century-Fox

CENTENNIAL SUMMER: Jeanne Craine, Cornel Wilde—This is up to the usual good standard of 20th-Fox musicals. A good crowd turned out for it. Wilde's accent was definitely phony and added nothing to the feature. The songs, color and story were all good. Definitely well worth playing. Played Friday, Nov. 14.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

FOREVER AMBER: Linda Darnell, Cornel Wilde—As much can be said for this picture as has been said against it around here. Most of those who had made up their minds to see it had dashed off as soon as it opened elsewhere, so we were concerned about business before we ever played it. Most of those who panned this picture, and there were many, were folks who expected something salacious or at least suggestive and were disappointed for the picture is neither of these. And business was kept down by word-of-mouth of the above people and people who would not come because they believed it to be impure and not good entertainment. True, the screen Amber is a scheming, designing woman, but then so was Scarlett O'Hara. This picture certainly did not deserve the rating given it by the Legion of Decency. The film's outstanding assets are its sets and costumes in a Technicolor, which has never been better, and a musical score of Academy Award caliber. With limited reservations, the cast puts out with some good performances, and there is action a plenty. It all boils down to a well produced period drama, and whether or not it's worth $1.20 depends on what value the individual places on his entertainment. Business wasn't too good, but it didn't break us. Played Sunday, Monday, Nov. 9, 10.—George E. Janes, Ojai Theatre, Ojai, Cal.

I WONDER WHO'S KISSING HER NOW: June Haver, Mark Stevens—This one is great. It takes you back to those easy living times of the nineteen hundreds with the old songs that are yet the best. They were sung and played straight as they should, not jazzed up as some of these bands do to these old favorites.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

I WONDER WHO'S KISSING HER NOW: June Haver, Mark Stevens—A musical that has everything when it comes to box office appeal. The color and songs are real good. People showed up here who we never had before. Played Friday, Saturday, Nov. 14, 15.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

KISS OF DEATH: Victor Mature, Brian Donlevy—Here is a superbly done thriller which played to a surprisingly large crowd. These pictures with authentic backgrounds are doing darned nice business, and we will all welcome more of them. As the psychopathic killer, Richard Widmark did a terrific job and many people are looking forward to seeing him again soon in another picture. Played Wednesday, Thursday, Oct. 29, 30.—George E. Janes, Ojai Theatre, Ojai, Cal.

MIRACLE ON 34TH STREET: John Payne, Maureen O'Hara—A very good show, but the weather was bad and held down the attendance a lot. The show itself is very well done and should be played in every theatre instead of stuff like "Forever Amber" and tripe such as that. Played Friday, Saturday, Nov. 7, 8.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

MIRACLE ON 34TH STREET: John Payne, Maureen O'Hara—Nothing wrong with the picture, but we flopped on this one. Should have been played at Christmas for timeliness. Played Tuesday, Wednesday.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

MOTHER WORE TIGHTS: Betty Grable, Dan Daley, Jr.—An excellent family picture. Should fit nicely during holiday season, but I think the title kept many away. Therefore we didn't do outstanding business. Played Friday, Saturday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene—One of the greatest shows we have ever played disregarding box office, which was average. Played Sunday, Monday.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

United Artists

NEW ORLEANS: Arturo de Cordova, Dorothy Patrick—Did average business but was enjoyed by all according to lobby talk. Played Sunday, Monday, Nov. 9, 10.—Art Marx, Illings Theatre, Ocean Springs, Miss.

PRIVATE AFFAIRS OF BEL AMI, THE: George Sanders, Angela Lansbury—My patrons don't like this type of picture. Business way below average. Played Sunday, Nov. 16.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Universal

EGG AND I, THE: Claudette Colbert, Fred MacMurray—It's a shame that a film so realistic has to have such a ticket on it. We played it late due to that and lost money. We bargained for it early as we live in a town surrounded by the so-called "city farmer" and it fits them, but we couldn't do business with it until the egg was spoiled.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

IVY: Joan Fontaine, Patric Knowles—Why in heaven's name do they want to cram this type of picture down a small town exhibitor's throat? Where you have many farmers and many children to play to, lay off these pictures, including "Great Expectations" and any other English picture, if you want to eat regularly.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

MAGNIFICENT DOLL: Ginger Rogers, Burgess Meredith—A wonderful picture about the life of Dolly Madison. Well received. Played Wednesday, Thursday, Nov. 5, 6.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

MICHIGAN KID, THE: Jon Hall, Rita Johnson—This was a good departure in Westerns from Rogers or Autry. A good crowd was well pleased with it and there were no complaints. Good for either single or double billing. We doubled it with another feature in color. Played Monday, Nov. 17.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

MY HEART GOES CRAZY: Sid Field, Greta Gynt—Lack of star names is one drawback to this film. The color is marvelous. The story is mediocre and the acting fair. The Hampstead Heath section is excellent. Veterans who remember Field from his shows in London should go for this. Played Monday, Nov. 10.—Fred J. Hutchings, Community Theatre, Leader, Sasks., Can.

ODD MAN OUT: James Mason, Robert Newton I expected big things of this picture although I played it late. The college aparently enjoyed it, but the natives do not go much for this type of show. Acting very fine. However, it will be appreciated only by a certain class of patrons, consequently business was not above par. Played Sunday-Tuesday, Nov. 16-18.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

SINGAPORE: Fred MacMurray, Ava Gardner—This has a fair amount of action for MacMurray and a good love story, the backbone of which is Miss Gardner. The people seem to prefer her in this type of role. Business pretty good. Played Tuesday-Thursday, Nov. 4-6.—George E. Janes, Ojai Theatre, Ojai, Cal.

SLAVE GIRL: Yvonne DeCarlo, George Brent—This was lavishly silly and spectacularly fantastic. They liked it. Monday night business was surprisingly good. We bought this right, so we have no squawk coming at all. Played Sunday, Monday, Nov. 2, 3.—George E. Janes, Ojai Theatre, Ojai, Cal.

SMASH-UP: Susan Hayward, Lee Bowman—That print should have hit the incinerator before it was hurled at the moving-going public. Lee Bowman smells out here and Susan's pug nose smelled him coming. Tell me frankly is it necessary to bring all of that out on the screen? Thank heaven for the Legion of Decency or we would have most anything shown. Played Friday, Saturday.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

SMASH-UP: Susan Hayward, Lee Bowman—This does not come under our definition of entertainment and from the slim turnout a good many others must have thought the same thing. There is too much screaming and it is a generally unpleasant topic. Played Wednesday, Thursday, Nov. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal.

SOMETHING IN THE WIND: Deanna Durbin, Donald O'Connor—This is what you would call a "cute" picture. Deanna was good in this comedy role, and she was helped by some good tunes and clever dialogue. Those who came liked it. Business was average. Played Tuesday, Thursday, Nov. 18-20.—George E. Janes, Ojai Theatre, Ojai, Cal.

Warner Bros.

BIG SLEEP, THE: Humphrey Bogart, Laureen Bacall—Our usher caught up on a lot of lost sleep. Played Tuesday, Wednesday—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

CRY WOLF: Errol Flynn, Barbara Stanwyck—Pretty good picture. Warners, why have you started making narrow window cards? They are too small for my displays.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LOVE AND LEARN: Jack Carson, Martha Vickers—Paid high bracket price for this and it was worth it. My patrons never saw a funnier show. My patrons like Jack Carson's humorous cracks. It is a picture that will go well almost anywhere. Played Sunday, Monday, Nov. 16, 17.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

POSSESSED: Joan Crawford, Van Heflin—This one was a miss for us, although Miss Crawford was good in her role and so was Van Heflin. What's wrong? They used to make good pictures. Pictures that remained in the public's mind over night and we used to get a pat on the back now and then for what we played, but no more. They just pass out with a dead pan and you don't know whether they liked it or not. And the strong chance is that they didn't.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

STOLEN LIFE, A: Bette Davis, Glenn Ford—Good picture played to just average business. No raves. No kicks. Played Saturday, Nov. 1.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

UNFAITHFUL, THE: Ann Sheridan, Zachary Scott—Is it necessary to bring out all the dirt Hollywood can sweep up and put it before the public? Those things go on, we know, but the screen is a great factor in helping educate the people. Why not give them something clean?—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

Short Features

Columbia

FRIGHT NIGHT: All Star Comedies—Good, but had many questions regarding the whereabouts of Curly.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

MORON THAN OFF: All Star Comedies—Very good two-reel film.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

THE INVISIBLE MOUSE: Tom and Jerry Cartoons—Our most popular cartoon series. This one couldn't have been better.—George E. Janes, Ojai Theatre, Ojai, Cal.

Paramount

SMOOTH SAILING: Musical Parades—An excellent musical in color. The five-piece band made a lot of music for a small band. These boys should go places.—L. Brazil, Jr., New Theatre, Bearden, Ark.

WILBUR THE LION: George Pal Puppetoons—Fair cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner-Vitaphone

ZERO GIRL: Melody Master Bands—Very good ice skating musical.—L. Brazil, Jr., New Theatre, Bearden, Ark.

ONE MEAT BRAWL: Merrie Celodies Cartoons—Good color cartoon.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SO YOU'RE GOING ON A VACATION: Vitaphone Varities—Good one-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TENNIS TOWN: Sports Parade—Sport reel in color which will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNDER WATER SPEAR FISHING: Sports Parade—A color reel of underwater fishing with spears.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

FOREIGN REVIEWS

PANIC (Tricolore Films — French, with English subtitles). Here is an excellent French picture with definite possibilities for the American market. Its story is simple, but it is excitingly told and, while capturing the typical Gallic flavor, it has elements which should please American audiences. Perhaps the best thing about it is the direction by Julien Duvivier, who here presents his first post-war French production. Under his guiding hand suspense builds steadily as the fury of a systematically incited mob mounts to the boiling point, resulting in the death of an innocent man. All performances are top-grade, with Michel Simon and Viviane Romance outstanding. Viviane, friend of Paul Bernard, discovers him to be the murderer of an old spinster. They know that Simon, an eccentric bachelor, has evidence against Bernard. The girl plays up to the unpopular recluse and plants evidence against him. The two incite the mob, Simon is hunted over the roofs and falls to his death. The police, however, find a picture of Bernard murdering the woman and prepare to arrest him. Running time, 95 minutes. General audience classification. *Excellent.*—F. H.

REVENGE (Distinguished Films — Italian with English subtitles). Produced in Rome last year by Zeus Films and starring Anna Magnani, who won acclaim for her portrayal in "Open City," this is a story of post-war Italy centered in Rome. It concerns a returned Italian prisoner of war who is shocked to find his people lack the ambition to rebuild their country, and the moral degeneration of his younger brother and sister who, symbolic of many Italian young people, have become a black marketeer and a woman of the evening, respectively. Miss Magnani gives a deeply moving portrayal of a widowed mother awaiting the return of her son, taken prisoner by the Germans after a neighbor had revealed the son's partisan activities. She seeks revenge by setting out to kill the informer's children, but realizes that they are not responsible for their father's crime. The picture closes with an optimistic view of the future of war-ravaged Italy. Because of its underlying theme and some costuming, it is a film for only sophisticated adult audiences. Max Neufeld directed. Running time, 68 minutes. Adult audience classification. *Good.*—G. H. S.

BEAUTY AND THE BEAST (Lopert—French with English subtitles). Released in France under the title "La Belle et la Bete," this French film is an adaptation of the famed fairy tale, but bearing the distinct imprint of its writer and director, Jean Cocteau. It is exciting and beautiful in part, but its quality is too uneven and its contrasts are not sufficiently abrupt to permit full appreciation of the story's moral. Performances of Jean Marais, as Avenant and as The Beast, and of Josette Day as Beauty are good. Marcel Andre is convincing as the father. Jean Cocteau's direction shows imagination. The photography is excellent. This picture is strictly one for the art houses. Running time, 88 minutes. Adult audience classification. *Good.* F. H.

RETURN, MOST BELOVED (Grandi Film Distributors—Italian with English subtitles). Designed for Italian-speaking audiences who appreciate good music, "Return, Most Beloved," is purportedly a biography of the Italian composer, Francesco Paolo Tosti, and is a vehicle for many of his original songs and arias, including "Torna, Caro Ideal," from which the title of the picture is derived. The story opens at the turn of the century in England, where Maestro Tosti is enjoying success. He falls in love with Laura Adani, exiled noblewoman. When they return to Italy she dies. Maestro Tosti, played by Claudio Gora, composes his greatest musical work. In the background hovers Germana Paolieri, as the singer who inspires the composer to greater heights. Although they are not seen in the picture, two of Italy's opera stars, Ferruccio Tagliavini and Pia Tassinari, do the actual singing. Guido Brignone directed. Running time, 90 minutes. Adult audience classification. *Fair.*—G. H. S.

ELIXIR OF LOVE (Film Rights—Italian, English subtitles). This Italian-made operatic film tells an imaginative story about a renowned character, called Doctor Dulcamara, who made a miraculous potion. The doctor comes to a small village and sells his "elixir of love" to a young man who wins the lady of his choice. The doctor gives the young man the potion and then busies himself spreading rumors that the young man is to inherit a large fortune. The boy wins the girl and the credit is given to the doctor's "elixir of love". Twenty years later when the doctor returns to the same village he finds another boy and girl in love, but unable to marry because of family objections. The parents of these young people are the people of the previous generation who married because of the efforts of Doctor Dulcamara. Again the doctor is successful and the young couple receive their parent's consent. This film version of Donizetti's opera was produced by Lux Films under the direction of Amleto Palermi. The cast includes Margherita Carosio, Armando Falconi, Carlo Romano, Robert Vila, Luigi Almirante. Running time, 85 min. General audience classification. *Fair.*—M. R. Y.

LA VIE DE BOHEME (Superfilm—French with English subtitles). This French-language picture based on Puccini's opera, "La Boheme," stars Louis Jourdan and Maria Denis. For this market the film has been given the subtitle "The Love Life of Mimi." The musical background is wholly Puccini's and the symbolic use of the four seasons is employed in telling the story of four young men of the Bohemian Quarter of Paris in the mid-nineteenth century. Their struggles to earn a living and their romantic problems are shown with emphasis on the romance of Mimi and the poet, played by Jourdan. When winter comes the girl becomes criticaly ill and dies in her lover's arms. The film was produced by Andre Paulve in Nice. The English subtitles by Armando Macaluso adequately tell the story. Running time, 93 min. Adult audience classification. *Good.*—M. R. Y.

RUSSIAN BALLERINA (Artkino—Russian with English subtitles). Produced by Lenfilm, this is a story of a young girl who has aspirations to become a ballet artist, and a young boy who has similar ambitions in music. As such it is a picture designed solely for those people who enjoy the ballet, since it incorporates scenes of the Leningrad Ballet during their performance. However, the boy-meets-girl story is filled with an abundance of dialogue which slows down the pace of the romantic elements of the story concerned with the young stars' rise to success. A. V. Ivanovsky directed. Running time, 87 minutes. *Fair.*—G. H. S.

Short Product in First Run Houses

NEW YORK—Week of December 1

CAPITOL: King Size Canary ..... ***MGM***
Visiting Virginia ..... ***MGM***
Feature: This Time for Keeps ..... MGM

CRITERION: The Royal Wedding ... ***Univ.-Intl.***
Hollywood Cowboys ..... ***Columbia***
Feature: Green Dolphin Street ..... MGM

PALACE: Hawaiian Holiday ..... ***RKO Radio***
Carle Comes Calling ..... ***RKO Radio***
Feature: Out of the Past ..... RKO Radio

PARAMOUNT: Wotta Knight ..... ***Paramount***
Unusual Occupations, No. 1 ..... ***Paramount***
Five Fathoms of Fun ..... ***Paramount***
Feature: Wild Harvest ..... Paramount

ROXY: The First Snow ..... ***20th Cent.-Fox***
Horizons of Tomorrow ..... ***20th Cent.-Fox***
Feature: Thunder in the Valley ..... 20th Cent.-Fox

WARNER: Carnival of Sports ... ***Warner Bros.***
Feature: Life With Father ..... Warner Bros.

WINTER GARDEN: Chimp Aviator .. ***Universal***
Feature: The Lost Moment ..... Universal

Name Trustees For Foundation

The presidents and vice-presidents of 10 of the distributing companies who will serve as trustees-at-large for the Motion Picture Foundation, were announced in New York Monday by Barney Balaban, Paramount president and acting chairman of the Foundation's coordinating committee.

The Foundation's bylaws provide that in addition to trustees to be nominated from the 31 exchange areas throughout the country, the distributors are to appoint 10 trustees to serve on the board. Monday and Tuesday a meeting of the board of trustees will be held at the Hotel Astor in New York.

The 10 executives representing the distributing companies on the Foundation's board are: Mr. Balaban; Arthur Krim, president of Eagle Lion; Gradwell L. Sears, president of United Artists; Walter Titus, Jr., vice-president of Republic Pictures; Spyros Skouras, president of Twentieth Century-Fox; Jack Cohn, vice-president of Columbia; Leopold Friedman, vice-president of Loew's; Major Albert Warner, vice-president of Warner Brothers; Nate J. Blumberg, president of Universal, and Ned Depinet, vice-president of RKO.

Argentine Producers Plan 40 in 1948

Production costs in Argentina have risen more than 100 per cent above the 1945-46 level, but Argentine producers, recovering from the wartime shortage of raw stock and other essentials, will turn out 40 pictures in 1948, and about 60 in 1949.

This was disclosed in New York this week by Manuel Pena Rodriguez, head of Sur, Argentine production company which has a contract with United Artists to deliver five pictures for world distribution. The first, "Mirad los Lirios del Campo," had its world premiere in Porto Alegre, Brazil, in October. American release plans have not been set.

Argentine studios this year have turned out between 30 and 35 pictures as against a pre-war level of 57, Mr. Rodriguez said. Sur made seven this year and plans 11 during 1948. Argentine films are doing well in South America, the producer said.

what an idea

"PERHAPS THERE HAS NEVER BEEN ANYTHING TO EXCEL IT — A HAPPY IDEA BLOSSOMING INTO A HAPPY PICTURE — IT LEAVES A GLOW."
— *M. P. Daily*

"IN 'THE BISHOP'S WIFE' EXHIBITORS HAVE A HIGHLY EXPLOITABLE PICTURE OF WHICH THEY MAY BE VERY PROUD."
— *M. P. Herald*

"ENTERTAINMENT THAT WILL BE RELISHED BY ALL . . . SURE-FIRE BOXOFFICE . . ."
— *Hollywood Reporter*

"HIGH-RATING ENTERTAINMENT . . . WELL-MADE, WHOLESOME, ABSORBING . . . SHOULD DRAW BOTH IN ATTENDANCE AND COMMENT."
— *The Exhibitor*

It's in the news

It's another SAM

"The Bishop's Wife"





At The ASTOR

Beginning December 10th

Distributed by RK

"SHREWD SHOWMANSHIP ELEVATES IT INTO TOP PROPORTIONS . . . SHOULD RUN UP TOP GROSSES."
— *Daily Variety*

"IN ENGLAND, 'THE BISHOP'S WIFE' IS THE COMMAND PERFORMANCE PICTURE. ON THIS SIDE OF THE ATLANTIC, IT WILL BE THE DEMAND PERFORMANCE FILM."
— *Film Daily*

or a picture!

"WHOLLY DELIGHTFUL . . . MAKES THE WHOLE FAMILY GLAD TO BE IN THE THEATRE."
— *Boxoffice*

"SAMUEL GOLDWYN'S MARSHALLING OF CAST, DIRECTOR, WRITERS AND PHYSICAL VALUES STAMPS IT WITH A CLASS TOUCH ASSURING STRONG DRAW AND PLENTY OF BOXOFFICE."
— *Variety*

. . . it's in the air . . .

UEL GOLDWYN hit . . .

"ITS ABILITY TO IMBUE AUDIENCES WITH SINCERE HAPPINESS MAKES IT FINE, UPLIFTING ENTERTAINMENT FOR EVERYONE."
— *Showmen's Trade Review*







"A MOVING, SUBSTANTIAL AND CONSTANTLY ENTERTAINING FILM — IN THE GOLDWYN TRADITION OF QUALITY, DIGNITY AND TASTE." — *The Independent*

io Pictures, Inc.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

JACK FULD, an old friend and long time associate in AMPA, dropped in the other day with good ideas for handling giveaway tickets, which we're glad to pass along to members of the Round Table. In Cincinnati recently, Jack noted three big employment agencies grouped together in the downtown area, so he distributed passes good only until 12 o'clock, when the boxoffice opened. Thus, he had waiting lines, which looked good to passersby as a testimonial for the attraction.

He also recommends a device to build up mailing lists and new business by asking patrons of a theatre to drop their names and the names of friends, with proper addresses, in a box in the lobby for a pleasant surprise. Then, both are invited to attend the theatre as guests of the management and bring a friend, who is identified in turn as another name for the mailing list. This idea rolls up lists of satisfied patrons.

q L. Stanley Hodnett, manager of the Gaumont Palace theatre, Middlesbrough, in northern England, a valued member of the Round Table and winner of the special Overseas Citation for the third quarter, includes a line in his recent letter which is appreciated here and around the world, in this association of motion picture showman.

He says, "I am kept so busy managing a large theatre, and going all out on nearly every feature, week by week, that I have to compile these entries when I can squeeze a few moments in." Believe us, we are well aware, contenders for the Quigley Awards raise themselves and their profession by doing this extra stint, and that fact is well known to the industry, especially those who look up to, and down from, top-brackets.

OLD FRIENDS

As this issue of the Round Table goes to press, we'll be greeting old friends and making new ones, at the Annual Convention of the Independent Theatre Owners of Wisconsin and Upper Michigan, out in Milwaukee. We've been here three previous years, and know many of the several hundred visitors who have made reservations at the Hotel Schroeder.

There'll be Bill Ainsworth, convention chairman and president of the ITO, from Fond du Lac, and John Adler, from Marshfield; Fred McWilliams, from Portage, Jack Yeo, from Burlington, and, of course, Harry Perelewitz and Charley Trampe, from Milwaukee, and many others of the local scene whom we've seen in the same setting.

And there'll be delegations from all over the country, in town for the National Allied directors' meeting and convention which is held simultaneously with the Wisconsin doings. We look forward to seeing Trueman Rembusch and others from Indianapolis, Gene Custer and friends from Charleston, W. Va., Wes Huss and Willis Vance from Cincinnati, Pete Wood from Columbus, Leo Wolcott from Des Moines, Ray Branch and Jack Stewart from Detroit, Morris Finkel from Pittsburgh, Col. Cole from Texas, and many others, representing conventions that we've missed this year in the business of Round Table deadlines.

q They're skating in Rockefeller Center, and looking down from the thirtieth floor with our bi-focals we can't tell whether the skaters are twelve or twenty. You'd be surprised how much difference it makes in your interest in skating.

q Speaking of Roxy, as we were recently, we're reminded of a good speech made at the Kansas-Missouri convention in Kansas City last summer, and the point that was made of naming new theatres for something local, of civic or community value, and not for Roxy or something peculiar to film business a thousand miles away. We agree there are too many Roxy theatres up and down the land, in places where Roxy, himself meant nothing. The old showman's temptation to bite off a short name for the electric sign is everywhere prevalent.

But when community needs can be built and augmented, when local pride and circumstance can be added to a theatre, by all means choose the name that means something locally, that will add stature to showmanship in your home town.

q Martin George Smith, president and general manager of Smith & Beidler Theatres, Toledo, Ohio, has been a member of the Managers Round Table for sixteen years. In the interim, he has also been president of the Allied States Association of Motion Picture Exhibitors and president of the Independent Theatre Owners of Ohio. In recent years, he has been our friend and companion, traveling the conventions.

Just recently Martin has been in New York, and we have talked of a number of things, to be continued when we meet again in Milwaukee, this week. But mostly here, in this space, we want to urge him to be as good a member of the Round Table as he used to be back in 1931. We need his good ideas and examples of showmanship for the benefit of other members who look here for inspiration.

—Walter Brooks

TENTH ANNIVERSARY OF ALTEC SERVICE CORPORATION



TEN years ago, "a new and wholly independent organization," Altec Service started its business career with a promise, a dedication. Altec dedicated itself "to a broader, and more complete conception of technical service than the exhibitor has known in the past."

"Altec Service Corporation, alert, alive, aggressive, will do everything in its power to deserve, to secure, and to maintain the esteem and good will of the exhibitors of America."

In these ten years, Altec believes, it has honorably fulfilled that promise, that dedication. The judgment of the motion picture industry has given to Altec Service the responsibility of servicing more theatres than any other service organization.

Altec has consistently allied itself with the forces that work for the betterment of the exhibitor's interests and the conservation of his assets; it has made a continuous investment of its own engineering resources, in intimate cooperation with the industry's leading technical minds, to bring better quality of sound to every theatre. With scientific caution, Altec weighs and tests all new developments in science, both large and small, before recommending them to the theatres it services.

This philosophy of "service beyond the contract" has earned for Altec not alone the confidence but the friendship of its customers; looking forward to the decades ahead, Altec *re*-dedicates itself to a *still* broader, and *more* complete conception of technical service than the exhibitor has known in the past.

ALTEC

SERVICE CORPORATION

AN HONORED NAME IN THE MOTION PICTURE INDUSTRY

DEEP in the HEART of TEXAS

It's wonderful how those fabulous Texans do enjoy a good rootin' - tootin' - shootin' cowboy story, preferably something like "The Fabulous Texan". Down in the Lone Star State, where dimensions include the Interstate Circuit and the Rio Grande, they've just put on a World Premiere, the biggest ever, because it covered so much territory.

Bands, lights, broadcasts, celebrities, parades —in Dallas, San Antonio, Houston, Fort Worth, Galveston and Austin. There's a cow-town we like, Austin. Boots and saddles in every store window, cowboys a-ridin' on Congress Street, the State Capitol, the University of Texas and Lamme's chewy Texas pralines!



Attention getting front displayed at Majestic theatre, San Antonio (above), for the premiere of "The Fabulous Texan".

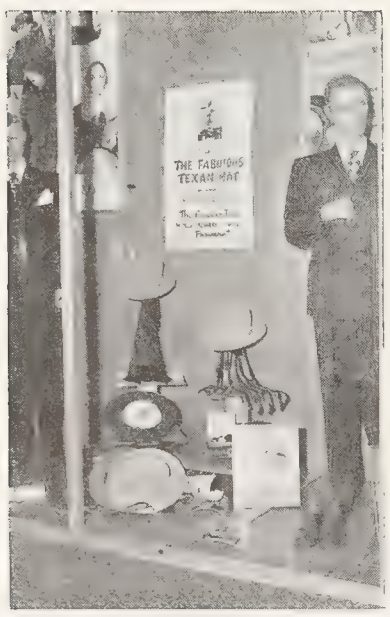




Governor Beuford H. Jester of Texas (left), presented with a custom-made rifle, at the ceremonies in Austin.

General Jonathan Wainwright, Hero of Bataan (left), undergoing no hardship greeting Ann Tynan, "Miss Fabulous Texan" and University of Texas sophomore.

Tremendous crowds jam the streets in front of the Paramount theatre, Austin (below), for the world premiere of "The Fabulous Texan".





Gown worn by Catherine McLeod (above) and "The Fabulous Texan" hat, designed for William Elliott, (left) featured in Austin store windows to herald the world premiere.



CONTENDERS FOR QUIGLEY AWARDS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ELMER ADAMS, JR.
Hornbeck,
Shawnee, Okla.

HERMAN BERLIN
Cambria,
St. Albans, L. I.

GEORGE BERNARD
Odeon, Bury,
Lancs., England

JOE BORENSTEIN
Strand,
New Britain, Conn.

HUGH BORLAND
Louis, Chicago, Ill.

KENNETH BOWDEN
Roxy, Manchester,
Lancs., England

A. J. BROWN
Empire, Cardiff, Wales

THOMAS BUCKLEY
General Stark,
Bennington, Vt.

IRVING CANTOR
Eckel, Syracuse, N. Y.

W. E. CASE
Picture House, Monmouth, Mons., England

PHIL CHAITON
Tuxedo, Bronx, N. Y.

WALTER CHENOWETH
Alexandria,
San Francisco, Calif.

LOU COHEN
Poli, Hartford, Conn.

R. COOPER
Kings Cinema,
Shrewsbury, England

CARL EGAN
Palace, Calgary,
Alberta, Canada

RICHARD FELDMAN
Paramount,
Syracuse, N. Y.

HARRY GABRIEL
Claridge, Bklyn., N. Y.

ARNOLD GATES
Loew's Stillman,
Cleveland, Ohio

ALICE GORHAM
United Detroit Theatres,
Detroit, Mich.

CHARLES E. GRACE
Embassy, Brooklyn, N. Y.

FRED GREENWAY
Poli Palace,
Hartford, Conn.

BOB GUSTAFSON
Roxy, La Porte, Ind.

E. HANDFORD
Rex, Bristol,
Gloucester, England

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
Palace, Cleveland, Ohio

HERMAN HATTON
Capitol, Macon, Ga.

ELMER HECHT
Park, Tampa, Florida

E. HERBERT
Broadway, Stratford,
London, England

J. B. HOAR
Ritz, Woking,
Surrey, England

W. J. JOY
Ritz, Holmeside,
Sunderland, England

FRANK KEHR
Arcade, Lynbrook, L. I.

C. W. KERRIDGE
Regal, London, England

SID KLEPER
Poli, New Haven, Conn.

NORMAN LOFTHUS
California,
Santa Barbara, Calif.

G. McBRIDE
York, Adelaide,
South Australia

JIM McCARTHY
Strand, Hartford, Conn.

W. R. McCORMACK
Elco, Elkhart, Ind.

P. E. McCOY
Imperial, Augusta, Ga.

D. MACKRELL
Playhouse, Dewsbury,
Yorks., England

ED MAY
Lincoln,
Miami Beach, Florida

LABE MELL
Ace, Miami, Florida

JOHN MISAVICE
Ritz, Berwyn, Ill.

BILL MORTON
Albee, Providence, R. I.

P. A. J. MURPHY
Trocadero, Humberstone
Leicester, England

LOUIS NYE
Hoosier, Whiting, Ind.

TAKI PAPPAS
Vogue,
East Chicago, Indiana

ROY PEFFLEY
Indiana,
East Chicago, Indiana

MICHAEL PICCIRILLO
Dyckman, N. Y. C.

CHARLES PINCUS
Utah,
Salt Lake City, Utah

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROY O. PRYTZ
Granada, Duluth, Minn.

HARLAN RANKIN
Plaza, Tilbury,
Ontario, Canada

H. W. REISINGER
Loew's, Dayton, Ohio

HARRY A. ROSE
Majestic,
Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

KEN ROWLAND
Odeon, Weston-Super-Mare, Somerset, Eng.

J. G. SAMARTANO
State, Providence, R. I.

ARGEO SANTUCCI
Rome, Italy

H. SAUNDERS
Prestwich,
Manchester, England

SCOTT-BUCCLEUCH
Regent, Norwich, Eng.

DWIGHT SEYMOUR
Arbor,
Nebraska City, Neb.

WILLIS SHAFFER
Orpheum,
Atchison, Kansas

EWAN SHAW
Palace,
Gorleston, England

SONNY SHEPHERD
Miami, Miami, Florida

JACK M. SCHERZER
Beverly, Brooklyn, N. Y.

ROY T. SHIELD
Royal, Enid, Okla.

M. D. SIDMAN
Strand, Haverhill, Mass.

JACK SIMONS
Center, Hartford, Conn.

BOYD SPARROW
Loew's
Indianapolis, Ind.

D. T. STALCUP
Martin, Opelika, Ala.

J. W. STAEK
Regent, Newark, N. J.

RUPERT TODD
Gaumont, Doncaster,
Yorks., England

NORMAN WILLIS
Corbett, Wildwood, Fla.

NORMAN WILSON
Moorhead,
Moorhead, Minn.

NATE WISE
Palace, Cincinnati, Ohio

Round Table

¶ HARLAN RANKIN, of Rankin Enterprises, Chatham, Ont., holding a "Carnival of Fun" at his Plaza theatre, Tilbury, and teaching the kids to use bubble-gum! . . . MORGAN DUVAL, manager of the Palace theatre, Duncan, Okla., mailing out personal letters in dainty blue envelopes to advertise "Dear Ruth." . . . SID KLEPER, manager of Loew's College theatre, New Haven, running a letter writing contest on "The Most Fabulous Man I Know" to exploit his run of "The Fabulous Texan." . . . JOHN E. PIVARNIK, young manager of the Vic theatre, East Chicago, Ind., sends in his first entry for the Quigley Awards. . . . LEO RAELSON, manager of the St. Albans theatre, St. Albans, L. I., made a perfume tieup with a nearby druggist to advertise "Possessed," which cost the house $1.20. . . . BILL REISINGER, manager of Loew's Dayton theatre, Dayton, Ohio, got a full column from a sports writer on "Body and Soul." . . . TIFF COOK, of the Capitol theatre, Halifax, N. S., had a man in 16th century costume, complete from buckled shoes to powdered wig, handing out calling cards for "Amber." . . . Manager HARRY WALLEN of Paramount's Hollywood theatre, built a special display for "Film Tot Fairyland" short film. . . . BILL CARROLL, manager of the Esquire theatre, Kansas City, doing rustic advertising for "Hollywood Barn Dance."

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¶ LUX SOAP will place 420-line ads in key cities from coast to coast to advertise Warner's "Winter Meeting." . . . "Choose your favorite cowboy and his horse" popularity contest idea used by manager DANNY ANDERSON, of Harding theatre, San Francisco. . . . BILL FERGUSON reports unexcelled exploitation on "The Unfinished Dance" from Detroit to Dallas. . . . JIMMIE REYNA, manager of the Regis theatre, San Diego, Texas, renewing his membership in the Round Table. . . . SABIE CONTI, manager of Walter Reade's Oxford theatre, Plainfield, is also the treasurer of the Town of Raritan, N. J. . . . In spite of heavy opposition, ED MILLER and KNOX STRACHEM of Warner's Hippodrome theatre, Cleveland, managed to garner spectacular publicity for "Down to Earth." . . . ALICE GORHAM, of United Detroit Theatres, had brass hats of Michigan Tourist Council in for a special screening. . . . J. V. "Uncle Jules" STARK, of the Regent theatre, Newark, wants us to know that in spite of a stage full of live Indians for his kiddie show, he still has his scalp. . . . ROY E. HARROLD, of the Princess and Castle theatres, Rushville, Indiana, advises that his son-in-law, JOHN PELL, is learning the business and wants to join our club. .

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¶ JIM MCCARTHY, of Warner's Strand, Hartford, Conn., tied up with the cartoonist on the Hartford *Courant* for a contest on "Secret Life of Walter Mitty." . . . Manager M. D. SIDMAN, of the Strand theatre, Haverhill, treated two boys and two girls, contest winners, to a trip to Boston, as a stunt for "The Last Round-Up." . . . PFC. R. M. BALDWIN, "all around theatre man on Guam," who has been sending us his programs of "The Starlight Bowl" from the Naval Air Station, Orote Peninsula, says he'll soon be on the way back home to good old Waterbury, Conn. . . . BILL REISINGER has "The Green Dolphin" riding the waves near Loew's theatre, Dayton. . . . TAKI PAPPAS had a Hallowe'en Kiddie Klub, sponsored by the Newberry store, at his Voge theatre, East Chicago, Ind. . . . ROY SHIELD had seven police dogs at the Royal theatre, Enid, Oklahoma, as atmosphere for a Rin-Tin-Tin serial. . . . GERRY GERMAINE, manager of the Palace theatre, Pittsfield, Mass., uses all sorts of window cards from jumbo-size down to quarter-size, all good poster style. . . . Christmas issue of Filmack's Inspirational message of good cheer, very dignified, no jokes. . . . PIERCE MCCOY elected as director of Kiwanis next year. He's also Cubmaster for a pack of scouts, which takes care of his *spare* time.

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¶ SCIENCE RESEARCH ASSOCIATES, 228 S. Wabash Ave., Chicago, have a new Occupational Brief No. 222, devoted to theatre management workers. . . . SOL SORKIN over from RKO Keith's theatre, Flushing, for a visit to the Round Table. . . . JOE BOYLE, manager of Loew's Poli-Broadway, Norwich, Conn., has teaser cards reading "Meet me on Green Dolphin Street." . . . M. CLAYTON-NUTT, manager of the Broadway Cinema, Eccles, Lancs., opened his theatre on the morning of the Royal Wedding, relayed the broadcast ceremony to his patrons via the speaker system, and had pictures that night, which is good work but not as fast as getting the entry in for the Quigley Awards within five days, from England! . . . TOM WOLF, manager of the Durwood theatre, Kansas City, Mo., used a small bit of white space to dominate the page with this copy: "Sorry, no ad today, our ad man just collapsed after seeing "Dracula." . . . Young patrons of Loew's State theatre, Syracuse, growing nautical over coloring contest promoted by manager HAROLD MORTIN to advertise "The Sea Hound" a Columbia serial. . . . ABE LUDACER, manager of Loew's Valentine, Toledo, Ohio, displaying terrific tearsheets from local papers on "Body and Soul." . . . ELMER HECHT, manager of the Park theatre, Tampa, found a successful campaign for "New Orleans" through a tie-up with a local resort hotel and creole foods.

Atchison, Kansas, Shines As Shaffer's Home Town

We can believe Atchison's civic slogan, "The Friendly City," since we've met Willis Shaffer and seen so many examples of his home town showmanship. Here is a thriving community with many aggressive virtues, and an undercurrent of homely philosophy, as a reminder of the late Ed Howe. That famous "Sage of Potato Hill" was original owner of the Atchison *Daily Globe,* one of the outstanding newspapers of the midwest, through many years.

Town Is Famous in History

Atchison is one of the oldest towns in the midwest, and original headquarters for the "Atchison, Topeka and the Santa Fe," so it isn't surprising that this was the scene of the world premiere of a certain musical movie made by Metro-Goldwyn-Mayer. The town is also birthplace of Amelia Earhart, and home of John Falter, well known artist. Willis has promoted John Falter into several of his hometown promotions, as a contender for the Quigley Awards.

Fox Midwest operates two theatres here, the Orpheum and the Royal, under Willis Shaffer's local management. There is another independent theatre, the Madrid, owned and operated by Roy Dunnick. As Willis says, "both Mr. Dunnick and myself believe that more good entertainment can be extended to the community if we maintain a cooperative spirit between us, so we often work together on promotions." Nothing could be more friendly than that. At present, Fox intends to demolish the Royal and build a new theatre in Atchison, to be one of their finest.

The Neighbors Are Cooperative

Shaffer gets a lot of local cooperation, from merchants, school authorities, radio station operators, newspaper owners, etc., and it's easy to see how, if you know the small-town spirit in the heart of America.



The Orpheum, in the heart of downtown, seats 755, and is first-run in Atchison.



WILLIS E. SHAFFER

As he looks across Atchison's Main Street from his office in the Orpheum theatre he sees a typical American town populated with typical Americans. They pull together, work together, play together, agreeably and without controversy. In fact, you have to drag controversy in by the heels, and it's not the best showmanship, or citizenship, to do it that way.

Not long ago, we told of Shaffer's theatre staff meeting, in which his employees at the Orpheum get their individual chance to display showmanship with original ideas in their own competition. Last week we had a reproduction of Shaf's "High School Pep Rally," and if we could give in to the temptation to take photographs out of his swell campaign book, we would run some pictures of this rally, if we had the space to do it justice. For his Giant "Pep Rally" with bands and street parade and stage events is one for the book, as an entry for the Quigley Awards. The presentation will be here for the next quarterly judging, right after the first of the year.

Shaffer Is Serious Contender

Willis Shaffer was the winner of the Silver Desk Plaque in the Second Quarter, and has been several times winner of the Scroll of Honor this year. That sort of sustained showmanship is what counts, so it's no wonder he's a favorite at this post for the top honors of 1947, with not much of the race still to be run. If this were Belmont track, we'd go right down to the $2 window and place our first bet on Shaffer, to win, place or show. The Quigley Awards is too close a race for a non-betting man.

Germaine Sends First Campaign In Two Years

Gerry Germaine, manager of the Palace theatre, Pittsfield, Mass., a member of the Round Table since 1931, submits his first campaign book in a long while, which he says represents the highlights of his exploitation over the past several years, during which time he has been on a sort of leave of absence from this association of showmen. And, though it's a bit irregular to enter such a composite book for the Quigley Awards, we want to applaud his first-class examples of showmanship.

First thing that strikes our eye is an imprinted bag, giveaway which reads: "Children: Bring this bag with 18c next Saturday afternoon; you will see two good features with a cartoon show, and we'll fill this bag chock full of popcorn, free." Gerry says it brought in 1,000 cheering kids. Then, at Christmas time, Gerry framed up *a reply to* letters-to-Santa that children had written, with his invitation to a Christmas party and broadcast from the stage of the theatre.

There are many good newspaper advertisements in his book, showing a good understanding of the use of mats, and also examples of direct mail, including a postcard on "Seven Keys to Baldpate" that was mailed from "Baldpate Inn." Gerry goes in for badges, buttons, balloons and other giveaways for kids and adults that build patronage. One large patriotic scroll, in four colors, was so popular that it was repeated several times in response to many requests.

Bell Sells Merchants on Welcoming "Stranger"

James G. Bell, manager of the Penn theatre, New Castle, Pa., has just finished one of his best campaigns in weeks for "Welcome Stranger" and says "it is a natural for tieups." Local merchants really cooperated with newspaper advertising and the display of "Welcome Stranger" window streamers, all over town. Special cards were put in hotel rooms and on restaurant tables. The Greater New Castle Assn., took advantage of the picture title to distribute 1,200 of their News Bulletins to members.

You Ask 'Em and Lana Answers

Lou Cohen, manager of Loew's Poli, Hartford, Conn., used his noodle in a radio broadcast, furnished by Loew's Incorporated, where Lana Turner had previously recorded "Yes," "No," "That's Right," etc., in a program wherein the announcer was supposed to follow script on the local station. But Lou, daring young man on the flying trapeze, substituted his own script, and had Lana answering a lot of quite different questions with the same answers. Result: Plenty of laughs and plenty of free plugs for "Green Dolphin Street."

Star Appearance Gets Big Buildup In Augusta, Ga.

Probably no showman in the country does a better job with the "Red Ryder" series than Augusta city manager P. E. McCoy of the Georgia Theatre Company. So it was natural that Pierce should go all out when Allan Lane, star of the Republic series, made a recent personal appearance on the stage of the Modjeska theatre in Augusta.

Pierce arranged a tieup with a local newspaper, radio station, schools and hospitals to put the campaign across. The Augusta *Herald,* which features the "Ryder" comic strip, broke with news stories and art on Lane's visit several days in advance, continuing with publicity during his engagement at the theatre.

Under the auspices of the newspaper and the theatre, the star visited children confined in the crippled children's ward at the University Hospital. Each of the 60 patients were given autographed photos by the star. "Ryder" held a special "Safety Council" meeting with members of the local school boys' patrol, arranged through the cooperation of principals from each school. All were given autographed photos of Lane.

The star also appeared on two quarter-hour programs over radio station WRDW and as guest star on another program. Through such successful tieups with the local newspaper featuring the comic strip, the "Ryder" series has jumped to the top for western attractions at the Modjeska.

Peters Promotion Pays Parkers

George Peters, managers of Loew's Richmond theatre, and top-man around here for that swell article in the *Saturday Evening Post,* made effective use of the parking meters in his town to advertise "The Lost Moment." Overtime parkers found a sticker in their windshields reading: "This is not a police ticket. So you won't have a Lost Moment paying for an overtime parking violation, the management of Loew's theatre has deposited a nickel in the meter for you. If you want to spend some enjoyable moments, see 'The Lost Moment' at Loew's."

In connection with a police safety campaign aimed at jaywalkers, George also handed out cards in cooperation with the City Safety Committee and the Boy Scouts, at intersections, reading: "You have just violated a safety rule (checked on the card) by crossing against lights, walking outside the curb line, or jaywalking. Remember, 'The Lost Moment' may save life. Lose a Moment, Take Your Time. And take time to see 'The Lost Moment' at Loew's Richmond, now showing."

Baby-Sitters "Picket" Drive-In



Dwight L. Spracher, owner of the Aurora Motor-In theatre, Seattle, Wash., hired a group of youngsters to picket his own theatre, as an exploitation gag, which developed a great amount of unusual and worthwhile publicity. The story landed on the front page of the Seattle Times and went out over both the A. P. and U. P. wire services. Life Magazine called and asked for a set of pictures. The kids had fun and the ad punch was there.

Get $34.95 FOR YOUR OLD MACHINE
REGARDLESS OF MAKE OR CONDITION
for a Limited Time only

This Offer Expires Jan. 15, 1948

1948 *Coinometer*

Handles New Tax Change Making.
Penny Keys Built Right Into the Keyboard.

The "711" COINOMETER is the finest machine on the market . . . and has been for over a quarter of a century. *This is not a war baby!* More than 25 years of "know-how" have made this the fastest, most accurate coin changer on the market. Carries a *3-year guarantee.* Liberal terms, if desired.



Available for Immediate Delivery

Low Cost of COINOMETER	$169.95
Allowance for Your Old Machine	34.95
YOUR COST (Tax Included)	$135.00

Coinometer Corp. 30 EAST ADAMS ST. CHICAGO 3, ILL.

A New Selling Approach

COMMENTS ON CURRENT PRESSBOOKS

RIDE THE PINK HORSE—Universal-International. Robert Montgomery provides the best exploitation lead in this dramatic thriller, along with Wanda Hendrix, a cute little actress, but don't try to explain the title, it's just something to hang onto, while you pull 'em into the theatre. Press book has some strong ads, including good display of the title that can be used in many ways. There are enough small ads, too, to sell the Montgomery character. If you can use the "utility" mat containing all the strong stuff, buy it and cut it up with the advice of your composing room foreman. Buy the three col. mat and print your own herald with a cooperating merchant. Press book is long on big ads and long newspaper pieces, but hasn't much to suggest by way of exploitation stunts. In the first-runs, an actual carrousel was set up to exploit the picture; maybe you can find some local adaptation of the merry-go-round tie-up. The book, written by Dorothy Hughes, one of America's best mystery writers, proves the quality of the story, and that you can play up strongly. There are some doll tie-ups possible, which must be ordered from Hollywood; you can judge the value of these from the pressbook description. Prizes of this nature may be effective if you have the opportunity to develop the idea of the "good luck" dolls. Best offer in the pressbook is the free radio transcription, three one-minute and six other spot announcements on one platter, free for the asking, from California. Paper is strong, the 24-sheet and 6-sheet are the best, but others are okey. Get your pressbook and study it; you should use this good material.

THIS TIME FOR KEEPS—Metro-Goldwyn-Mayer. By the time you get a complete pressbook from Metro, it's late for the keys—but it's the best pressbook because you profit by all the key-city experience. Metro's pressbook contains more usable material in more usable form; it's printed on newsprint and on one side of the paper, which is exactly right; but get two copies, anyway—(they want you to have 'em) and use this intelligent presentation. The picture, with Esther Williams, Lauritz Melchior, Jimmie Durante, and a musical, colorful cast and story has more than enough to work with, just sit down and study the pressbook, it will pay off better than a racing form. There are dozens of good ads, plenty of small ones, and none larger than 600-lines. There is a two-color herald, and a mat of the same in black-and-white, which you can print cooperatively with local merchants. The new and amplified Metro still service gives you the broadest selection and the best idea of what to get. You can see the entire lot and order just what you want. The publicity is not putrid, as is so often the case, and doesn't sound as though it had been worked over from an old scrap-book. Publicity stills are really pictorial highlights and there are some drawings available. As usual, Bill Ferguson's exploitation section gives you real ideas that are workable, and all you have to do is decide which will work best in your particular situation. On one page are ten different ways to trick-up the title "This Time For Keeps" and every one is an opportunity for a showman. The suggestion to "Tease 'Em With Tie-Ups" is plenty suggestive.

Saxton Socks 'Em With Campaign In Baltimore

Manager Bill Saxton of the Century theatre, Baltimore, had big-time promotion for his showing of "Body and Soul" by following the pattern of national publicity, and then some. He took advantage of the controversy which had stirred up the antagonism of fight managers and encouraged further opposition, with a pay-off in the Baltimore newspapers.

An arrangement was made with the Baltimore Coliseum whereby Referee Red Burman recommended the picture from the ring prior to a seven round exhibition bout. This is believed to be the first time a picture has been plugged in a fight arena. A complete radio promotion followed through and netted spectacular publicity on all Baltimore stations. Disc jockey and spot announcers plugged the picture both day and night.

Merchant promotion went over big, with six sporting goods stores setting up prize rings in their windows, and twenty-three record stores merchandised the "Body and Soul" records. Even a number of beauty parlors came through with cooperative displays in connection with the picture, and all health centers and local gymnasiums participated in advertising the film. Saxton carried all his regular newspaper space.

Gets Press Breaks for Party

Considerable newspaper breaks were garnered by manager Leo Haney to publicize his "Hallowe'en Party" at the Lido theatre, Maywood, Ill. Haney also advertised the affair on the front page of his weekly programs.

Bennington Manager Has "Bobby-Sox" Contest

Thomas Gary Buckley, manager of the General Stark theatre, Bennington, Vermont, reports the success of his first campaign entered for the Quigley Awards, which landed on the front page of the Bennington *Evening Banner,* and had phenomenal results at the box office. The theatre arranged a contest in connection with "Bachelor and the Bobby Soxer" in which the contestants were nominated by the "Teen Towners" as "My Favorite Bachelor" and "My Favorite Bobby Soxer." More than 4,551 votes were cast in an exciting race for these top honors, with prizes donated by local merchants for the winners and runners-up. Local interest made the contest especially newsworthy. Tom also had an ancient jalopy on the streets of Bennington as ballyhoo for the picture, loaded down with youthful contest workers.





PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

CARNEGIE HALL (UA)

Intermediate Report:

Total Gross Tabulated	$655,700
Comparative Average Gross	545,700
Over-all Performance	120.1%

BALTIMORE—Century 106.9%
CHICAGO—Grand, 1st week 125.6%
CHICAGO—Grand, 2nd week 115.5%
CHICAGO—Grand, 3rd week 85.4%
CINCINNATI—Keith's, 1st week 161.2%
CINCINNATI—Keith's, 2nd week 118.2%
DENVER—Denver 82.8%
DENVER—Esquire 61.0%
DENVER—Aladdin, MO 1st week 81.8%
LOS ANGELES—Music Hall Beverly Hills, 1st week 136.3%
LOS ANGELES—Music Hall Beverly Hills, 2nd week 136.3%
LOS ANGELES—Music Hall Beverly Hills, 3rd week 136.3%
LOS ANGELES—Music Hall Beverly Hills, 4th week 90.9%
LOS ANGELES—Music Hall Downtown, 1st week 106.8%
LOS ANGELES—Music Hall Downtown, 2nd week 106.8%
LOS ANGELES—Music Hall Downtown, 3rd week 106.8%
LOS ANGELES—Music Hall Downtown, 4th week 64.1%
LOS ANGELES—Music Hall Hawaii, 1st week 144.2%
LOS ANGELES—Music Hall Hawaii, 2nd week 144.2%
LOS ANGELES—Music Hall Hawaii, 3rd week 144.2%
LOS ANGELES—Music Hall Hawaii, 4th week 86.5%
LOS ANGELES—Music Hall Hollywood, 1st week 142.8%
LOS ANGELES—Music Hall Hollywood, 2nd week 142.8%
LOS ANGELES—Music Hall Hollywood, 3rd week 142.8%
LOS ANGELES—Music Hall Hollywood, 4th week 95.2%
MINNEAPOLIS—State 94.2%
NEW YORK—Winter Garden, 1st week . . 214.8%
NEW YORK—Winter Garden, 2nd week . . 164.0%
NEW YORK—Winter Garden, 3rd week . . 152.3%
NEW YORK—Winter Garden, 4th week . . 121.0%
NEW YORK—Winter Garden, 5th week . . 113.2%
NEW YORK—Winter Garden, 6th week . . 85.9%
NEW YORK—Winter Garden, 7th week . . 70.3%
PHILADELPHIA—Stanley, 1st week . . . 113.2%
PHILADELPHIA—Stanley, 2nd week . . . 94.3%
PHILADELPHIA—Stanley, 3rd week . . . 87.2%
SAN FRANCISCO—United Artists, 1st week 153.5%
SAN FRANCISCO—United Artists, 2nd week 118.4%
SAN FRANCISCO—United Artists, 3rd week 100.8%
SAN FRANCISCO—United Artists, 4th week 70.1%
TORONTO—Uptown, 1st week 136.0%
TORONTO—Uptown, 2nd week 109.0%

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THE UNFINISHED DANCE (MGM)

Final Report:

Total Gross Tabulated	$520,600
Comparative Average Gross	572,900
Over-all Performance	90.8%

ATLANTA—Loew's Grand 124.6%
BALTIMORE—Century 95.3%
BOSTON—Orpheum 100.7%
(DB) The Arnelo Affair (MGM)
BOSTON—State 96.3%
(DB) The Arnelo Affair (MGM)
CHICAGO—United Artists, 1st week . . . 107.5%
CHICAGO—United Artists, 2nd week . . . 71.7%
CHICAGO—United Artists, 3rd week . . . 50.0%
CINCINNATI—Keith's 96.4%
CLEVELAND—Loew's Stillman 95.0%
DENVER—Orpheum 79.1%
(DB) Pacific Adventure (Col.)
INDIANAPOLIS—Loew's 81.3%
(DB) The Arnelo Affair (MGM)
KANSAS CITY—Midland 88.7%
(DB) The Arnelo Affair (MGM)
LOS ANGELES—Egyptian, 1st week 120.8%
LOS ANGELES—Egyptian, 2nd week . . . 65.2%
LOS ANGELES—Fox-Wilshire, 1st week . . 138.8%
LOS ANGELES—Fox-Wilshire, 2nd week . 67.4%
LOS ANGELES—Los Angeles, 1st week . . 123.6%
LOS ANGELES—Los Angeles, 2nd week . . 55.3%
NEW YORK—Capitol, 1st week 89.2%
(SA) Shep Fields' Orchestra
NEW YORK—Capitol, 2nd week 72.3%
(SA) Shep Fields' Orchestra
PHILADELPHIA—Karlton, 1st week . . . 146.1%
PHILADELPHIA—Karlton, 2nd week . . . 80.7%
PHILADELPHIA—Karlton, 3rd week . . . 69.2%
SAN FRANCISCO—Warfield, 1st week . . 119.1%
(DB) Riding The California Trail (Mono.)
SAN FRANCISCO—Warfield, 2nd week . . 93.2%
(DB) Riding The California Trail (Mono.)
ST. LOUIS—Loew's State 95.0%
(DB) The Arnelo Affair (MGM)
ST. LOUIS—Loew's Orpheum, MO 1st week . 108.4%
(DB) The Arnelo Affair (MGM)
TORONTO—Loew's, 1st week 123.7%
TORONTO—Loew's, 2nd week 97.7%

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SONG OF LOVE (MGM)

Final Report:

Total Gross Tabulated	$878,100
Comparative Average Gross	913,000
Over-all Performance	96.1%

ATLANTA—Loew's Grand 126.6%
BOSTON—Orpheum 100.7%
BOSTON—State 90.3%
BUFFALO—Great Lakes 84.6%
BUFFALO—Teck, MO 1st week 94.3%
CINCINNATI—RKO Grand, 1st week . . . 111.1%
CINCINNATI—RKO Grand, 2nd week . . . 65.6%
CLEVELAND—Loew's State 81.2%
CLEVELAND—Loew's Ohio, MO 1st week . 86.9%
INDIANAPOLIS—Loew's 100.8%
LOS ANGELES—Egyptian, 1st week . . . 63.4%
LOS ANGELES—Egyptian, 2nd week . . . 52.2%
LOS ANGELES—Fox-Wilshire, 1st week . . 85.9%
LOS ANGELES—Fox-Wilshire, 2nd week . . 85.9%
LOS ANGELES—Los Angeles, 1st week . . 72.4%
LOS ANGELES—Los Angeles, 2nd week . . 57.9%
MINNEAPOLIS—Radio City 86.8%
NEW YORK—Music Hall, 1st week . . . 112.5%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 105.4%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 94.5%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week . . . 92.1%
(SA) Radio City Music Hall Stage Presentation
PHILADELPHIA—Boyd, 1st week 123.6%
PHILADELPHIA—Boyd, 2nd week 98.6%
PITTSBURGH—Penn 67.0%
PITTSBURGH—Ritz, MO 1st week 80.6%
SAN FRANCISCO—Warfield, 1st week . . 116.5%
SAN FRANCISCO—Warfield, 2nd week . . 67.3%
ST. LOUIS—Loew's State 100.0%
ST. LOUIS—Loew's Orpheum, MO 1st week . 111.1%
TORONTO—Loew's 116.5%

FCC Hearing on Paramount Jan. 5

Washington Bureau

Hearings before the Federal Communications Commission, to determine whether Paramount Pictures, Inc., exercises control over Allen B. DuMont Laboratories and certain other subsidiaries, will be held January 5, 1948, in Washington, the FCC announced last week.

Depending on the FCC ruling in the matter are applications by Paramount subsidiaries for five television stations. Earlier the commission had given Paramount the choice of either withdrawing these applications or divesting itself of the subsidiaries. This was in line with the FCC policy of not permitting any one company to control more than five stations. On January 5 the commission, in addition to hearing Paramount's argument to the effect that it does not control DuMont Laboratories, also will hear the representatives of various companies competing with Paramount for television channels in the five cities.

The applications at stake involve DuMont's request for stations at Cleveland and Cincinnati, the application of New England Theatres, Inc., for a station in Boston, Interstate Circuit's application for a Dallas transmitter, and United Detroit Theatres' bid for one in Detroit.

Siritzky to Offer 16mm Foreign Features

Siritzky International, distributors of foreign features, has announced its entry into the 16mm field, to distribute its releases in the U. S., Canada and all other English-speaking countries. Heading the list of 16mm films to be released shortly are "Marius," "Fanny" and "Cesar," Marcel Pagnol's trilogy; "Farrebique," "Volpone," "The Well-Digger's Daughter," "The Baker's Wife," the "Queen's Necklace" and others.

Rosener Books "Clandestine"

"Clandestine," a French picture distributed through Hoffberg Productions, has been booked by the Herbert Rosener circuit with theatres in Los Angeles and San Francisco. The film first opened at the Larkin in San Francisco and later played the Sunset, Los Angeles, and other Rosener houses.



One of four Re-Releases by Screencraft Pictures Inc.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED—A THEATRE MANAGER AND HE must be a good one. HAROLD KAY, Lake Theatre. Painesville, Ohio.

POSITIONS WANTED

EXPERIENCED MANAGER DESIRES POSITION. Will go anywhere. BOX 2181, MOTION PICTURE HERALD.

AVAILABLE IMMEDIATELY THEATRE MANager with 20 years' diversified experience in all phases theatre operation. Excellent references. Will go anywhere. JOSEPH L. GIOBBI, 62 1st Place, Brooklyn, N. Y.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

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Ernst Lubitsch, Director, Dies

Hollywood Bureau

Ernst Lubitsch, 55, the German-born Hollywood director and producer, died at his home in Bel Air November 30. He had been under medical care for a heart condition in recent years.



Ernst Lubitsch

Mr. Lubitsch, famed for the "Lubitsch touch," first came here in 1923 to direct Mary Pickford in "Rosita." Since that time he has produced a notable string of successes and only last year was honored by the Academy of Motion Picture Arts and Sciences, which presented him with a special award for his contribution to the industry in 25 years as a director.

He had produced for many major companies, most recently for Twentieth Century-Fox. He is credited with introducing Pola Negri and Emil Jannings to American audiences and with turning Greta Garbo and Gary Cooper into comedians.

His pictures include "The Love Parade," "If I Had a Million," "The Merry Widow," "Ninotchka," "That Uncertain Feeling," "To Be or Not to Be," and, recently, "Heaven Can Wait," "A Royal Scandal," "Dragonwyck" as well as the highly successful "Cluny Brown."

Frederick Schanberger; Was Veteran Baltimore Manager

Frederick C. Schanberger, 75, veteran theatrical manager, died November 27 at Bon Secours Hospital in Baltimore. For many years associated with the theatre and philanthropic enterprises of the late James L. Kernan, who built the Auditorium and Maryland theatres, Mr. Schanberger began his career at 11, clipping newspaper notices for the Academy of Music in Baltimore. In 1893 he was named business manager of the Maryland and Auditorium and in 1912 became general manager of all the Kernan Enterprises. For the past 22 years he had been interested in Keith's theatre, holding the Keith franchise for vaudeville with one of his sons, J. Lawrence Schanberger. He is survived by his widow, two sons and a daughter.

Alex Yokel

Alex Yokel, 61, Broadway producer of "Three Men on a Horse," "Horse Fever," and other stage plays, died of a heart attack Thanksgiving Day at the home of friends in Lawrence, L. I. He once handled publicity for the Marx Brothers and for George Jessel. He made his permanent home in New York City.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
REISSUE REVIEWS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Good News

MGM—Technicolor Musical

The good news about this filming of "Good News" is that it presents again, and intact, such song hits of the original score as "Lucky in Love," "The Best Things in Life Are Free," "The Varsity Drag" and, of course, the title song. The not-so-good news about the picture is that it doesn't present them very strikingly, nor surround them with other material of a compensatory value. June Allyson and Peter Lawford are the top names supplied showmen for selling an Arthur Freed production which has almost nothing in common with his "Meet Me in St. Louis," "The Harvey Girls," and other successes. As an attraction, it depends a good deal on the good name of the old show to pull it through, the entertainment level being very level indeed.

The period is 1927, the place a college, and the characters the students and faculty of same. A slim little script by Betty Comden and Adolph Green seems to have something to do with whether the campus hero is going to keep his class marks up to gridiron level, which seems in turn to have something to do with which girl he marries, but it is all put together as a means of working up to song cues and it doesn't get in the way of the vocalists.

"Pass the Peace Pipe," an interpolated number performed by Joan McCracken and Ray McDonald, is the bright spot in the picture.

Lawford, as the campus hero, is pretty far from home, especially when obliged to sing and even dance; and Miss Allyson, as the nice little girl who wins out over the fancy import, displays more command of the screen than any of the others.

Charles Walters directed, without thrusting the frontier of screen artistry beyond the old boundaries, and Roger Edens is down as associate producer.

Previewed at the Egyptian theatre, Hollywood, where it didn't seem to affect the audience noticeably one way or another. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Runnng time, 95 min. PCA No. 12341. General audience classification.
Connie Lane .....June Allyson
Tommy Marlow .....Peter Lawford
Patricia Marshall, Joan McCracken, Ray McDonald, Mel Torme, Robert Strickland, Donald MacBride, Tom Dugan, Clinton Sundberg, Connie Gilchrist

The Tender Years

Alperson - 20th-Fox — Joe E. Brown, in Drama

As the first of Edward L. Alperson's Alson productions for Twentieth Century-Fox, "The Tender Years" is an auspicious beginning for it is designed to appeal to all audiences, young or old, and especially to those of small towns and communities.

And for marquee value there is the name of Joe E. Brown, who, after a long absence from the screen, returns as the small town pastor whose moral sense of justice in his fight for the prevention of cruelty to animals conflicts with the strict letter of the law. In this role, Brown breaks away from the comedy with which his name has long been associated and portrays with all the necessary reserve the pious, simple clergyman.

Opening in a small mid-western town in the 1880's, the minister becomes involved with the vicious fights held in the local dog-pit when one of the injured animals escapes its brutal master and seeks refuge at the minister's home. Forced by law to return the dog to its rightful owner, the clergyman's religious teachings rebel and, with his son (Richard Lyon), they steal the dog in an effort to rouse public sympathy against the dog fights and against cruelty to all animals. The picture ends with the legal return of the dog to the pastor's son and the indication that a state law will be passed to protect all animals.

In bringing the story of Jack Jungmeyer, Jr., to the screen director Harold Schuster has kept it essentially simple. It is a picture that opens the door for numerous exploitation possibilities on the part of the exhibitor since it is the type of picture with which the local chapters of the American Humane Society and the Society for the Prevention of Cruelty to Animals would be happy to cooperate.

In supporting roles are Noreen Nash and Charles Drake as the young couple who provide a hint of romance; Josephine Hutchinson as the minister's wife, and James Millican as the ruthless dog-fight promoter. The story was adapted to the screen by Abem Finkel. Mr. Jungmeyer was associate producer and, with Arnold Belgard, wrote the screenplay.

Reviewed in projection room in New York. Reviewer's Rating: Good—GEORGE H. SPIRES.

Release date, not set. Running time, 81 min. PCA No. 12724. General audience classification.
Rev. William Norris .....Joe E. Brown
Ted Norris .....Richard Lyon
Linda .....Noreen Nash
Charles Drake, Josephine Hutchinson, James Millican, Griff Barnett, Jeanne Gail, Harry V. Cheshire, Blayney Lewis, Jimmie Dodd

Tycoon

RKO Radio—Technicolor Melodrama

The scene is South America, the accent is on action, the photography is in Technicolor and the names—John Wayne, Laraine Day, Sir Cedric Hardwicke, Judith Anderson and James Gleason—pack a marquee attractively enough to pack most anybody's theatre. The picture is alternately a rousing melodrama of action, climaxed by a spectacle likely to live long in memory, and a formal story of how romance and business are carried on in an unnamed South American country. The active section of the picture is tip-top, and the other section is slow and dull and artificial enough to make the bright side of the show seem all the brighter by contrast. The spectacle angle is the one to sell with.

Wayne plays an American engineer engaged in building a railroad for a South American tycoon (Hardwicke) whose daughter (Miss Day) breaks through parental restraint to get to the engineer, of whom she's become enamoured after he's followed her into a church while drunk to capture her attention. Later the two get lost in the jungle, under innocent circumstances which the girl's father regard as reason enough for a compulsory wedding, and after that the tycoon tries to make it so impossible for the engineer to finish the railroad on time that he will forfeit his contract and wreck the marriage. The struggle to build the railroad in time, which involves repeated tunnel disasters and winds up in the heroic saving of a bridge the engineer has built against the tycoon's wishes, generates tense interest, culminating in a battle with the natural elements which brings all antagonists together and the picture to a clinch finish.

Stephen Ames produced the picture, and Richard Wallace, whose handling of the action scenes far surpasses his handling of the indoor passages, directed it.

Previewed at studio. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 126 min. PCA No. 12780. Adult audience classification.
Johnny .....John Wayne
Maura .....Laraine Day
Sir Cedric Hardwicke, Judith Anderson, James Gleason, Grant Withers, Anthony Quinn, Paul Fix

Cheyenne Takes Over

Eagle Lion—La Rue Western

Even when "Cheyenne" goes on a vacation with his sidekick, Al "Fuzzy" St. John, they are bound to run into trouble. This time they become involved with a land swindling murderer, who is terrorizing everyone, including pretty Nancy Gates, owner of the local saloon.

Again starring "Lash" La Rue, the picture was produced by Jerry Thomas and directed by Ray Taylor from a screenplay by Arthur E. Orloff. Like predecessor films in the series, it incorporates all the usual Western action and adventure.

Upon arrival at a rest ranch "Cheyenne" and "Fuzzy" find that strangers are not welcome and they immediately become suspicious. They meet the pretty tavern keeper, who tells them a story of murder involving the new owner of the ranch. A further investigation reveals that the true heir to the property has been slain and that the new owner is an impostor seeking to gain control of the valuable property. The two cowboys, as representatives of the United States Marshall's office, use numerous devices to outwit the impostor and force him to admit his guilt in the crimes.

Reviewed in a New York projection room. Reviewer's Rating: Fair.—G. H. S.

Release date, December 13, 1947. Running time, 58 min. PCA No. 12680. General audience classification.
Cheyenne .....Lash La Rue
"Fuzzy" .....Al "Fuzzy" St. John
Nancy Gates, George Chesebro, Lee Morgan

Buckaroo From Powder River

***Columbia*—Action Western**

A killing and the floating of illegal territorial bonds provide the crimes which the Durango Kid engages to solve. Again heading the cast is Charles Starrett, aided by Smiley Burnette.

When a bank robber and his two sons decide to kill off one of their assistants for his lack of interest in the work they hire a professional killer to do the job. The Durango Kid poses as the killer and is taken into the outlaw family's confidence. Putting the victim temporarily out of the way, Durango then sets to tracking down and exposing the full operations of the gang. When this is done—after several fist and gun-fighting adventures—the victim, played by Doug Coppin, is free to marry the girl in the case—Eve Miller.

In supporting roles are Paul Campbell as one of the outlaws, and Forrest Taylor as their leader. Colbert Clark produced and Ray Nazarro directed.

Reviewed in New York. Reviewer's Rating: Fair.

Release date, October 14, 1947. Running time, 55 min. PCA No. 12550. General audience classification.

Steve—The Durango Kid .....Charles Starett
Smiley .....Smiley Burnette
Mollie .....Eve Miller
Paul Campbell, Doug Coppin, Forrest Taylor, Casey McGregor, Frank McCarroll, Kermit Maynard, Philip Morris

REISSUE REVIEWS

BAMBI

(RKO Radio)

This December, 1947, reissue is a Walt Disney feature-length cartoon of the coming of age of a faun, a feature which was first reviewed in the HERALD, issue of May 30, 1942. At that time the reviewer wrote: "'Bambi' is entertainment in its fascinating beauty of scene and sound, in the straightforward telling of its story and in the charm it holds for all who have not outgrown the fancy of childhood. Also, it points new directions for this newest of screen media, a subordination of the 'cuteness' which has seemed the greatest danger in cartoon features and a consequent increase in power and dramatic beauty."

GRAPES OF WRATH

(Twentieth Century-Fox)

Filmed from the well-known novel by John Steinbeck, "Grapes of Wrath" was called "daring, significant and controversial" when first reviewed by William R. Weaver in the HERALD, issue of January 27, 1940. "This is, by all standards," he wrote, "the most sustained exhibition of deplorable circumstances ever recorded by lens." Henry Fonda, Jane Darwell and John Carradine are the principal players in this feature, which was produced by Darryl Zanuck with screenplay by Nunnally Johnson and direction by John Ford. The picture was filmed in flat newsreel technique and details the misfortunes of the Joad family, a family of sharecroppers. The picture is being reissued in December, 1947.

TOBACCO ROAD

(Twentieth Century-Fox)

This is a picturization of the long-running stage play and the title should be familiar to everyone by now. The first review in the HERALD, issue of March 1, 1941, said "Cautious exhibitors who may have heard rumors of the purple reputation of the original . . . may put their fears to rest. Although still definitely adult program fare, the film translation, as compared with the original profane stage depiction of the 'Lester' tribe and its collective woes, wants and wickedness, is almost Sunday school fare." Darryl F. Zanuck produced, John Ford directed, and Nunnally Johnson wrote the screenplay. Charley Grapewin, Marjorie Rambeau and Gene Tierney are the principal players. The reissue date is December, 1947.

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

MEXICAN JOY RIDE (Warner Bros.)

Merrie Melodies Cartoon (3708)

When Daffy Duck vacations in Mexico he finds himself all mixed up on the wrong end of a bull fight. He can't escape that bull. Even when he starts out for home, the bull comes right along in the back seat of the car. In Technicolor.

Release date, November 29, 1947 7 *minutes*

BEAUTIFUL BALI (Warner Bros.)

Technicolor Adventures (4802)

Here we go off to beautiful and romantic Bali. After a survey of the island's agriculture, the arts and crafts, a good long look at the charm and grace of the Balinese women, we end watching the Legong, an oriental dance.

Release date, November 15, 1947 10 *minutes*

NOW THAT SUMMER IS GONE (Warner Bros.)

Blue Ribbon Cartoons (3313)

When summer is over it is traditional that squirrels begin to gather and store away nuts for the long winter nights. But Junior squirrel is going to have nothing to do with that traditional stuff. He withdraws his nuts from the bank and gambles with them—and of course loses them all. In Technicolor.

Release date, November 22, 1947 7 *minutes*

CATCH AS CATS CAN (Warner Bros.)

Merrie Melodies Cartoon (3709)

A temperamental parrot is annoyed by the chirping of a canary and persuades the household cat to eat the canary. But the canary outwits the cat and the cat, his feelings hurt, eats the parrot.

Release date, December 6, 1947 7 *minutes*

DAD MINDS THE BABY (Warner Bros.)

Technicolor Adventures (4803)

When it's mom's night out, pop has to mind the baby and he has a devil of a time doing it. No matter what he does he can't get the kid to stop crying. The visiting grocery man, the cleaning man and the laundry man can't stop the crying either and junior goes on having a wail of a time.

Release date, December 20, 1947 10 *minutes*

LET'S SING AN OLD TIME SONG (Warner Bros.)

Memories from Melody Lane (4202)

Taking as its subject matter the stories behind well known songs, this short offers some plot material and some chances for the audience to join in singing: "A Bicycle Built for Two," "Come Josephine in My Flying Machine" and "Daring Young Man on the Flying Trapeze."

Release date, December 27, 1947 10 *minutes*

DANGEROUS DAN McFOO (Warner Bros.)

Blue Ribbon Cartoons (4301)

Dan and the girl friend, Sue, are at a bar when a stranger enters and attempts to woo Sue. This angers Dan and he and the stranger start to fight. Two guns blaze and when the smoke clears Dan is out cold. Sue brings him back to life, however, with a few well chosen words.

Release date, December 20, 1947 7 *minutes*

SO YOU WANT TO HOLD YOUR WIFE (Warner Bros.)

Vitaphone Variety (4402)

Joe McDoakes is having trouble with his wife—she wants to leave home. Not knowing what to do about it, he seeks out Mr. Agony, a counsellor on marital problems. The advice he gives Joe just gets him in deeper water.

Release date, November 22, 1947 10 *minutes*

SLICK HARE (Warner Bros.)

"Bugs Bunny" Special (3720)

When a tough customer orders a fried rabbit dinner, Elmer Fudd, a waiter, finds that he's just out of rabbit. Then he catches sight of Bugs. But that doesn't mean that Bugs submits to being fried—oh, not at all.

Release date, November 1, 1947 7 *minutes*

IT COULD HAPPEN TO YOU (Paramount)

Pacemakers (K7-1)

This is the story of how Dorothy Babb, now a dancer in motion pictures, got her break via the Arthur Godfrey Talent Scouts show. Mr. Godfrey is the narrator and Johnny Coy dances with Dorothy.

Release date, October 3, 1947. 11 *minutes*

DOG CRAZY (Paramount)

Speaking of Animals (Y7-1)

There's a plot to this one: Sterling Holloway inherits a mangy mongrel with a fiendish sense of humor. Seems this dog can talk and gets Sterling into an awful lot of trouble. Sterling has to go to a psychiatrist about it.

Release date, October 3, 1947 11 *minutes*

DRUMMER MAN (Universal)

Name Band Musicals (3302)

Gene Krupa and his drums star in this short which opens with "Lover." Then Carolyn Gray moves in with "Boogie Blues." Krupa's trio comes on with "Stompin' at the Savoy," then there's "Blanchette," and the finale is "Leave Us Leap."

DUKE ELLINGTON AND HIS ORCHESTRA (RKO)

Jamboree Series (84,404)

This re-release stars the Duke and his famous orchestra and the short features three of the Duke's own compositions: "It Don't Mean a Thing," "Mood Indigo" and "Sophisticated Lady." "Don't Get Around Any More" is thrown in for free.

Release date, November 38, 1947 9 *minutes*

HORSE FLY FLEAS (Warner Bros.)

Merrie Melodies Cartoon (3710)

Here we have a flea's eye view of a dog's back. Did you know that some of the fleas on a dog are Indian fleas—and liable to attack the new settlers? That's what this short shows. In Cinecolor.

Release date, December 13, 1947 7 *minutes*

CHIMP AVIATOR (Universal)

Variety View (3342)

This one's all about monkeys—specifically monkeys up in the air—monkeys in airplanes, in blimps, with parachutes. Then, when they're tired of the air, the monkeys play at various ground games.

Release date, November 11, 1947 9 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. *Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3944-3945, issue of November 22, 1947.

Feature product listed by Company on page 3957, issue of November 29, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Albuquerque (color)	Para.	....	Randolph Scott-Barbara Britton	Not Set	....	.....	....	3956	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Always Together	WB	....	Joyce Reynolds-Robt. Hutton	Not Set	....	.....	....	3956	....
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	....	....
Bambi (Reissue) (color)	RKO	....	Disney Feature Cartoon	(T) Dec.,'47	70m	Dec. 6.'47	3966	....	....
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	....	.....	....	3956	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	May 15,'47	78m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	74m	Apr. 5,'47	3562	3422	....
Betrayed (Reissue) (formerly When Strangers Marry)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956	....	....
Big Fix, The	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	2776	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	....
Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	Not Set	110m	Nov. 22,'47	3941	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	Nov. 29,'47	3955	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Not Set	90m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	....	.....	....	3919	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	69m	Nov. 29,'47	3954	3830	....
Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Border Feud	EL	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	70m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	Nov. 29,'47	3955	3587	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	Nov. 29,'47	3955	3539	....
Bush Christmas	Univ.	....	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Call It Murder (Reissue)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Nov. 29,'47	3956	....	....
Captain Boycott (Brit.)	Univ.	....	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	140m	Nov. 29,'47	3953	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3909

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Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	....
Check Your Guns	EL	535	Eddie Dean-Roscoe Ates	Oct. 18,'47	55m	Nov. 15,'47	3930	....	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	....
Chinese Ring, The (formerly The Red Hornet)	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	....	.....	....	3850	....
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	....
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	.....	....	3919	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
† Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3933
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Curley	UA	....	Larry Olsen-Frances Rafferty	Not Set	....	.....	....	3875	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Not Set	99m	Nov. 29,'47	3953	3876	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	....	.....	....	3943	....
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Double Life, A	Univ.	....	Ronald Colman-Signe Hasso	Not Set	....	.....	....	3956	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3933
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	May,'47	108m	Mar. 29,'47	3549	3312	3909
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	....
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	....
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	...
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	....
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	....	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov. 22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	....	.....	....	3931	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	Nov. 29,'47	3958	3830	....
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Dec.,'47	....	.....	....	3972	....
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	3909
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GANGSTER, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 3,'48	....	.....	....	3931	....
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Nov. 29,'47	3957	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	118m	Nov. 15,'47	3929	3818	...
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
Good News (color)	MGM	809	June Allyson-Peter Lawford	Dec.,'47	85m	Dec. 6,'47	3965	3850	....
Grapes of Wrath, The (R.)	20th-Fox	745	Henry Fonda-Charley Grapewin	Dec.,'47	128m	Dec. 6,'47	3966	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	3851
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3851
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3851
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	.....	....	3919	....

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HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	63m	Nov. 29,'47	3958	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	3933
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	....	Robert Taylor-Audrey Totter	Feb.,'48	....	.....	....	3972	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	..	.. ..	....	3475	....
If Winter Comes	MGM	....	Walter Pidgeon-Deborah Kerr	Jan.,'48	....	.....	....	3972	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set		.....	....	3865	....
In Self Defense	Mono.	4707	Don Castle-Audrey Long	Jan. 24,'48	66m	Nov. 1,'47	3906	....	....
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841		....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	....	.....	....	3907	....
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
It Had to Be You	Col.	....	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,47	3893	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3933
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	....	.....	....	3919	....
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933
JEZEBEL (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907	....	....
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Dec. 12,'47	....	.....	....	3895	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	69m	Nov. 29,'47	3958	3679	3909
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	810	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LAND of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	.....	....	3895	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	Nov. 29,'47	3955	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	Nov. 29,'47	3958	3539	....
Letter from an Unknown Woman, A	Univ.	....	Joan Fontaine-Louis Jourdan	Not Set	....	.....	....	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Linda, Be Good	EL	....	Elyse Knox-Marie Wilson	Dec. 8,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	Nov. 29,'47	3958	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	92m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Not Set	89m	Oct. 25,'47	3894	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	....
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933

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MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	3933
Main Street Kid, The	Rep.	....	Al Pearce-Arlene Harris	Jan. 1,'48	....	.....	....	3972	....
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Nov. 29,'47	....	.....	....	3895	....
Man in the Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	Nov. 29,'47	3956	....	....
Marauders, The	UA	....	William Boyd-Andy Clyde	July,'47	63m	July 19,'47	3734	....	....
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyrone Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	Nov. 29,'47	3954	3587	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Jan. 24,'48	71m	.....	....	3919	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3933
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3933
Mourning Becomes Electra	RKO	....	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	.....	....	3599	....
NEW Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3877
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nicholas Nickleby (British)	Univ.	....	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	....
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Ninotchka (R.)	MGM	....	Greta Garbo-Melvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942	....	....
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	3933
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	3933
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	Nov. 29,'47	3958	3689	....
Panhandle	Mono.	4712	Rod Cameron-Cathy Downs	Jan. 31,'48	....	.....	....	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	....	.....	....	3865	....
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Not Set	77m	Nov. 22,'47	3942	3127	....
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Jan. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	Nov. 29,'47	3955	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Prince of Thieves, The	Col.	....	Jon Hall-Patricia Morison	Not Set	....	.....	....	3943	....
RACKETEERS (Reissue)	SG	S-1	Preston Foster-Melvyn Douglas	Sept. 13,'47	55m	Nov. 29,'47	3956	....	....
Railroaded	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3909
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3933
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3933
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	Nov. 29,'47	3958	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Jan. 17,'48	....	.....	....	3931	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	....	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Not Set	66m	Nov. 8,'47	3918	....	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....

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SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	123m	Feb. 15,'47	3473	3238	3851
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Beyond the Door, The	Univ.	....	Joan Bennett-Michael Redgrave	Dec.,'47	....	.....	....	3956	....
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3933
Senator Was Indiscreet, The	Univ.	....	William Powell-Ella Raines	Jan.,'48	....	.....	....	3956	....
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3851
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	63m	Apr. 12,'47	3574	3488	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Jan. 15,'48	....	.....	....	3943	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	....	.....	....	3907	....
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	67m	Nov. 29,'47	3958	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48	....	.....	....	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3933
Song of My Heart (Allied Artists)	Mono.	....	Frank Sundstrom-Audrey Long	Jan. 17,'48	85m	Nov. 8,'47	3917	3717	....
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	....
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	Nov. 29,'47	3955	3679	....
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	....
Swing the Western Way	Col.	853	Jack Leonard-Mary Dugan	June 26,'47	66m	Nov. 29,'47	3958	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Dec.,'47	81m	Oct. 25,'47	3894	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3933
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tender Years, The	20th-Fox	....	Joe E. Brown-Noreen Nash	Not Set	81m	Dec. 6,'47	3965	....	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	(T) Jan. 13,'48	....	.....	....	3031	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
This Happy Breed (British) (col.)	Univ.	.....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	....
Three Daring Daughters (color) (formerly The Birds and the Bees)	MGM	....	Jeanette MacDonald-Jose Iturbi	Feb.,'48	....	.....	....	3599	....
Three on a Ticket	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3877
T-Men	EL	....	Dennis O'Keefe-Mary Meade	Dec. 15,'47	....	.....	....	....	....
Tobacco Road (Reissue)	20th-Fox	744	Gene Tierney-Charley Grapewin	Dec.,'47	84m	Dec. 6,'47	3966	....	....
Too Many Winners	EL	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	...
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Tycoon (color)	RKO	....	John Wayne-Laraine Day	Not Set	126m	Dec. 6,'47	3965	3956	....
† UNCONQUERED (color)	Para.	4705	Gary Cooper-Paulette Goddard	(T) Nov. 7,'47	146m	Sept. 27,'47	3849	3809	3933
Under Colorado Skies	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	....	.....	....	3943	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3933
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....

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† VARIETY Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	...
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	....	.....	....	3831	....
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3933
West to Glory	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	3933
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3933
Woman's Vengeance, A	Univ.	....	Charles Boyer-Rachel Kempson	Jan.,'48	....	.....	....	3972	....
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	....	.....	....	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819

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ADVANCE SYNOPSES

A WOMAN'S VENGEANCE
(Universal-International)

PRODUCER: (Unassigned). DIRECTOR: Zoltan Korda. PLAYERS: Charles Boyer, Rachel Kempson, Jessica Tandy, Sir Cedric Hardwicke, Nigel Bruce, Ann Blyth, Hugh French, Una O'Connor.

MURDER MYSTERY. When a middle-aged English squire's wife, with whom he is constantly quarreling, dies suddenly, circumstantial evidence that he poisoned her, because of his clandestine love for a young girl, brings him to trial for murder. Convicted, sentenced to hang, he is saved from the noose by the confession of an old maid friend of the family that she poisoned the wife because of jealousy and unrequited love for the squire.

FOR YOU I DIE
(Film Classics)

PRODUCER: Robert Presnell, Sr. DIRECTOR: John Reinhardt. PLAYERS: Cathy Downs, Paul Langton, Mischa Auer, Roman Bohnen, Marion Kerby.

CRIME DRAMA. Johnny, a young convict who is a trusty with a year more to serve, becomes involved with Matt, one of the hardened criminals, at the prison who forces him to break jail. After they escape, they separate and Matt sends Johnny to look up friends. After a series of events, Johnny partly redeems himself by helping local troopers to capture gunmen. Matt turns up and Johnny is instrumental in turning him over to troopers, who get a full confession. Johnny is cleared, which leaves only the remainder of his original sentence to be served. Of course, the girl waits for him.

THE MAIN STREET KID
(Republic)

PRODUCER: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: Al Pearce, Arlene Harris, Alan Mowbray, Janet Martin, Adele Mara, Emil Rameau, Byron S. Barr.

COMEDY DRAMA. Life in a small town with the hero the local good-natured printer who is absorbed in the study of mental telepathy. He lives for the day when he can see in person the top exponent of his hobby, the great Martine. His wife is exasperated by the time he wastes away from his work, but when his daughter and her rich young fiance become involved in a plot with the scheming Martine, he puts his hobby to good use. A stroke of lightning during a storm gives him the real power to read other people's minds. Later a blow on the head from one of Martine's henchmen relieves him of his powers, but by that time he is cured of his mental telepathy interests and is satisfied with straightening out the affairs of his daughter.

THE HIGH WALL
(MGM)

PRODUCER: Robert Lord. DIRECTOR: Curtis Bernhardt. PLAYERS: Robert Taylor, Audrey Totter, John Ridgely, Herbert Marshall, Vince Barnett, Paul Kruger.

MYSTERY MELODRAMA. The wife of a war veteran is murdered. The veteran is charged with the crime and because of an old head injury, he is committed to a psychopathic hospital. Following his improvement in health, he still cannot recall the events leading up to the murder. After he is visited at the hospital by a man who hints that he has information about the murder, he escapes and tracks down the real killer.

IF WINTER COMES
(MGM)

PRODUCER: Pandro S. Berman. DIRECTOR: Victor Saville. PLAYERS: Walter Pidgeon, Deborah Kerr, Angela Lansbury, Binnie Barnes, Reginald Owen, Rhys Williams, John Abbott.

MELODRAMA.

Mark Sabre, who finds himself out of step with the villagers in the England of 1939, is constantly in trouble because of his ideals and faith in his fellowman. His wife does not understand him, and he finds his life further complicated by the return of Nona, with whom he had previously been in love, and who is now married to a wealthy playboy but realizes too late that she really loves Mark. When the war breaks out, Mark, barred from service because of a heart ailment, befriends a pretty young girl. Gossip becomes rampant; Mark's wife leaves him, he is censured and charged as the girl's betrayer following her suicide because of the trouble she has caused him. A broken man, Mark finds a note from the girl which absolves him, and Nona, whose husband has been killed in the war, comes to his aid. Together they hope to find a new life and the happiness he never had.

SONG OF THE DRIFTER
(Monogram)

PRODUCER: Louis Gray. DIRECTOR: Lambert Hillyer. PLAYERS: Jimmy Wakely Dub Taylor, Mildred Coles, Patsy Moran.

WESTERN: An engineer, hired by a rancher to investigate a polluted reservoir, is killed by an outlaw. Jimmy Wakely succeeds in rounding up the desperadoes who were running out the ranchers by polluting the water.

FAME

¶ ***The great annual audit of talent is now in preparation—the thirteenth edition—laden with facts, figures and personalities in de luxe presentation.***

One Dollar the Copy

EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER, NEW YORK (20)



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MOTION PICTURE HERALD

MOTION PICTURE
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REVIEWS

(In Product Digest)

The Senator Was Indiscreet

My Wild Irish Rose

Last Days of Boot Hill

The Crime Doctor's Gamble

(In News Section)

Always Together

In the Courts:

JACKSON PARK FORESHADOWS CONFUSION EXPECTED WITH SCHINE, GRIFFITH AND NEW YORK TRUST SUIT DECISIONS

RICHARDS FIRST PRESIDENT OF FILM FOUNDATION

BRITISH POLITICAL SCENE FAVORS TAX COMPROMISE

Better Theatres

How Remodeling Salvaged Two Obsolete Theatres

Selling Seats and Buying Good-Will During the Holidays

The Theatre's Case Against The Control of Construction

VOL. 169, NO. 11; DECEMBER 13, 1947

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1947 by Quigley Publishing Company.*

XMAS IS IN THE BAG!



If ever there was a picture perfectly timed to bring the folks fast-paced cheer at this holiday season it's M-G-M's "GOOD NEWS," brimming over with music and merriment, love and laughter, youth, talent, beauty. Yes, it's got everything for young and old and in between!



"COAST VARIETY SAYS IT'S 'M-G-M's XMAS GIFT TO NATION's SCREENS!'"

(and read other rave reviews below)

"It should have field day at boxoffice . . ." —**Exhibitor**

"Should mount into king-size boxoffice figures." —**Film Daily**

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" 'Good News' is good news!" —**Ager, PM**

"Exhibitors and public alike will be mighty thankful for this wonderful entertainment." —**Coast Variety**

"Gay and speedy . . . 'Good News' is just that for entertainment seekers." —***Cameron*, N. Y. Daily News**

"Gay, festive . . . entertains all the way." —***Conrad*, N. Y. Mirror**

"Brightly tinted and aggressively exuberant." —***Barnes*, N. Y. Herald Tribune**

"Something for everybody...bright movie version of 'Good News'." —***Crowther*, N. Y. Times**

"Audience attraction which will render a good account of itself." —**Motion Picture Daily**

"A happy attraction for the holiday season." —**Showmen's Trade Review**

IOW PLAYING 'O PACKED AUDIENCES AT RADIO CITY MUSIC HALL! HUNDREDS OF THEATRES WILL PLAY IT SIMULTANEOUSLY AT NEW YEARS!

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Directed by CHARLES WALTERS Produced by ARTHUR FREED

Warner Bros.

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starring RONALD REAGAN ELEANOR PARKER AR

directed by IRVING RAPPER produced by CHARLES HOFFMAN

Screen
Stage



THE TURTLE



...PS TO THE SCREEN XMAS DAY!

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SCREEN PREMIERE

at the long-run

WARNER THEATRE

The Boxoffice Champions Grow Greater at 20

CENTURY-FO



Miracle on 34th Street

← *Bring it back for Christmas!*



I wonder who's kissing her now

TECHNICOLOR

← *Still among t tops on the hit parade!*



"MOTHER WORE TIGHTS"

TECHNICOLOR

← *There's no business like SRO busines*

. . . and M. P. Herald acclaims

as boxoffice champions for October . . .





Watch the List of Champions for these Titles . . . **"GENTLEMAN'S AGREEMENT" • "DAISY KENYON" "CAPTAIN FROM CASTILE"—Technicolor • "YOU WERE MEANT FOR ME" • "BALLAD OF FURNACE CREEK"**

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 169, No. 11 — December 13, 1947

THE BOGART DECLARATION

MR. HUMPHREY BOGART, having become enmeshed in the program of protest against the charges of contempt against "The Ten" by the Un-American committee of the Congress, found himself in distasteful ideological company. He has forthrightly and manfully stepped forward to correct his position before the public, and to affirm his opinion of Communism. His statement has received a wide press. In it he says:

"I am not a Communist.

"I detest Communism as any other decent American does.

"I have never in my life been identified with any Communistic front organization. . . . I went to Washington because I thought fellow Americans were being deprived of their Constitutional rights, and for that reason alone.

"That the trip was ill-advised, even foolish, I am ready to admit."

Mr. Bogart also includes an observation that "like a good many of the rest of you" he is "sometimes a foolish and impetuous American". He has obviously enough been a victim of that considerably common American tendency to look to persons of fame as being automatically experts on everything, including international relations and social issues.

The actor certainly has his private rights as any citizen has them. His public authority is, however, only proper and competent in the area of his art.

Mr. Bogart's brave willingness to admit a mistake is exemplary, and in a sector which can do with an example.

■ ■ ■

ABOUT REPUTATIONS

DISCUSSING the action taken by the studios of Hollywood concerning writers cited for contempt of the Congress, a statement from the Council of the Authors League of America observes: ". . . the whole corpus of a man's work, past and future, is thus declared suspect. . . . There has thus been established . . . a principle of censorship fiercely unfair, basically undemocratic and deeply un-American."

Perhaps some aspects of the judgment implied can be debated, but it can not be successfully contended that what men do or say on special occasions or provocations is not to be related to their whole careers and repute. It is decidedly the American way to confer fame, or to write off a career on the impact of a single feat, a song, a speech. Characters are, however, not defined by discontinuous acts or expressions. But for careers a word can be the trigger of destiny.

■ ■ ■

CONSIDERING THE TIMES

A TRISTE sensation of the twilight of empire comes with the presentation of the opening installment of an autobiographical record in *Life,* magazine of pictures and poignancy, by Edward, Duke of Windsor. A one-time King of England, an emperor, is doing pieces about himself and his family for a popular print in this America. There is no precedent or parallel.

The undertaking must have had the acquiescence of the Government of Britain. It became evident immediately after the abdication of Edward that there was a control over his public relations which extended around the world.

It is of interest now to recall that the Government, much a different government, however, back about 1919 was considerably interested in the publicity of that same young man, then Prince of Wales. That is how a newsreel, once flamboyant, now defunct, called Kinograms, had an extraordinary commission to present pleasant pictures of the Prince on his first tour of the United States and Canada. They were building him then. He became the beau ideal of the American flapper.

Again the newsreel screen brings us royalty, and the impressive pageantry of a royal wedding at Westminster—while the real ruler is rationing potatoes to a hungry people. This is 1947, midway in the twentieth century.

■ ■ ■

THE WORD INDUSTRY

THERE is more talk in the world today than ever before in all history, more persons talking and more talk per capita, with more devices for talking to more people. The Telephone Company has contributed a statistic with the announcement that last year our people carried on forty-two billion conversations over the wires. No report is made summarizing what they said.

Some swift tablecloth calculations tend to indicate that the theatres of the land in that same year have presented about 35,200,000 hours of talking pictures—talking about everything including tawny pipits, murder and love, in assorted forms.

You may use your own tablecloth to figure the concurrent radio output of talk, and toss in a figure for legislatures, Congress and after dinner speakers.

When you have come to a total it might be entertaining to try to remember, out of the overwhelming total, anything especially important that was said to be remembered for the ages.

Also realize that no consideration has been given to phonographs, and the talking of the printed page. The talking in type is considerable as we recall that one weekly magazine has a circulation of more than five millions and one daily newspaper has more than three millions on Sunday.

It must be admitted that no other medium can be so readily misunderstood as the word, either written or spoken. And now that we have so many words, we appear to have reached a new peak in misunderstanding around the world. Perhaps it would be better if less were said about everything.

■ ■ ■

¶ With the passing of the able Mr. Ernst Lubitsch the other day it is appropriate to remember that his coming to this side of the Atlantic was, those years ago, a contribution of importance to the developing talent pool of Hollywood and a part of the process by which the American screen has been so often enriched with the skills developed on the Continent. He was rooted in the dramatic tradition of the old Germany.

—Terry Ramsaye

THIS WEEK IN THE NEWS

For the Archives

PURSUING his indefatigable career in the service of the traditions of the art of the cinema, Lynn Farnol was host Tuesday at a luncheon in the honor of the twentieth anniversary of the founding of the beard of Monty Woolley, formerly of the Yale faculty and currently of "The Bishop's Wife," Goldwyn production. The function was held in the cloistered men's bar at Club 21. Other notable beards in attendance were worn by Jo Davidson, famed sculptor; Rex Stout, noted novelist, and the Best & Company version of Santa Claus. The session was given an aura of tonsorial authority by the presence of Charles De Zemler, the renouned Barber of Manhattan. It was an occasion of dignity and no speeches.

Last Vaudeville

THE LAST STRONGHOLD of vaudeville on Broadway, Loew's State theatre, crumbles and passes into history December 24. Gone are the musical saws, the tap dancers, the trained dogs, the vocalists. Long live the double feature. The day before Christmas, Loew's State will show pictures only, killing off a policy of vaudeville plus pictures, which it has kept since the theatre was built in 1921. While stage shows, generally built around name bands, are still shown at the Capitol, Strand, Paramount and Roxy in Times Square, and while lavish stage shows are still a part of Music Hall's program, only the State theatre had the traditional "four-a-day" vaudeville. According to Loew's, Inc., the high cost of talent has killed vaudeville for the State. On reporting the story, the New York *Herald Tribune* was moved to editorialize: "They are burying vaudeville again. . . . Vaudeville may be dead, but we doubt it. The name changes, the form alters, but much of it clings. . . . Possibly—unlikely thought—audiences have changed. More likely the world around us has altered shape faster—and we hope, in spite of double features, for the better."

New Resident?

London Bureau

FILIPPO DEL GIUDICE, once J. Arthur Rank's managing director for Two Cities, has told newsmen here that he will remove himself and his recently organized Pilgrim Productions to the United States unless local financiers provide him with operating funds before January 1. He reported that he had been guaranteed capital up to £1,000,000 ($4,000,000) by November 30, but that now he supposed backers were doing a little backing up. Del Giudice had the responsibility for such pictures as "This Happy Breed," "Odd Man Out," and the forthcoming "Hamlet." On his new schedule is Noel ing up. Mr. Del Giudice had the responsibility Coward's "Peace in Our Time." Mr. Del Giudice has been a colorful figure in British production for some years.

MOTION PICTURE HERALD

for December 13, 1947

DAY of reckoning is here in industry vs. courts — Page 13

E. V. RICHARDS heads Motion Picture Foundation, now launched — Page 14

ALLEN rules the air waves by vote of nation's radio editors — Page 15

ON THE MARCH—Red Kann in comment on industry affairs — Page 16

WARRANTS issued for ten cited for contempt in Red hearing — Page 16

RESTRICTIONS by Government hit Canada theatre building — Page 18

LONDON signs point to an early settlement on British tax — Page 25

LEGION of Decency reclassifies 20th-Fox picture, "Forever Amber" — Page 26

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Sharp Words

WANTING EVERYONE to know that United Artists isn't the kind of a company that just stands around nodding politely, Gradwell L. Sears, president, released a sharply worded statement Tuesday in which he announced that the company had instructed its lawyers to proceed against Cagney Productions, Monterey Productions and Enterprise with orders for those independents to put the hustle on the product due UA. Legal action, Mr. Sears announced, will be taken to compel its affiliated companies to abide by contractual obligations.

Further, the company will proceed against Warner Brothers, said Mr. Sears, if reports prove true that Cagney's "Time of Your Life" is to be distributed by Warners. Only last week the Cagneys announced a new distribution deal with Warners. UA wants immediate delivery of "Red River," produced and directed by Howard Hawks for Monterey, and wants "an early delivery date" on Enterprise's "Arch of Triumph." This picture, he said, "was and is a primary consideration" of UA's six-picture deal with Enterprise.

Mr. Sears announced that his statement was made at the request of UA stockholders and directors and was in answer to "rumors, gossip and maligning by the industry's fishwives" concerning UA and to the "unsolicited and unwelcome attention to our company through many careless statements and some malicious ones."

Along with that statement there is still the not unfounded report that Robert R. Young and Serge Semenenko, vice-president of the First National Bank of Boston, are negotiating for the purchase of UA. The offer is said to stand now at $6,000,000. Back in the summer months when Mr. Semenenko was associated with S. H. Fabian in his negotiations for UA, the offer was $15,000,000.

Crime Confined

LAST WEEK the Motion Picture Association tightened up Production Code provisions regarding crime pictures and listed 14 reissues which had objectionable titles. This week the MPA wanted it known that those 14 reissues couldn't be re-released no matter what title they bore. "There are no loopholes and none were intended," was the consensus. The 14 reissues are disqualified because the law provides that a reissue shown under a new title must have its old title "clearly, definitely, distinctly and unmistakably stated and set forth, etc." The 14 include "Born to Kill," "Shoot to Kill," "The Killers," "Dillinger," "This Gun for Hire," and "The Murder Ring."

The Comrades

THE COMMUNISTS in Italy and in Mexico have been attacking the American picture industry again. The Mexicans, angry that RKO "has obtained control of the Churubusco studios," the Italians damning Hollywood, while at the same time exhibiting an American picture to raise funds for the party.

Mexico's Communists, who claim to number 2,000, made merry at their recent tenth annual convention in Mexico City by hitting at "imperialistic motion picture companies that displace Mexican producers," with RKO mentioned specifically. "This Yankee company is the vanguard of the invasion we suffer because production in our country is ever so much cheaper than it is in the U. S."

In Italy the Communists have been celebrating the "Month of the Communist Press," particularly of *L'Unita,* the Italian Communist daily. Proceeds of a performance of an American feature were contributed to the party. Principal speech maker at the screening was Pietro Ingrao, author of articles attacking the House Un-American Activities Committee for its Hollywood inquiry.

Red Faces

THE CANADIAN Government had heard about RKO Pathe's short, "Border Without Bayonets," which deals with U. S.-Canadian relations. They wanted the subject sent up to Ottawa for a screening before top-level officials. A boy rushed into an office at RKO Pathe's headquarters in New York, picked up a can of film, hurried to the airport where, stowed away in a diplomatic pouch, the container started on its flight to the Canadian capital. There a group of high Government officials assembled soon thereafter in a screening room. The lights went out and a few seconds later the astonished Canadians read the title of the short projected on the screen, "Famous Jury Trials." And that particular reel was produced in 1939. They sat through it. A few days later RKO Pathe tried again, but this time the film was double-checked.

Slander

Washington Bureau

HOLLYWOOD is now feverishly at work on the production of a series of anti-Soviet films, designed to slander the Soviet Union.

No, that's not the word from the Motion Picture Association. It's the gist of a broadcast over Radio Moscow, as monitored by the State Department.

According to Moscow, those who refuse to work on the production of imperialist films in Hollywood are subjected to pressure and Red-baiting.

In "The Best Years of Our Lives," the broadcast claimed, the "best years" refer to war years, and the heroes of the film yearned for a new war.

And the broadcast concluded: "The representatives of American reactionary bohemians, Adolphe Menjou and Gary Cooper . . . demanded the death sentence of Charlie Chaplin, Katharine Hepburn, Henry Fonda, Paul Robeson and other famous American actors for their progressive views."

In Washington, following the "blast from Moscow," Joyce O'Hara, executive assistant to Eric A. Johnston, president of the Motion Picture Association, was of the opinion that "we can now expect shrill outcries from American comrades parroting the Voice of the Kremlin. We can expect mass meetings, resolutions, all familiar tactics of the Kremlin at work as a ventriloquist, with the American Communist in his traditional role of dummy.

"Communist Russia," he said, "hates American films because they reflect American life and its freedoms and advantages in contrast to life in the Soviet police state."

Optimistic Note

EDWARD A. GOLDEN, independent producer for United Artists, is an optimist and doesn't care who knows it. All set to make "Texas, Brooklyn, and Heaven," Mr. Golden summoned the New York press and told them: "Somehow, I can't reconcile myself to the pessimistic attitude of the worrymongers who are deploring the current state of independent production. The situation today is in no way changed from that which existed four or five years ago. They tell you that money is tighter today—but just come up with a good property and watch those purse strings loosen." As far as the independent movement is concerned, Mr. Golden points out that it has mushroomed from half a dozen artists who broke with the "assembly-line production years ago to upwards of 100 independent producers today." That's progress, he says, "and it won't stop here—further advances are on the way."

Wash Out

WHEN THE ONLY theatre at Coulee Dam burned to the ground recently, manager O. E. Hartman scurried around looking for someplace else to set up his projectors. Finding no theatre he went to the Bureau of Reclamation, leased from them a former laundry building, and set up shop.

PEOPLE

DONALD M. NELSON Tuesday announced his resignation from the presidency of the Society of Independent Motion Picture Producers effective January 31. He said he wished to devote himself to other business interests in and outside of the United States.

HARRY M. WARNER, president of Warner Brothers and national chairman of the Friendship Food Train Committee, received the Hollywood Foreign Correspondents Association humanitarian award last Friday for his accomplishments as Food Train chairman. The award was presented at a luncheon at the Hollywood Roosevelt Hotel.

ROBERT S. BENJAMIN, president of the J. Arthur Rank Organization, Inc., left New York by plane last weekend for a business trip to England to confer with J. ARTHUR RANK and JOHN DAVIS, managing director of the worldwide interests.

SYDNEY SAMSON, Canadian division sales manager for Twentieth Century-Fox, has been granted a leave of absence by the company because of ill health.

FRITZ LANG, film director, has been selected as the outstanding motion picture director in an annual poll conducted by *Cine Suisse,* a Swiss film magazine published in French and German.

SIR HENRY FRENCH, director general of the British Film Producers Association, was in New York, en route to England from Mexico City, where he attended the second annual conference of the United Nations Educational, Scientific and Cultural Organization's meeting as representative of the British Government.

SIR ARTHUR JARRATT, president of British Lion, a distribution branch of SIR ALEXANDER KORDA's operations, arrived in New York Sunday from London for discussions with SPYROS SKOURAS, president of Twentieth Century-Fox, and with HERBERT J. YATES, Republic president.

JOSEPH SUGAR was appointed manager of Eagle Lion's contract department in New York Monday succeeding BEN SHECTMAN, resigned.

CHALMER A. DEAN has been appointed city manager of the Great States theatres in Bloomington, Ill., succeeding VERNON EVERROAD, resigned.

SAMUEL IRVING is the new manager of Darlington Theatres, Inc., Darlington, S. C., succeeding GEORGE B. HENDRICKSON, present manager, whose resignation will become effective January 2.

HARRY RUBIN, Paramount's chief projectionist in New York, was guest of honor at a dinner Monday night at Leon and Eddie's to celebrate his 30 years with Paramount.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, 624 South Michigan Avenue; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:



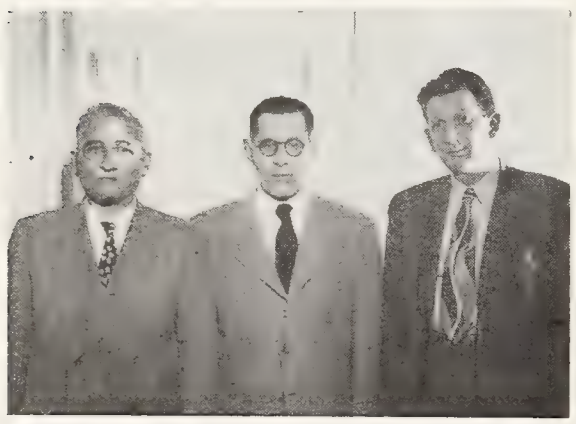
ALLIED'S annual convention, this year in Milwaukee, at the Schroeder Hotel, wound up with the grand banquet, attended by almost 800. On the dais above are George Dembow, Sidney Samuelson, Rotus Harvey, Abram F. Myers, Jack Kirsch, William Ainsworth and Colonel H. A. Cole.



ALLIED guests, Trueman T. Rembusch, left, Indiana Allied president, and his wife and Martin Smith, Ohio Allied president, and his wife.



ALLIED leaders, Abram F. Myers, general counsel; Jack Kirsch, national Allied and Illinois Allied president; William Ainsworth, Wisconsin and Upper Michigan Allied president, and P. J. Wood, Ohio Allied secretary. Mr. Ainsworth was host to the convention.



THE SECOND ANNIVERSARY of Sol. M. Wurtzel Productions is celebrated by its principals posing for a portrait. Mr. Wurtzel, president, center, is flanked by I. B. Kornblum, left, vice-president, and Spencer Austrian, treasurer, in Hollywood.



A REFUND for the patrons. The Compton, Calif., two-year-old two-cent admission tax having been declared legally improper and having been repealed, patrons of the Fox West Coast Theatre began last week collecting $29,000. They had saved the theatre's two-cent refund coupons.





ALTEC SERVICE'S TENTH ANNIVERSARY resounded about New York last week. There was first the annual convention; then there were board meetings and a banquet, a somewhat tremendous cocktail party for the industry and functions for the employees. At the right, above, symbolic of the whole situation, the birthday cake is cut by president George L. Carrington at an Essex House luncheon for some 200 Altec personnel. Immediately above, three New Jersey exhibitors are seen at the cocktail reception. They are Stanley Sobelson, David Mate and Harry Kridel, and they represented but one segment of the numerous industry people who attended the Waldorf Astoria affair. At the right are the company's directors and district managers as they met, also at the Waldorf. Clockwise around the table are J. H. Johnson, W. E. Gregory, Bert Sanford, L. Douglas Netter, Jr., C. R. Rininsland, W. J. Alford, Jr., H. M. Bessey, M. G. Thomas, L. J. Hacking, E. O. Wilschke, P. C. Kemp, S. M. Pariseau, A. C. Conrow, E. Z. Walters, D. L. Turner, F. C. Dickley, P. F. Thomas, C. J. Zern, C. S. Perkins, R. C. Tripp, Mr. Carrington, R. Hilton, D. A. Peterson, H. S. Morris, A. Fiore, Harold Wengler and A. A. Ward.





COLUMBUS, Ohio, theatremen were guests, the other day, of the city's Rotary Club at a luncheon at which Maurice N. Wolf, MGM traveling public relations representative, was chief speaker. Left to right, above, are Arthur Miller, Miles circuit; Carl Rogers, Loew's Broad; William Pullin, Jr., Linden; John Hargrove, Academy Theatres; John Murphy, Murphy-Jackson Theatres; Mr. Wolf, who has been bringing theatremen and business leaders together at these luncheons; Fred Learey, Rotary; J. Real Neth, Neth Theatres; Virgil Jackson, Murphy-Jackson circuit; Walter Miles, Miles circuit; Fred Oestreicher; Walter Kessler, Loew's.



LURAY WORLD PREMIERE DAY. A scene at the reception attending premiere of the MGM Fitzpatrick Traveltalk, "Visiting Virginia", at the Page theatre, Luray, Virginia. In the foreground are William Wright, Conservation Commission chairman; Max Weinberg, MGM; Governor William M. Tuck; Mayor H. B. Dyche; Congressman Burr P. Harrison; Robert C. Harnsberger, Luray Caverns; Denver Ayleshire, owner and operator of the Page theatre.



DONNING THE ARMOR. It's Ingrid Bergman, "Joan" in the picture of that name about Joan of Arc. The hands are those of director Victor Fleming. Sierra Pictures is producing for RKO Radio release.



THE WINNERS, and their work, in the first annual Warner Club, New York, photographic exhibit. Robert Perkins, right, vice-president and general counsel, won first prize; Ephraim Levy, theatre accounting, second, and Mildred Faber, secretary, third.



OPENING of Eagle Lion's new Dallas branch. Left to right: Herman Beiersdorf, E. L. district manager; Clair Hilgers, branch manager; Karl Hoblitzelle, Raymond Willie and Robert J. O'Donnell of Interstate Circuit.



By the Herald

FRENCH producers, although facing ruinous costs and an insufficient domestic market, won't give up, said B. L. Garner, president of Vog Film Co., New York. See page 38.



DEDICATION of the forthcoming prefabricated Crest theatre, St. Louis. Virginia Mayo, actress, impresses her handprints into concrete which will be a sidewalk block at the theatre's entrance. Norman Probstein, owner, is at the right. The house will have television and a milk bar.

DAY OF RECKONING IS HERE IN INDUSTRY *vs.* COURTS

Schine and Griffith Next on High Court's Agenda; New York to Follow

Three major industry suits reached confused culmination this week. This month and next, the entire industry setup could be changed by court decisions. Waiting for those decisions was a nervous occupation, everyone wanting to have a word in those decisions, everyone jumping nervously when that word was spoken. Hanging over all were the forthcoming arguments and Supreme Court decision on the New York anti-trust suit.

A lot was being said on these subjects:

1. The decision in the Jackson Park anti-trust suit has not yet changed the Chicago release system, as was prophesied, but merely confused it.

2. The Griffith and Schine anti-trust suits are set for Supreme Court argument Monday.

3. This week there was a sudden flurry in the filing of complaints, all on clearance, with the American Arbitration Association.

4. Lawyers were arguing, at breakfast, lunch and dinner, the method of defense to be used in the Paramount, et al, hearings.

In Chicago the decree in the Jackson Park theatre's anti-trust suit has provoked uncertainty and confusion. Distributors who have been studying the decree's effect on the Chicago release system still have not come up with any satisfactory or authoritative answer and are determined there must be further court interpretation.

Thus the distributor and exhibitor defendants have decided to employ "reasonable procedures" and, if they are challenged, go to court for an explanation.

Currently two tests of the decree are in the making.

"Unconquered" and "Amber" Are Matters at Issue

Paramount has refused to sell the advanced-price "Unconquered" to the Jackson Park, contending that the picture is not yet in general release, but is only being roadshown, and Twentieth Century-Fox continued advanced prices for its "Forever Amber" when it moved it from the B&K State Lake to the independent Rialto.

Thomas McConnell, attorney for the Jackson Park, contends that both these actions are a violation of the decree and he has said he is planning contempt proceedings against the companies.

Although moveovers are forbidden by the decree, it is reliably reported that 20th-Fox was able to move over "Amber" by conferring with Mr. McConnell.

SUIT OF THE WEEK FILED ON COAST

This week's anti-trust suit was filed by David Rector, owner of the Ebell theatre, Long Beach, Calif., Monday, in Federal Court at Los Angeles. Mr. Rector asks $468,000 damages from Milton Arthur, Cabart Theatres and the distributors. He charges that the defendants conspired to deprive him of product and he asks for an injunction to restrain the defendants.

Mr. McConnell has stated that he is going to enforce "every provision" of the decree by contempt proceedings and that "if the defendants harbor any illusion that obtaining the decree was merely a formality and that they could violate it with impunity, they will be straightened out in short order."

Each violation is being noted, he said, and the offenders will be notified.

Meanwhile, it is reported that Great States Circuit, which controls subsequent run theatres in Indiana and Illinois, is now booking under the Jackson Park decree which provides that Loop runs be limited to two weeks unless the picture be released to others, that there be no dead time between the Loop run and the start of "A" week in outlying district, and which does away with moveovers, price fixing and double features.

Supreme Court Hears Schine, Griffith Cases Monday

In Washington Monday the Supreme Court allowed a seventh independent operator to file an *amicus curiae* brief in the Schine anti-trust suit.

This suit and the Griffith anti-trust suit will be heard Monday, with the hearing possibly going over to Tuesday. Two hours have been allotted to each case, with time for argument split evenly between the Government and the circuits.

Robert Wright, head of the Justice Department's anti-trust division, will argue both cases for the Government.

In the Government's brief in the Griffith suit—a brief filed last Monday—complaints were made that the Oklahoma City District Court which heard the previous argument had refused to accept evidence submitted by the Government. The brief set forth the claim that the restraint of trade by Griffith interests in Texas, Oklahoma and New Mexico was more evident in the Crescent or Schine cases. The Government wants the Supreme Court to reverse the District Court decision on Griffith which found no anti-trust conspiracy.

Latest to file as *amicus curiae* in the Schine suit was Lawrence J. Carkey. Others who have filed are Irving Cohen, Richard De Toto, Charles V. Martina, William C. Smalley, W. Tsichkoff and H. P. Wallace.

Arbitration Tribunals Have Busy Week

The motion picture tribunal of the American Arbitration Association, relatively quiet since exhibitors found out that it wasn't going to be dissolved immediately, has been busy this past week receiving new complaints and expects to have one of its busiest months between now and the hearings on the Paramount suit. Since the New York District Court ruled that the tribunal should be dissolved, this portion of the decree might well be upheld by the Supreme Court.

Three new cases were reported by the AAA Monday and another was expected shortly. In Boston, Everett Rialto Theatre Corporation, operating the Rialto at Everett, Mass., filed a clearance complaint, naming all majors but Loew's. In Dallas, Lee Theatre, Teague, Texas, applied for a reduction of its 60 days' clearance to 14 days, naming the five majors. In New Orleans, Broadmoor Theatre, Inc., of Shreveport, named the Strand, Majestic, Don and Joy theatres as being favored by all five majors.

Defense Attorneys Work On Appeal Strategy

In New York, attorneys for the defendants in the Government's suit against Paramount, et al, were scheduled to plan their strategy for their appearances before the Supreme Court. One of the things the lawyers want to do is exchange briefs with the one Mr. Wright has prepared for the Department of Justice for reading purposes.

It is likely the hearings will occupy the Supreme Court two days. The defendants are hopeful of getting five hours' time for their stories; the Department of Justice, it is believed, will be held to three hours.

Those expected to argue before the Supreme Court are: Whitney North Seymour, Paramount; James F. Byrnes, Twentieth Century-Fox; William J. Donovan, RKO; Joseph Proskauer, Warner Brothers; John W. Davis, Loew's; Thomas Turner Cooke or Charles D. Prutzman, Universal; Louis Frohlich, Columbia, and Edward Raftery, United Artists.

Board Elects Eiseman

At a meeting Wednesday members of the New York Film Board of Trade elected Clarence Eiseman, president; Saul Trauner, first vice-president; William Murphy, second vice-president; Robert J. Fannon, secretary; Nat Furst, treasurer, and Seymour Florin, sergeant at arms. Installation will be January 14 at the home of Louis Nizer, attorney and executive secretary.

RICHARDS HEADS FILM FOUNDATION

Elected First President as Industry Philanthropic Organization Launched

With organized philanthropy within the industry as its objective, the Motion Picture Foundation was formally launched this week with E. V. Richards, Jr., head of the Paramount-Richards theatres of New Orleans, as its first president. Trustees from 28 exchange areas and executive committee members held a two-day meeting at the Hotel Astor in New York Monday and Tuesday.

The opening day was devoted to the election of officers, while Tuesday's sessions were concerned with the Foundation's financial goal, methods of raising funds and their distribution to qualified industry members.

Other Officers Named

In addition to Mr. Richards, the officers are Harry Brandt, New York, first vice-president; Frank H. Rickteson, Jr., Denver, second vice-president; Mitchell Wolfson, Miami, third vice-president Barney Balaban, New York, treasurer, and Jack Kirsch, Chicago, secretary.

In an address which set the stage for the initial meeting Mr. Balaban, Paramount president and also chairman of the Foundation's temporary coordinating committee, emphasized that the Foundation must do its plannning on a long-time basis, and added: "We must think of the Foundation as more than a transient philanthropy. Instead, our plans should be formulated with an eye to five years from now, 10 years from now, or 20 years. We shall have our ups and downs as long as the laws of economics remain in force. Therefore, anything we do here must stand the test of time and the foreseeable fluctuations of our industry."

Three Areas Unorganized

Mr. Balaban pointed out that the only exchange areas not yet organized are Cleveland, Milwaukee and Oklahoma City. He recommended that a committee be appointed from among the trustees to undertake organization of the three exchanges immediately following the meeting.

Mr. Balaban traced the history of the Foundation—its organization in New Orleans a year ago; the establishment of committees; its incorporation last February, and the detailed work and many problems that the Foundation has had to overcome in the past year.

At Monday's meeting the trustees voted an amendment to the organization's by-laws to permit 12 instead of 10 trustees-at-large (not to be confused with the distributor trustees) and elected the following as such: Richard F. Walsh, president of the IATSE; Abram Myers, Washington; Ted Gamble, Portland, Ore.; Ted Curtis, Eastman-Kodak, Rochester, N. Y.; Mr. Kirsch; Mr. Brandt; Hugh Bruen, California; Herman Robbins, New York; Carl Hoblitzelle, Dallas; Mr. Wolfson; Charles E. Lewis, New York, and Mr. Ricketson.

The following 15 were elected to the Foundation's executive committee: Mr. Gamble; Mr. Bruen; William Jenkins, Atlanta; Arthur Schoenstadt, Chicago; Samuel Gillette, Salt Lake City; M. J. Mullin, Boston; Mr. Walsh; Moe Silver, Pittsburgh; Fred Wehrenberg, St. Louis; Dr. Jacob Fishman, New Haven; Jack Cohn, New York; Nate Blumberg, New York; Spyros Skouras, New York; Leopold Friedman, New York; Ned E. Depinet, New York.



E. V. RICHARDS, FOUNDATION PRESIDENT



Photos by the Herald

NED E. DEPINET, JACK COHN, A. H. BLANK, LEONARD GOLDENSON at the meeting in the Hotel Astor Tuesday.

The meeting voted that Mr. Richards, Mr. Brandt, Mr. Balaban and Mr. Kirsch shall be members *ex officio* of the committee.

At the concluding session Tuesday the meeting formed a program and scope committee to survey the industry and its potential needs in terms of relief and assistance, and a financial committee which will determine methods of fund raising and set up the financial administration of the Foundation.

The program and scope committee includes Mr. Depinet, chairman; Mr. Gamble, vice-chairman; Jacob Fishman, Mr. Lewis, Max A. Cohen, Mr. Balaban, Jay Emanuel, Mr. Jenkins, Max Yellen and Leopold Friedman.

The finance committee has S. H. Fabian as its chairman, with Mr. Goldenson vice-chairman; Harold Field, Mr. Skouras, Paul Williams, Karl Hoblitzelle, Mr. Walsh, Major General Ted Curtis, Albert Warner, Arthur Schoenstadt and Fred Wehrenberg.

Prior to the meeting in New York, the Rocky Mountain area and Los Angeles elected local officers. Ray M. Hendry of Intermountain Theatres was named vice-chairman for the Rocky Mountain area at a meeting in Salt Lake City. Helen Garrity, Intermountain, was named secretary, and Ralph Trathen, independent exhibitor, was elected treasurer. In Los Angeles Al Taylor, manager of the Paramount exchange, was elected permanent chairman for that area, and Paul Williams was named trustee.

"Henry V" Back to New York

The British-made "Henry V" returned to New York for the third time December 6 when it opened at the Park Avenue theatre. The feature, distributed by United Artists, has already played 53 weeks in New York.

U. A. Approves Deal

The United Artists board of directors Monday in New York approved a deal for the distribution of "Radio Cavalcade," to be produced by Jerrold Brandt.

ALLEN RULES AIR WAVES BY BALLOT OF RADIO EDITORS

FRED ALLEN, veteran radio comedian, again has been proclaimed radio's "Champion of Champions" in the 1947 poll of newspaper and magazine radio editors, columnists and critics in the United States and Canada, conducted annually by *Motion Picture Daily* in behalf of *Fame*. Allen, who also emerged as the critics' favorite last year, earned his honors in close competition with Bing Crosby. The crooner and the comedian made the best individual showings, with the latter's name also topping the list of Best Comedians. The Fred Allen Show was named the Best Comedy Show on the air during the year.

As for Crosby, in addition to following closely on the heels of Allen in the Champion of Champions list, he also was voted Best Popular Male Vocalist, Best Master of Ceremonies and the Film Personality Most Effective in Radio. Third in the Champion of Champions classification was the Lux Radio Theatre. Bob Hope, who last year tied with Crosby for second place, this year didn't make the grade.

Competition was fierce among the up-and-coming talent, headed last year by the inimitable Henry Morgan. This year Jack Paar heads the list as the Most Promising Star of Tomorrow. Abe Burrows was second and Robert Q. Lewis third.

Henry Morgan Shows Up In Two Categories

Henry Morgan made good the critics' trust in him, as expressed in last year's poll, by following close behind Allen in the Best Comedian group. He also was second in the Best Comedy Show classification. Hope ranked third. With the girls it was Joan Davis and Gracie Allen who walked off with the first and second place, respectively, in the Best Comedienne class, marking no change from last year.

Fibber McGee and Molly again were judged as the Best Comedy Team on the air, followed, as last year, by Burns and Allen. Bud Abbott and Lou Costello were voted into third place.

Ralph Edwards and Arthur Godfrey tied for second place, after Crosby, in the Best Master of Ceremonies category. Old favorite Crosby also came up from behind to become the Film Personality Most Effective in Radio, replacing Lionel Barrymore. He was followed by Bop Hope and Ronald Coleman, both new on that list.

Crosby, Como, Sinatra Best Male Vocalists

Crosby, Perry Como and Frank Sinatra comprised the Best Male Vocalist (Popular) slate, while Dinah Shore, Jo Stafford and Ginny Sims took the first three places in the Best Female Vocalist (Popular) classification. In the classical vein, James Melton emerged as Best Male Vocalist, followed by Robert Merrill and Lauritz Melchior. Rise Stevens' voice earned her the top place among the women. Marion Anderson and Lily Pons tied for second place in the female vocalist group.

Ken Carpenter replaced Don Wilson as Best Announcer (Studio). Wilson was second and Harry Von Zell third. Edward R. Murrow was first as the Best News Commentator or Analyst, taking the place of H. V. Kaltenborn, last year's winner, who ended third. Lowell Thomas retained his steady second place. Bill Stern retained his top rank among the sportscasters, followed by Red Barber and Mel Allen.



FRED ALLEN — Radio Champion

As Best Symphonic Conductor, Arturo Toscanini kept his unquestioned lead, followed by Serge Koussevitsky and Leopold Stokowski. The dance bands of Guy Lombardo and Vaughn Monroe tied for first place in the popular field.

The Lux Radio Theatre and Theatre Guild on the Air were given first and second rating, respectively, as the Best Dramatic Program.

Following is the result of the balloting:

CHAMPION OF CHAMPIONS
Fred Allen
Bing Crosby
Lux Radio Theatre

PROMISING STARS OF TOMORROW
Jack Paar
Abe Burrows
Robert Q. Lewis

COMEDIANS
Fred Allen
Henry Morgan
Bob Hope

MASTER OF CEREMONIES
Bing Crosby
*Ralph Edwards
*Arthur Godfrey

FILM PLAYERS ON THE AIR
Bing Crosby
Bob Hope
Ronald Colman

MALE VOCALISTS (Popular)
Bing Crosby
Perry Como
Frank Sinatra

COMEDIENNES
Joan Davis
*Gracie Allen
*Fanny Brice

COMEDY TEAMS
Fibber McGee and Molly
Burns and Allen
Abbott and Costello

FEMALE VOCALISTS (Classical)
Rise Stevens
*Marion Anderson
*Lily Pons

STUDIO ANNOUNCERS
Ken Carpenter
Don Wilson
Harry Von Zell

COMMENTATORS
Edward R. Murrow
Lowell Thomas
H. V. Kaltenborn

SPORTSCASTERS
Bill Stern
Red Barber
Mel Allen

SYMPHONIC CONDUCTORS
Arturo Toscanini
Serge Koussevitsky
Leopold Stokowski

PROGRAMS FOR CHILDREN
Nila Mack's Let's Pretend
*Land of the Lost
*Columbia's School of the Air

COMEDY SHOWS
Fred Allen Show
The Henry Morgan Show
‡The Jack Benny Show
‡The Bob Hope Show

BEST MUSICAL SHOWS
Fred Waring Show
*The Telephone Hour
*Manhattan Merry-Go-Round
*Al Jolson's Kraft Music Hall

QUIZ SHOW
Information Please
*Take It or Leave It
*Bob Hawk Show

MALE VOCALISTS (Classical)
James Melton
Robert Merrill
Lauritz Melchior

FEMALE VOCALISTS (Popular)
Dinah Shore
Jo Stafford
*Ginny Sims
*Peggy Lee

SYMPHONIC ORCHESTRAS
New York Philharmonic
Boston Symphony
NBC Symphony

DANCE BANDS
†Guy Lombardo
†Vaughn Monroe
*Tex Beneke
*Xavier Cugat

DAYTIME PROGRAMS
Fred Waring Show
Arthur Godfrey
‡Art Linkletter's G. E. House Party
‡Paul Whiteman Club

DRAMATIC PROGRAMS
†Lux Radio Theatre
†Theatre Guild on the Air
*CBS Is There
*Studio One

AUDIENCE PARTICIPATION SHOWS
Truth or Consequences
*People Are Funny
*Take It or Leave It

NETWORK NEWS JOB
CBS
NBC
MBS

NETWORK PUBLICITY
CBS
NBC
ABC

INDIVIDUAL PUBLICITY
Earle Ferris
*J. Walter Thompson
*David Alber

*Tied for second. †Tied for first. ‡Tied for third

ON THE MARCH

by RED KANN

YOUR observer is in a position to back this up. If he were not, what follows would go the deserved way of all anonymous communications.

However, this one doesn't quite fit that category of the completely anonymous. Its sponsor—a well known circuit operator of repute—caused it to be written in the form of paid copy for trade papers. Thereafter, he changed his mind for reasons not readily discernible and made the proposed text available with the understanding identities were not to be divulged. After all, if Washington correspondents reporting for as conservative a newspaper as the New York *Times* may fall back on unnamed sources, so may we. For its entertainment as well as its bite, here goes:

S. P. C. A. Plus A. equals S. P. C. A. A.

(Society for the Prevention of Charging Advanced Admissions)

"On the thin thread of this advertisement, there has been formed the S. P. C. A. A.—the Society for the Prevention of Charging Advanced Admissions. There are no dues, or arduous duties; there is no constitution, no by-laws. If you're against what we're against you're a member. It's as simple as that.

"The Messrs. Goldwyn and Selznick [billed alphabetically] have unwarrantedly, and possibly illegally, set admission prices for 'Duel in the Sun' and 'The Best Years of Our Lives' which are in many instances double or triple the customary box-office tariff. As exhibitors we know that by charging these increased prices we incur considerable patron resentment and, in effect, shut our doors to thousands who cannot afford to pay them.

"The Messrs. Selznick and Goldwyn [we have reversed the billing so as not to wound either's self-esteem] have justified their actions by declaring that their films are 'special, longer, superior, more costly,' etc. By this reasoning, if the gentlemen were managing the Cleveland Indians, they would hike admissions if Bob Feller ['more costly'] were to pitch ['special and superior'] an extra-inning game ['longer'].

"Or, to give another example, if the gentlemen were editing the *Saturday Evening Post,* they would raise the price to 20 cents for an issue carrying a long play by William Shakespeare.

"Come, come, gentlemen.

"Certain exhibitors reluctantly have decided to play the films mentioned above at the terms set. Others have unqualifiedly refused to do so. The 'refusers' are unwilling to encourage the practice of singling out specific films for increased admissions and saddling patrons with an unconscionable tariff. It is our belief that a large segment of the nation's theatremen feel equally strongly.

"Therefore, the S. P. C. A. A.

"The S. P. C. A. A. is a one-shot organization. It's one shot is directed at the type of producer specified above, and it is hoped that he and others contemplating similar actions will be deterred in the future by a strong show of hands from exhibitors throughout the country who find this practice intolerable.

"If you will fill out the coupon below and mail it, you will get absolutely nothing free. But all names will be typed on a long sheet of paper [the longer the better] and will be sent to all producers of motion pictures, with the explanation that these exhibitors are against the theory of operation laid down by the producers of 'Duel in the Sun' and 'The Best Years of Our Lives.'

"When the letters are mailed, the S. P. C. A. A. will be gently laid to rest along with the dodo and the silent films."

FOOTNOTE: Paramount theatre partners meeting in Chicago were telling it to Paramount distribution executives. Actually, they were telling all distributors that [1] advanced admission attractions spell murder; [2] the public was howling resistance and proving it by staying away. The partners' conclusion: "We don't want any. *We don't want any.*"

"Have been listening attentively to the beating of the drums anent advanced admission priced pictures. Seems to me if the exhibitor would just buy the ones that make big profits for him, maybe that would solve the problem," writes Neil Agnew.

How? By listening to the salesmen?

"Our weapon is art," the chief personalities of Soviet films declare in an open letter to their Hollywood counterparts. "The duty of art is to show the way to peaceful collaboration between peoples, to enlighten this path with the undying light of truth, to expose the abominable intrigues of the foes of democracy, peace and progress."

This is a Soviet view of the function of art. It has some others, removed considerably from power politics. Art is esthetic. Art is also entertainment. The Chaplin of the baggy pants days devoted himself to the emotions of a responding public, and what happened to him? He merely turned out to be an idol wherever the branches of civilization reached.

"We appeal to you—rise up in the fight against the new threat of Fascism, against war-mongers, for peace and friendship of peoples, for fraternity in culture, for the happiness of humanity. Use the force of your art, your most powerful weapon."

Rise up and do what, go where? Write political diatribe which no producer will produce, no exhibitor run and, therefore, no audience see? Sublimate the primary function of motion pictures—entertainment—to the dialectic complexities of Marxian philosophy?

Even those who want to see the boundaries of films broadened to embrace some reflection, at least, of the age in which they move, are sufficient realists to know entertainment is the dominant order. That's what the picture business essentially is about.

Joe E. Lewis, that funny man, says "Nightmare Alley" drew four stars from the New York critics. "One from each reviewer."

Issue Warrants For 10 Cited in Red Hearings

Following indictment by a grand jury last Friday for contempt of Congress, bench warrants were sent from Washington to Los Angeles Monday for the arrest of the 10 Hollywood writers, directors and producers who refused to answer questions put to them by the House Un-American Activities Committee investigating communism in the industry.

Wednesday, nine of the ten surrendered to the U. S. Marshal in Los Angeles and were freed on $1,000 bond each. They were to appear in court Thursday to oppose their removal to Washington for trial December 19. Dalton Trumbo was reported inaccessible Wednesday but was to appear in court Thursday.

An indication of how an appeal might be judged by higher courts came Tuesday with the news that the U. S. Circuit Court of Appeals, in a two-to-one decision, ruled the power of Congress to investigate does not in any way conflict with the right of freedom of expression guaranteed in the First Amendment. The decision upheld the conviction of Leon Josephson, Trenton, N. J., attorney, who refused last March to testify before the House Un-American Activities Committee.

Of the 10 men cited, eight were indicted on two counts—refusal to answer on Communist Party affiliation, and refusal to answer questions concerning union membership. They were: Albert Maltz, Dalton Trumbo, Lester Cole, Alvah Bessie, Samuel Ornitz, and Ring Lardner, Jr., writers; Herbert Biberman, director; Adrian Scott, producer.

The two others, Edward Dmytryk, director, and John Howard Lawson, writer, were indicted on one count only, refusal to answer questions concerning Communist Party membership. The maximum penalty on each count of contempt is one year's imprisonment and a fine of $1,000.

Writers and Directors Meet

Early this week the Screen Writers Guild and the Screen Directors Guild were meeting separately in Hollywood to continue their exploration of the possibility of arriving at common ground with other labor groups and producers for the employment of subversives.

Meanwhile, the Council of the Authors League of America has issued a protest against the recent Hollywood investigation by the House committee charging that it represented an "immoderate, uncontrolled and radically harmful form of censorship" against the entire profession of writing. Council members, headed by Oscar Hammerstein 2d, president, also condemned the motion picture industry for having "cravenly submitted to this censorship."

Honor Jessel as Federation Ends Drive for Funds

The climax to the amusement industry's campaign to raise $325,000 for the Federation of Jewish Philanthropies of New York was to come Thursday at the Hotel Astor, New York, where a testimonial luncheon for George Jessel was to be held.

In addition to Mr. Jessel, a founder of the amusement division of the Federation, and S. H. Fabian, its 1947 chairman, who was to preside at the luncheon, these men were to sit on the dais:

Barney Balaban, Malcolm Kingsberg, Joseph Bernhard, Ned Depinet, Ralph Poucher, William J. German, Herman Starr, Leonard Goldenson, Marcus Heiman, Jack Cohn, Walter Vincent, Al Schwalberg, Louis Nizer, George Skouras, Emil Friedlander, Emanuel Sacks, Samuel Rinzler, Harry Brandt, Samuel Rosen, Max A. Cohen, Herman Gelber, Solomon M. Strausberg, Edward Rugoff, Edward Schreiber, Jerry Danzig, Henry Jaffee, Abel Green, Charles E. Lewis, Norman S. Goetz, Joseph Willen, and Rabbi Bernard Birstein, who was to deliver the invocation.

Highlight of the luncheon was to be the presentation of a scroll of honor to Mr. Jessel, now a producer for Twentieth Century-Fox. The scroll was inscribed as follows:

"To George Jessel, in sincere appreciation of your untiring efforts as an early founder and volunteer worker on behalf the Federation of Jewish Philanthropies, this scroll is gratefully presented by the Amusement and Allied Industries Division."

Trendle's "Ranger" Wins Top Radio Rating

George Trendle's "Lone Ranger" has won a Nielson rating as the top program on the American Broadcasting network and Mr. Trendle has taken off from his Detroit headquarters to spend the Christmas season on the west coast and in Hollywood. It will be remembered that he was one of the founders of the Kunsky-Trendle circuit and became in time Paramount's operating partner in Detroit. Since his withdrawal from the motion picture field he has devoted his attention to radio.

Eagle Lion To Screen "T-Men" December 15

Edward Small's production, "T-Men," a film based on several Treasury Department cases, will have 31 simultaneous screenings in each of Eagle Lion's exchange cities December 15, A. W. Schwalberg, vice-president and general sales manager of Eagle Lion, announced in New York Tuesday. District managers and executives will supervise the screening.

LATE REVIEW

Always Together

***Warners*—Light and Pleasant**

They don't describe this as a fairy tale. But anytime an unsuspecting young girl falls heiress to a million dollars, Hans Andersen and Grimm can't improve. That's what happens to Joyce Reynolds in this pleasant and amusing piece of fluff.

That million reaches her via Cecil Kellaway, skinflint old millionaire who once defrauded Miss Reynold's father. She knows nothing about it until the finish heaves into sight. In between, situations develop between her and Robert Hutton, struggling writer who is perfectly willing to accept the benefits of this dollar windfall while Miss Reynolds tries to keep the news from him. She thinks he won't want to be supported by her, whereas Hutton thinks the idea is first-rate.

Kellaway, whose philanthrophy had been dictated by conscience poking him on what he thought was his death-bed, regains his health and then seeks to regain his million. How he tries and fails and how the young couple, married by this time, go through the divorce mill at Reno and end up just short of a split-up comprise the bulk of a story which is ingenuous in many of its approaches. There are surprise twists such as the reverse on the alimony question which Hutton tries to put over, his idea calling for financial support for the husband when the wife seeks the divorce. Implausible, of course, but the general objective here was entertainment. Logic never had much of a chance.

Hutton and Miss Reynolds make an ingratiating team. Oldsters like Kellaway and Ernest Truex prove dependable. Frederick De Cordova's direction is geared neatly to the purpose at hand while Alex Gottlieb's production hand is constantly in evidence. This attraction is based on an original screenplay by Phoebe and Henry Ephron and I. A. L. Diamond.

Seen at Strand Theatre, New York. Reviewer's Rating: Good.—Red Kann.

Release date, Jan. 10, 1948. Running time, 78 min. PCA No. 12524. General audience classification.

Donn Masters ..... Robert Hutton
Jane Barker ..... Joyce Reynolds
Jonathan Turner ..... Cecil Kellaway
Mr. Bull ..... Ernest Truex
Don McGuire, Ransom Sherman, Douglas Kennedy.

RKO's Dividend Cut Due to Retrenchment

The board of director of RKO last week declared a dividend of 15 cents a share on the common stock, payable January 2, 1948, to stockholders of record on December 15, 1947. The previous quarterly dividend was 30 cents. The directors announced that "the reduction of dividend is in harmony with the retrenchment program now in force at RKO," and pointed out that "although film rentals and theatre receipts have continued at a relatively high level, current production costs and increasing difficulty of converting foreign currencies into dollars make it desirable for the present to conserve cash resources."

Ebersons Plan Concert Stage

John and Drew Eberson, the New York firm of architects identified with hundreds of motion picture theatres in the United States and abroad, have been awarded the contract to design a permanent concert stage for New York City's famous Lewisohn Stadium, to replace the present temporary structure. The project is to cost $400,000.

U. S. Will Restore Free Competition In German Zone

Starting February 1, 1948, motion picture distribution in the American zone of Germany will be returned to a competitive basis with 10 companies—the United States combine, a British company and eight German companies—licensed to operate. At the same time the New York *Times* reported from Berlin this week that the British and American military governments in the merged zones are expected soon to issue a law aimed at preventing the rise in the Reich of another Government-controlled film monopoly such as UFA.

Set Up Selling Practices

According to Colonel Gordon E. Textor, director of the Information Control Division, U. S. zone, block booking, blind selling and "dumping" will be illegal under the new setup. Since the Motion Picture Export Association and the British Eagle-Lion Distributors, Ltd. will not take over until February, the Army plans to use the interim period to effect an "orderly transition" to private operation. As in the past, the military will continue to supervise the films exhibited and made in Germany.

The Army will continue to approve films on the basis of their "suitability" for German audiences, Colonel Textor said. He expressed the opinion that the return to competitive distribution would mean better films. Should companies not within the framework of MPEA desire to distribute their product in the Reich, their applications would receive favorable consideration, Colonel Textor declared. The Army also will release some Nazi-made pictures, providing they are free of propaganda.

Separate Industry Functions

Meanwhile the bi-zonal administration is said to have approved a law separating the production, distribution and exhibition phases of the centralized German industry.

The law not only would confine producers and distributors to the province of their operations, but would limit the number of theatres that could be owned by any concern, regardless of nationality. Under this rule no company could own more than 10 theatres throughout all of the Reich and even these would have to be geographically dispersed. A sliding scale would permit single ownership of a maximum of five houses in cities exceeding 1,000,000 in population. U. S. producers, who have built up a 60,000,000-mark balance in the Reich, could not own German theatres.

The projected law differs sharply from established practices in the French and Soviet zones. In the French sector production-distribution is in the hands of DEFA. In the Russian, Sovexport controls release and dictates exhibition.

RESTRICTIONS HIT CANADA BUILDING

Independents Halt Plans Following Import Ban; Circuits Not Affected

by CHARLES LAZARUS
in Montreal

The tight ban on the import into Canada of projectors and projector parts has seriously affected the theatre building plans of the small independents, although it does not seem at this time that the major circuit's building will be affected.

While the independents point out that there is little sense in building theatres when there are no projectors available, the big circuits have no intention of halting building operations—apparently figuring that they can somehow scrounge enough projectors and, with a borrowing from Peter to pay Paul strategy, supply their new houses with projectors enough at least to see the crisis through.

Circuit Has Stockpile

Famous Players Canadian has enough equipment in its warehouses to meet the needs of the 15 theatres currently being built and the 30 houses planned for next year—mostly in the boomtown mining and lumber centers of Northern Ontario and British Columbia. There is also enough equipment on hand to meet the circuit's normal requirements for more than 350 theatres across Canada and Newfoundland for the next five years.

Odeon Theatres' tieup with the Gaumont-Kalee equipment house presents a different situation. All Odeon houses are at present equipped with GK-21 equipment, manufactured in Britain. Fifteen Odeon houses are now under construction in Canada and the supplies for these theatres are available. Thirty-six new Houses are planned by the circuit for next year. Whereas, previously, non-Odeon theatres could get GK-21 equipment, most or all of it now will have to go to Odeon Theatres, leaving the non-Odeons stuck.

The U. S. industry will be facing a severe situation during this crisis if Gaumont Kalee can succeed in capturing the Canadian market during the embargo.

Supplies from Britain

According to Edward L. Harris, Gaumont Kalee head in Canada, "there is still a possibility that projection machines and other theatre equipment from British sources may fill in the supply gap created by U. S. dollar shortages and import restrictions. Britain had already started to ship equipment before the restrictions went into effect. From the standpoint of availability, Britain is in a position to supply Canada in part."

One dealer in projectors has said that equipment is so bad that some U. S. distributors have threatened to stop sending films if something is not done to see that they do not come back "cut to ribbons."

While there has been no definite action on the matter of getting more U. S. rentals out of Canada, local producers are discussing ways and means for U. S. production here. Picking up Finance Minister Abbott's remark that he couldn't see why "some of these films for which we pay a good many U. S. dollars couldn't be made and printed in Canada and distributed in other countries," the Film Producers Association met two weeks ago and immediately launched a drive to increase production here.

Some 30 delegates sent a letter to government officials outlining a plan for immediate utilization of Canadian-owned equipment and studios. The 10 companies represented at the meeting—including those in the commercial and short subject field—are said to have 10 sound stages and $2,000,000 in equipment. New stages would be built if the Government approved the plan.

Set 16mm Censor Fees

The schedule of prices to be charged by the Quebec Board of Film Censors for the censoring of 16mm films was made known to the trade this week as the Government affirmed Premier Duplessis' decision of some months ago to censor all 16mm films shown in the province.

Formerly only 35mm films were censored, but as a result of a union film, shown privately, which the Premier charged was communistic, all 16mm films, including those of the National Film Board, are being watched.

For silent and English or French sound films 400 feet or less the charge is $2, and $2 for each additional 400 feet or less.

INTERNATIONAL COMPLICATIONS

When, two weeks ago, the Canadian Government refused to permit Twentieth Century - Fox to shoot scenes within the Parliament Buildings for the company's forthcoming "The Iron Curtain", based on Canada's espionage trials, there was some surprise. The reason was simple. Canada is still officially on friendly terms with Russia and did not want to leave itself open to Soviet criticism by helping make a film based on Soviet espionage in the country. Despite this development, Twentieth Century-Fox is continuing shooting on schedule — but outside and around the buildings.

Australia Cuts U.S. Remittances; Sweden May Act

This week Australia decreed further cuts in dollar remittances and there were threats of restrictions in Sweden, other Scandinavian countries and Canada.

Word from Australia was that 50 per cent of the earnings of the American companies would be frozen, effective January 1, 1948, eliminating previous arrangements, decreed only a few months ago, under which only 30 per cent of U. S. earnings were frozen and which permitted the investment of that money in Australia. Now all 50 per cent will be frozen on the basis of 1946 remittances, which amounted to about $6,000,000. The other half of the Americans' Australian income is remittable.

In Sweden the dollar shortage has moved the Government to consider cutting American remittances. Reports from Stockholm say that 1948 will see the freeze of U. S. film earnings raised to cover two-thirds of the income. During 1947 the American companies were permitted to remit 50 per cent. The only bright spot in the new measure is the ruling permitting payment for prints which, distributors say, amounts to from 10 to 12 per cent of their earnings.

Gerald M. Mayer, head of the Motion Picture Association's international department, has been in Scandinavia for several weeks, negotiating remittance agreements. There is word that American films soon will return to Denmark, but the amount of foreign exchange allotted by the Danish Government to foreign pictures is so small, only insignificant remittances are expected from there. Norwegian remittances also will be cut sharply during 1948.

Uncertainty still shrouds the intentions of the Canadian Government in connection with the establishment of a permit-quota system for film imports. Such limitations would be enforced by Kenneth W. Taylor, administrator of the new emergency import control division in the Department of Reconstruction and Supply. An import ban already affects equipment.

President Truman, meanwhile, was to have issued this week the proclamation putting into effect January 1, the new United States tariff rates, agreed on under the Geneva trade pacts. The new rates and concessions agreed to by eight of the 23 participating nations also should materialize on that date. The treaty brings down U. S. tariffs to their lowest point in 34 years, but is not seen as giving material aid to the U. S. motion picture industry.

"Exile" Suit Settled

Universal-International, the Fairbanks Company and Maria Montez have announced that their litigation concerning the billing of Miss Montez in "The Exile" has been settled out of court.



A whole new world of drama, love, violence and adventure lay before their sword of conquest!



Starring

TYRONE POWER

as Pedro De Vargas





Darryl F. Zanuck
presents

CAPTAIN from CASTILE

COLOR BY TECHNICOLOR

Produced by
HENRY KING

LAMAR TROTTI



MOTION PICTURE HERALD DEC 13, 1947

Only..



... from 20th *Century-Fox*

Darryl F. Zanuck

presents

Captain from Castile

Color by TECHNICOLOR

starring

TYRONE POWER

with

JEAN PETERS · CESAR ROMERO

JOHN SUTTON · LEE J. COBB

Antonio Moreno · Thomas Gomez · Alan Mowbray

Barbara Lawrence · George Zucco

Roy Roberts · Marc Lawrence

Directed by

HENRY KING

Produced by

LAMAR TROTTI

Screen Play by Lamar Trotti · From the Novel by Samuel Shellabarger

World Premiere · **RIVOLI, N. Y.** · *Christmas Day*

2 Exhibitor Units Vote to Affiliate With the TOA

Oklahoma Theatre Owners and the New Mexico Association have voted affiliation with Theatre Owners of America. A third exhibitor group, ITO of Delaware and Eastern Shore of Maryand, has decided against affiliation.

The vote of the New Mexico Association, which held a two-day meeting in Artesia, New Mexico, last week, was unanimous. Robert F. Coyne, executive secretary of TOA, outlined plans and activities. Following the general business session, the group appointed committees to study the questions of Ascap, taxes, public relations, advanced admissions, 16mm and television, theatre collections and general welfare.

The committee on Ascap voted approval of TOA's negotiating efforts, giving it the authority to undertake legal or Congression action should the talk fail. On advanced admission pictures the committee pledged the membership to assist in gathering pertinent information with a view to approaching the distributors with a request for the elimination of such pictures. The public relations committee advocated a system of interchanging information on local, state and national public relations with the state organization as the clearing house.

The Oklahoma City meeting also was addressed by Mr. Coyne prior to the affiliation vote. Leon Bamberger of RKO and Henderson Richey of MGM discussed sales promotion with the 126 theatre owners attending the two-day convention.

Tuesday the Oklahoma unit re-elected Morris Lowenstein president. Ralph Talbot was elected secretary-treasurer; Max Brock, first vice-president; J. H. Guffin, board chairman; Harry Lowenstein, TOA member, and C. B. Akers, legislative committee member.

William B. Derrickson of Rehoboth, Delaware, was elected president of the ITO of Delaware and Eastern Shore of Maryland at the organization's Dover meeting. A. Joseph DeFiore of Wilmington, former president, became chairman of the board of the new ITO. In a statement issued after the meeting Mr. DeFiore said the organization would continue to cooperate with national organizations on exhibitor problems.

"Steamship Convention" For ATO of Indiana

If Maurice Rubin, independent exhibitor of Michigan City, Ind., can come up with the plans, Associated Theatre Owners of Indiana will hold a "steamship convention" during its 1948 summer meeting. Mr. Rubin has been commissioned by the Indiana group to investigate the possibilities of chartering a Great Lakes steamer for a three-day cruise from Michigan City, during which the convention would be held.

LONDON FORESEES AN EARLY SETTLEMENT ON BRITISH TAX

London Bureau

It may be taken as absolutely assured that an Anglo-American settlement will be reached on the film tax, if only in order that the present American film embargo may be removed.

Psychologically and politically the way has been cleared for this agreement. For one thing the Government has had a severe shaking lately at the polls, mainly because of the continuing increased austerity placed on the populace in Sir Stafford Cripps' endeavor to achieve a balance in the dollar exchange.

Says Herbert Morrison, Prime Minister Attlee's deputy in the Labor Party leadership: "If we slice down the voters' film ration now—after al the other things like food, tobacco, beer, gasoline—we've had it."

Politically, agreement has been reached with the U. S. by which Britain will be enabled to resume withdrawals against the remainder of the line of credit under the loan agreement. The rate at which the gold reserves of this country and of the sterling area generally are drawn down will thus be reduced. This, it is assumed, removes another of the barriers which in Sir Stafford's view militated against the usefulness of the tax talks.

The tax talks will undoubtedly resume soon.

TOA Assessment To Go To Treasurer's Office

An arrangement under which the theatre assessment collections of Theatre Owners of America will be transmitted directly from the field units to the coast office of Charles Skouras, TOA treasurer, was announced this week in the wake of the Los Angeles conference among Mr. Skouras, Robert Coyne, TOA executive secretary, and Henry Ferber of TOA. The assessment amounts to 10 cents a seat or less, depending on what the exhibitor can afford. Regular expense allotments will be sent from the coast to the New York office. Mr. Coyne returned to New York at midweek from Oklahoma City to participate with Ted R. Gamble, TOA board chairman, in the meeting with representatives of the American Society of Composers, Authors and Publishers.

Kurk Elected President Of Ottawa Managers Unit

At the annual meeting of the Ottawa District Theatre Managers Association at the Chez Henri Hotel in Ottawa, Ont., last Thursday, John Kurk of the Imperial theatre was elected president, Ernie Warren, Elgin theatre, vice-president, and Frank Gallup, of the Glebe theatre, secretary. The meeting also passed a resolution urging authorities to lift current restrictions to allow additional outside lighting since many theatres complained about a loss of theatre patronage since the emergency lighting limitations became effective several weeks ago.

John L. Franconi Heads Dallas Buying Combine

United Theatres Service Corporation, composed of 20 situations in the Dallas territory, has named John L. Franconi president. An industry veteran of 32 years, he will buy product for the group with the assistance of a "clinic" of his associates.

Ascap Refuses Plan of Allied

The American Society of Composers, Authors and Publishers refused to consider the plan, approved by the Allied States convention in Milwaukee, to withhold license fees and to get the Society to approve unlicensed performances pending final disposition of the matter. Such a move, an Ascap spokesman said, would constitute deliberate infringement of copyright and such infringement, he reminded exhibitors, was punishable by fine and imprisonment in addition to damages.

The Allied plan involved payment by exhibitors to a committee of a sum equal to one year's Ascap dues, to be held in escrow and paid at the end of the year, on condition that the Society would not sue subscribing exhibitors for refusing to sign contracts. If Ascap does not agree to the plan, the money then is to be used to fight the Society, if and when Ascap brings suit against exhibitors.

This week Ascap gave its answer in the form of a flat "no." Officials said they would recommend the Ascap board refuse every phase of the Allied plan. They added that should Allied insist on carrying out its program, all participants would be subject not only to infringement, but also to conspiracy charges. They stressed that Ascap had no intention of foregoing suits against Allied members refusing to enter into new license agreements.

Memphis Club Directors

The following have been elected to the board of directors of Memphis Variety Club: Ben Bluestein, T. Oscar Baldridge, Ed Williamson, Tom O'Ryan, Herman Chrisman, Leonard Shea, David Flexer, Buster Hammond, Robert Bostick, Cliff Wallace, and Bill Kemp.

LEGION CHANGES "AMBER" RATING

Reclassifies Picture to "B" After 20th-Fox Revisions; Skouras Explains

The National Legion of Decency announced Monday in New York that it had changed its classification of Twentieth Century-Fox's "Forever Amber" from "C" (condemned) to "B" (objectionable in part) after the film company had deleted several scenes and made other changes.

The action came after Spyros P. Skouras, president of Twentieth Century-Fox, said in a prepared statement: "After a study of objections voiced by the National Legion of Decency and other organizations representative of public opinion to the motion picture, 'Forever Amber', the company has decided upon certain additions to and eliminations from the picture as originally released. The production as amended offers an attraction of widest interest to the whole public, with no sacrifice whatsoever to its dramatic power and beauty."

Condemned in October

The "Amber" controversy started October 22, when the Legion condemned the picture.

In addition to changes in the body of the picture, the Twentieth Century-Fox home office publicity department said that a new prologue and a new epilogue had been added.

The prologue reads: "This is the tragic story of Amber St. Clare. . . . Slave to ambition, stranger to virtue . . . fated to find the wealth and power she ruthlesly gained wither to ashes in the fires lit by passion and fed by defiance of the eternal command. . . . The wages of sin is death."

In the epilogue the voice of Cornel Wilde repeats these lines spoken earlier in the film: "In heaven's name, Amber, haven't we caused enough unhappiness? May God have mercy on us both for our sins."

In his statement, Mr. Skouras pointed out that his company has long made contributions along religious, sociological, educational and patriotic lines, and cited such pictures as "How Green Was My Valley," "Song of Bernadette," "Keys of the Kingdom" and the current "Gentleman's Agreement" and "Captain from Castile."

Corrects Impression

His statement continued: "I wish at this time to correct an unfortunate impression created by statements made by us incident to the disapproval of the original version of 'Forever Amber' by the Legion of Decency.

"These statements were interpreted as questioning the right of religious leaders to guide the adherents of their Faith on moral questions. No such purpose was intended. Neither was it our purpose to indicate any acceptance whatsoever of the theory that the popularity of a motion picture is a true creterion of its moral character.

"We sought with painstaking effort to produce in 'Forever Amber' a picture against which no objections would be raised. However," he concluded, "to our surprise and disappointment objections were expressed which resulted in regrettable assertions on our part that gave offense that was not intended."

With the announcement of the reclassification of "Amber," the Legion said: "Revisions made in this film are deemed sufficient to meet substantially the original objection of the Legion that the picture glorifies immorality. However, 'Forever Amber' still lacks the adequate morally compensating values which should be present in a story of this kind."

SRO Convention Set for Los Angeles, January 8

Marking its first anniversary, the Selznick Releasing Organization will hold a sales meeting on January 8, 9 and 10 at the Hotel Ambassador in Los Angeles, Neil Agnew, president, announced in New York Monday. In attendance at the meeting from the studio will be: David O. Selznick; Daniel T. O'Shea, president of Vanguard Films; E. J. Scanlon, vice-president of Vanguard, and Paul MacNamara, vice-president in charge of public relations for all Selznick enterprises. Attending from SRO's New York office will be Milton Kussell, vice-president; Sidney Deneau, assistant general sales manager, and Robert M. Gillham, eastern publicity and advertising director.

"The Yearling" Benefit For Catholic Guild

Dublin Bureau

The premiere of "The Yearling" was staged here Monday night as a benefit for the Catholic Guild of Ireland. The benefit was made possible through the cooperation of the Motion Picture Association. The President of Eire, Sean T. O'Kelly; the American minister to Ireland and Irish ministers of state attended the premiere, which featured personal appearances of Carol Landis and Peggy Cummins.

Sues Universal

Stephen Truncale, minority stockholder in Universal, filed an amended complaint in New York Federal Court last week in his suit against the company and five of its directors, charging improper stock deals. He cited these profits from alleged improper deals: Nate J. Blumberg, $12,500; J. Cheever Cowdin, $67,500; Charles D. Prutzman, $8,200; Clifford Work, $75,000, and William A. Scully, $49,375.

TBA Awards Go To 5 for Work On Television

Awards for their contribution to television were given five individuals this week as the Television Broadcasters Association, Inc., conducted its one-day Television Clinic at the Waldorf-Astoria in New York. The Clinic also heard panel discussions on problems confronting the industry, ranging from relay methods to programming policies.

The five honored included Dr. Frank G. Back, for outstanding technical improvement to television programming; William C. Eddy, director of television station WBKB, Chicago, for outstanding application of a technical improvement of television programming; Paul M. Hahn, executive vice-president of the American Tobacco Company, for contributions to commercial television programming; Ben R. Donaldson, in charge of passenger car advertising; Ford Motor Company, for contributions to commercial television programming, and John H. Platt, vice-president in charge of advertising, Kraft Food Company, for the conception and execution of entertaining and commercially successful telecasts.

In his report on TBA activities during 1947, J. R. Poppele, president, urged the immediate creation of a research department to obtain data to "spur the growth of the television industry." He also said he was still anxious for the establishment of a code for the television industry, which he had urged a year ago. "Eventually such a code will become a 'must'," he said.

Among the accomplishments of TBA during the year he listed the solution of the antenna installation problem and the revocation of the 20 per cent Federal tax on television receivers which are installed in public places.

Predicts $5,000,000,000 Television Outlay in 1948

Pointing out that about 25 per cent of the population of the United States now is within reach of television broadcasting, Larry E. Gubb, chairman of the board of directors of Philco Corporation, told the Rotary Club of Buffalo last week that some $5,000,000,000 would be spent in 1948 for the establishment of television networks and the purchase of television receivers. More than half a million sets will be sold in 1948, he predicted, and the number of stations on the air by the end of next year may well be in excess of 100.

Armstrong Medal to Hogan

John V. L. Hogan, president of WQXR and WQXQ, was awarded the 1947 Armstrong Medal for important contributions to radio, by the Radio Club of America at its annual dinner at the Advertising Club of New York, December 5.

IT'S BIGGER THAN WE ADVERTISED!



In the Sept. 6th issue of M. P. Herald we advertised that "Unconquered" was "The Screen Event of 1947." From October 3rd to November 7th, the first 12 test engagements definitely made good that prediction.

But starting November 19th, the first of the nationwide advanced admission runs have demonstrated that "Unconquered" is *even bigger* than we predicted—*bigger* than even its first tests indicated—the most important boxoffice event, not of this year, but *in years*.

Here are some of its latest achievements in cities of widely varied size and location:

BEATS

BIGGEST CURRENT ADVANCED ADMISSION HITS BY AS MUCH AS 40%

PARAMOUNT'S BIGGEST PREVIOUS ROADSHOW HITS BY AS MUCH AS 100%

PARAMOUNT'S PREVIOUS ALL-TIME RECORD-BREAKER BY AS MUCH AS 200%

These towns, and every city where "Unconquered" has played to date, overwhelmingly endorse the sentiment of this forthright published statement:—

The Wheeling, West Virginia, Intelligencer declares:

"UNCONQUERED is a picture worthy of its price despite the increase."

Paramount presents Gary Cooper and Paulette Goddard in Cecil B. DeMille's "UNCONQUERED", Color by Technicolor with Howard DaSilva • Boris Karloff • Cecil Kellaway • Ward Bond

Produced and Directed by Cecil B. DeMille • Screenplay by Charles Bennett, Frederic M. Frank and Jesse Lasky, Jr. • Based on the Novel by Neil H. Swanson

ALBANY

"Green Dolphin Street" and MGM shorts made up the bill at the Palace, which usually double features. The Strand played "The Foxes of Harrow," which S. Van Olinda, reviewer for the *Times Union* and a panel of others discussed in the first of a new WOKO broadcast series called "Let's Take In a Movie." . . . The Grand, after two successful weeks of "Gone With the Wind," booked "Song of the Thin Man" and "Bells of St. Angelo." The Ritz had "The Gangster" and "Rolling Home." The Colonial presented "Mayerling." . . . Theatres are beginning to experience the pre-Christmas slump. Four Albany Warner houses, Strand, Ritz, Madison and Delaware, are taking out insurance against a big dip in Christmas week grosses by offering an automobile giveaway the night of December 23. . . . Charles Dortic, Columbia salesman, underwent an eye operation.

ATLANTA

O. S. Barnett, office manager and head booker of Monogram Southern, back at his desk after a few weeks of illness in hospital. . . . Fitzgerald, Georgia, has a new drive-in, just opened by Eli Vickers. Another theatre opened in Georgia is the State in Colquitt, by C. C. Long and son. . . . Robbins Brothers, in Gainesville, Fla., have started construction on their new Negro theatre (Rose) and hope to have it open about the last of January. . . . Jackie Staples has moved from Screen Guild to Monogram. . . . E. S. Winburn, the Florida showman, has taken over the Capital theatre in Trenton, Fla., from C. E. Balton. . . . Algie Tomlin, Florida representative for MGM, has been transferred to the Oklahoma branch. . . . Work has started on the new theatre to be built in Attalla, Ala., by Amusement Enterprises, Albertsville. . . . "Green Dolphin Street" made such a big hit in its showing of two weeks at Loew's Grand that it has moved over to the Rhodes. . . . "The Secret Life of Walter Mitty" still plays to SRO at the Rialto theatre in its fourth week.

BALTIMORE

Patronage holding up very well despite the pre-Christmas shopping rush, for week beginning December 4. "Wistful Widow of Wagon Gap" okay at Keith's; "Escape Me Never," good at the Stanley; "The Upturned Glass," fair at the Valencia; "Fabulous Texan," good at the Mayfair; "Killer at Large," with "Incendiary Blonde," good at the Roslyn and Times. Century into strong second week with "Green Dolphin Street"; "It Had to Be You" held over, with vaudeville, at the Hippodrome, and doing good; "Daisy Kenyon," fair in second week at the New theatre. Town doing excellent with second week of "Walter Mitty." Little fair with "The Fugitive." . . . William K. Saxton, Loew's City Manager, Baltimore, is now writing a column of gossip for the Baltimore *Playboy* called "Moviesense," which carries the byline "By Leo Lion." . . . Thousands of film theatre patrons have been signing the cards reading "I'm opposed to the 5½ per cent tax on my movie ticket." Cards carried address of the Motion Picture Theatre Owners of Maryland. . . . Number of film theatres throughout this territory will close December 24, and Midway, Middle River, is closed except for the three weekend days.



BOSTON

Box office receipts continued to boom for the second week in a row. Four houses playing holdovers, the Memorial with "The Secret Life of Walter Mitty," the Metropolitan with "Where There's Life," and the Orpheum and State with "Green Dolphin Street," beat house averages again. Topping the town in grosses was "Unconquered" at M&P's twin houses, the Fenway and Paramount. . . . The film district has been saddened by the sudden death of William H. Erbb on December 4. The popular distributor was killed when the car he was driving left the road and sank in the Charles River in Brighton. . . . Affiliated Theatres planning to increase their staff to handle new accounts which have been added in the past two months.

CHARLOTTE

Charles Boasberg, eastern division sales manager, and his assistant, Carrol Peppercorn, RKO home office, are in Charlotte on business with Rovy Branon, branch manager of RKO. They held a meeting with all salesmen, bookers and office force while in Charlotte. . . . Thelma Clup, secretary to Jim Gilland, office manager, MGM, is in Mercy Hospital very ill. . . . Benn Rosenwald, who was branch manager of MGM in Charlotte for many years and transferred to Boston as branch manager, MGM, will be back in Charlotte December 21 to spend Christmas with Mrs. Rosenwald. . . . Weber Howell, booker at Paramount, has been transferred out of the booking department into the contract department.

WHEN AND WHERE

December 16 – 17: Meeting of Kansas-Missouri independent exhibitors in Kansas City to form an independent exhibitors association.

April 12–17: International Variety Clubs 1948 convention at the Roney Plaza Hotel in Miami Beach, Fla.

May 7–8: Independent Theatre Owners of Iowa and Nebraska convention at Des Moines, Ia.

June 23–25: Associated Theatre Owners of Indiana annual convention at Lake Wawasee, Ind.

CHICAGO

Loop business continues to be considerably off with bad weather getting part of the blame. Only long run holdovers remaining are "Body and Soul," Woods, "Gentleman's Agreement," which is being allowed to continue at the Apollo by agreement with attorney Thomas McConnell who won Jackson Park suit, and "Forever Amber" which was moved to the independent Rialto. Latter two are at advanced admissions with McConnell threatening to cite 20th Century-Fox for contempt unless "Amber" policy is changed to conform with court edict. "Black Narcissus" finally cleared censors and opened at the Palace, December 10. . . . There's considerable shifting of quarters on Film Row being planned with U-I, moving into their new building on South Michigan avenue during Christmas week, Columbia moving into the old U-I offices and Eagle Lion taking over space formerly occupied by Columbia. Capitol Films are taking over space vacated by EL. . . . Sam Chernoff, who recently sold three theatres and began operating the Academy Theater Supply Company, resumes as an exhibitor. In addition to the supply company, he'll operate the Harvard theatre on Chicago's southside which he bought from Harry Lorsch. . . . Variety Club's preholiday party to be held at the Sheraton Hotel December 13.

CINCINNATI

The Cincinnati Variety Club, Tent No. 3, is planning its annual Christmas party at the suburban RKO Orpheum theatre, at which more than 1,000 wards of various local children's institutions will be entertained with a stage and screen show. Nat Kaplan is chairman of the committee on arrangements. . . . James Chakeres, who operates theatres at Washington, C. H., and Mt. Sterling, Ohio, has taken a 10-year lease on the Lyric theatre, at Greenfield, Ohio, previously operated by Mr. and Mrs. C. E. Harvey, who will open a new theatre, the Pann, in Greenfield. . . . Gene Tunick, RKO city salesman in Cincinnati, has added the Dayton territory. . . . Work has been started on a new drive-in theatre in the vicinity of Springfield, Ohio, the third planned for that area. The new theatre will have a capacity of 600 cars. . . . George Turlukis, operator of the neighborhood Rossville theatre, in Hamilton, Ohio, has booked "Henry V" for showing soon after the turn of the year, this being his first showing at advanced prices since opening the house a little more than a year ago.

CLEVELAND

Al Sunshine is chairman for the Variety Club New Year's Party. . . . John Tender has closed his Tivoli theatre, Lorain, for two weeks for remodeling. . . . The rebuilt Dreamland theatre, destroyed by fire, is again under roof. . . . J. Berstom is remodeling a building in Mineral City into a 200-seat theatre to be ready after the first of the year. . . . Arthur Greenblatt held a Screen

(*Continued on page 30*)

"INTRIGUE"



is the new

RAFT

picture!





for that GEORGE RAFT
PLUS business
plus
luscious JUNE HAVOC
plus
lovely HELENA CARTER
plus
a sock national ad campaign in Life, Look, Photoplay, and the top screen mag list
plus
the kind of sure-fire merchandising you're always sure of from UA

INTRIGUE a Star Films presentation with TOM TULLY · MARVIN MILLER · DAN SEYMOUR
J. C. Flippen · Phillip Ahn · Charles Lane · Marc Krah · Screenplay by Barry Trivers and
George Slavin Produced by SAM BISCHOFF Directed by EDWIN L. MARIN

(*Continued from page 28*)

Guild division sales meeting here over the weekend, his first meeting with field men since becoming the company's sales manager. . . . Because of the serious polio epidemic in Akron last summer, all Akron theatres will make collections during the March of Dimes Drive. . . . James Wildenthaler, projectionist at Warners' Ohio Theatre, almost completely gutted when fire swept the the theatre December 6.

COLUMBUS

J. Arthur Rank's Technicolor special, "The Royal Wedding," given vigorous exploitation by Loew's, served as a potent box-office stimulant at both Loew's Ohio and Loew's Broad. . . . The Ohio's "This Time for Keeps," and the Broad's second week of "Green Dolphin Street" were strong attractions on their own. The Palace did fairly good business with "Magic Town," and "The Secret Life of Walter Mitty" played to comfortable crowds in a four-day stand at the Grand after a full week at the Palace. . . . Charles Sugarman, son of Al Sugarman, of the H. and S. Theatres, is returning to town from an RKO production assignment on the coast to become manager of the World, only foreign language house in Central Ohio. . . . Charles Radow, present World manager, has resigned to become promotion director for the Columbus Philharmonic orchestra. . . . John Pekras, 71, who for many years operated the old Dreamland here, died in Tucson, Arizona. He was father of Ted Pekras and brother of George Pekras, operators of the Ritz and Rivoli. . . . Lyric, Greenfield, Ohio, has been leased to James Chakeres for 10 years. . . . New $40,000 theatre will be built at Lakeview, Indian Lake, by 48 incorporators.

DENVER

Wyoming newspapers are advocating the candidacy of Frank H. Ricketson, Jr., president of Fox Intermountain Theatres, for U. S. senator. Editorials urge him to announce his candidacy. . . . Charles Gilmore, president, Gibraltar Enterprises, and trustee of the Motion Picture Foundation, to N. Y., to attend Foundation meeting. . . . W. B. Parks sells Lake, Johnstown, Colo., to Dave Marnock. . . . Christmas parties planned include Metro, at exchange, Dec. 23; RKO, at Eddie Ott's Broadmoor, December 18; Selected Pictures, December 24, at exchange; Warner Bros. at Ott's Broadmoor, December 20. . . . Chet Bell still improving —in California. . . . Eagle Lion bragging about 11 first-run dates in Denver this month. . . . Rocky Mountain Screen Club held annual Hunters' dinner-dance at Frontier Club Friday night. . . . John Searcy, assistant shipper, Paramount, moves to booker job, succeeding Jack Bloeser, who goes to Selected Pictures.

DES MOINES

A $1,000 prize, given by Tri-States Theatre Corp. as award for the best safety record in the state, was won last week by the city of Boone. . . . Rumors have it that the Des Moines Variety Club is planning to take over sponsorship of Arlington Hall here —a home for boys whose parents are unable to take care of them. . . . Collins is without a theatre because of a lack of suitable space in the town. . . . Recent changes in Tri-States houses in the Rock Island and Davenport area are as follows: Richard Stoddard is now city manager of Rock Island houses, in charge of the Fort; Rod McCulloch is manager of the Esquire, Davenport; William Haver is manager of the Rocket, Rock Island; William Voss, manages the Garden, Rock Island; John Bennet, manager of Spencer, Rock Island. . . . Film Classics of Iowa and Nebraska has been incorporated here, with Julian King, president, and Margaret King, secretary.



HARTFORD

RKO Radio's "Magic Town," and MGM's "Green Dolphin Street" held for a fortnight in downtown Hartford. . . . Warner Circuit will reopen its downtown first run, the Strand, on Christmas Day, with "My Wild Irish Rose." Theatre is being extensively renovated. . . . Vincent O'Brien has been appointed house manager at E. M. Loew's Hartford. . . . Glackin and LeWitt Theatres have discontinued all Monday-through-Friday matinees at the Strand, Plainville, Conn. . . . Joe diLorenzo, Connecticut district manager, Daly Theatre Corp., Hartford, has resumed his duties, after recovering from serious auto accident injuries. . . . Princess Theatre Building, Hartford, has been taken over on a 20-year lease from the 58 State St. Corp. by the Princess Theatre Corp. . . . Harry F. Shaw, division manager for Loew's Poli-New England Circuit, has resumed duties, following serious illness.

INDIANAPOLIS

The Thanksgiving holiday was enjoyed by first run exhibitors as much as by anybody. It helped grosses here to the biggest total in some time, every attraction doing better than average for the week. "Green Dolphin Street" got $17,500 and a hold-over at Loew's. "Where There's Life," $14,000 at the Indiana and "That Hagen Girl," $12,500 at the Circle. Current attractions, however, have fallen into that pre-Christmas slump. . . . First runs here are preparing slightly advanced price scales, to be inaugurated before the end of the year. . . . Quimby Theatres will convert the Auditorium, 2,100-seat house at Fort Wayne, into a first run, starting Christmas day. . . . V. J. McKelski has resigned as manager of the Ambassador to manage the Avalon for Robert Hunter.

KANSAS CITY

"Forever Amber" ran three days day-and-date at four Fox-Midwest theatres, at the advanced prices—doing perhaps 75 per cent of total at matinees and having attendance slightly above that normal at regular prices. . . . "Out of the Blue," which started by breaking records at the Roxy, was held over. . . . Wendell Donohue, city manager at McPherson, Kans., for A. R. Baker Enterprises, suffered a broken kneecap in Topeka, Kans. . . . Everett Buchanan is opening a theatre, the Stars, in a converted dance hall at Longton, Kans. . . . Recent visitors to Film Row: W. C. Bristol, Meade; Thelma Morris, Howard; J. L. Hayod, Marshall; R. M. Rogers, Buckner; Saul Frank, Coldwater. . . . The Admiral theatre, Kansas City, was gutted by fire December 6.

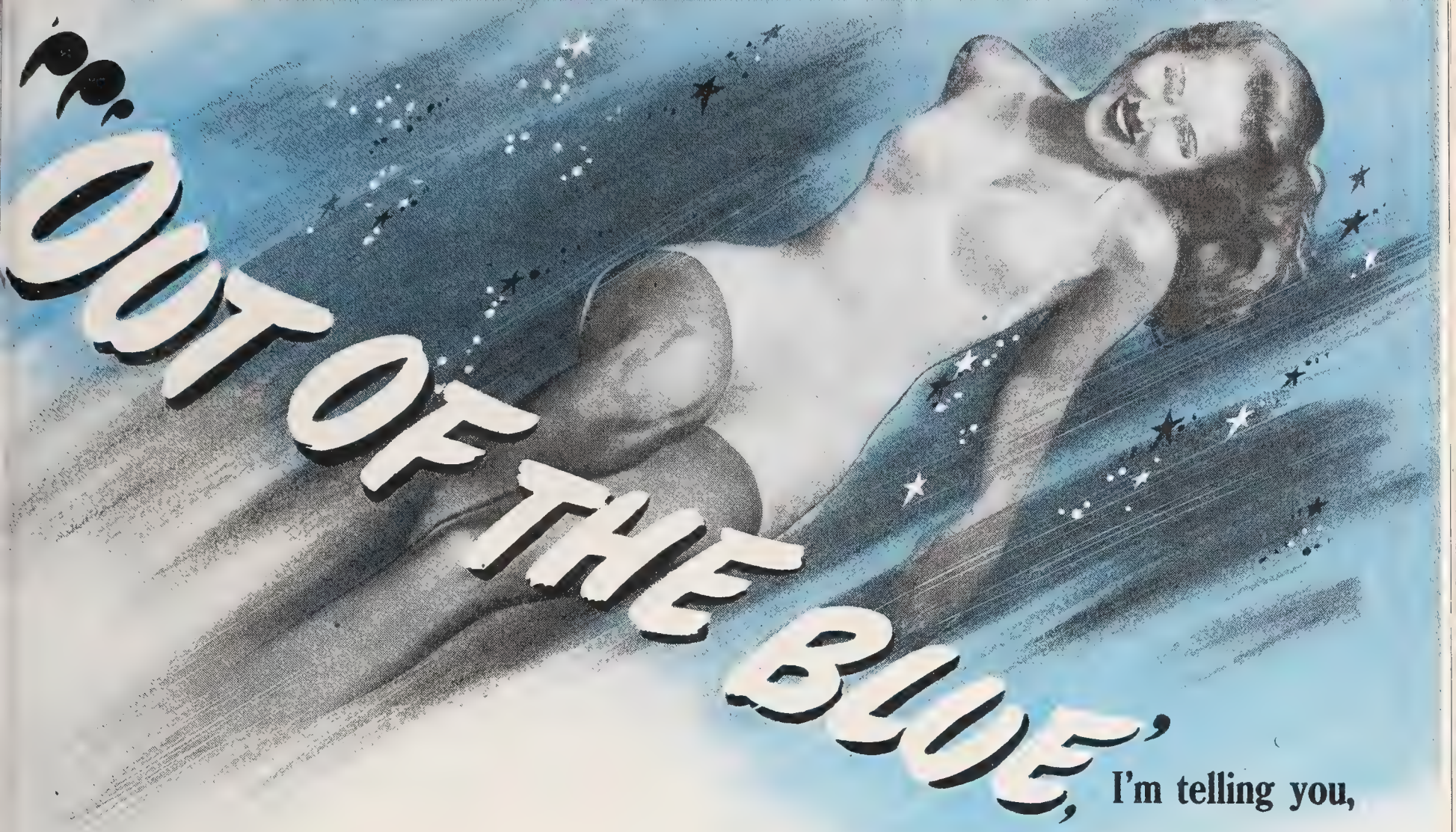
LOS ANGELES

Earl Collins, chairman of the entertainment committee of the Variety Club, is planning a gala New Year's party. . . . Mrs. Cecile Tharp is building a new drive-in, to be named the Foot Hill Auto theatre, in Rialto, Cal. . . . Ken Derby, Paramount office manager, has been transferred here from the San Francisco office. . . . Henry Dreher, of the American theatre, Newhall, Cal., was in town in a picture huddle with Harry Rackin of Exhibitors Service. . . . R. E. Archibald has sold his Coronado theatre in Coronado to the Coronado Homes, Inc. . . . W. G. Page will soon open the new Fair Oaks theatre in Arroyo Grande, Cal. . . . Screen Guild Productions have moved their offices to more spacious quarters at 1928 South Vermont Ave. . . . Exhibitors on Film Row: Jack Kerne, Hub theatre; Jack Chazin, Rosebud theatre; Al Sandow, Bill Robinson theatre; Harry Hollander, Savoy theatre; Joe Moritz, Victor theatre; Tom Tobin, Aloha theatre; Jimmy Nicholson, Pic Fair theatre.

LOUISVILLE

The 1948 session of the Kentucky Legislature will open during the first part of January, at which time some important theatre legislation is expected to be brought up. As a result, Guthrie Crowe, president of the Kentucky Association of Theatre Owners, will maintain headquarters at Frankfort during the session to aid in the defeat of unfavorable legislation. . . . WVLK, Lexington's fourth radio station, is now on the air. . . . The Rex, West Liberty, has installed a new screen. . . . Seen on Film Row: Mr. and Mrs. O. D. Hopper, Lebanon; Clark Bennett, Taylorsville; A. N. Miles, Eminence; Bob Enoch, Elizabethtown; C. O. Humston, Lawrenceburg; Clyde and Bobby Marshall, Columbia; Sam Giltner, New Washington; Irwin W. Rau, Leitchfield; George Bauers, Springfield; Gene Lutes, Frankfort; L. B. Fuqua, Eddyville; Edwin St. Clair, Lebanon Junction; M. H. Sparks, Edmonton; Ray Coleman, Edmonton, and C. K. Arnold, Bardstown. . . . "The Secret Life of Walter Mitty" opened at the Rialto, and "Railroaded" was shown at the National. Holdovers included "Green Dolphin Street," at Loew's; "Golden Earrings," at at Strand, and "The Foxes of Harrow," to the Brown from the Rialto.

(*Continued on page 32*)



I'm telling you, is one of the most riotous farces ever put on celluloid. It belongs in the class of inspired nonsense that sired 'My Man Godfrey' of blessed memory. It's saucy and sexy and spicy, with a solid story on which to base its chucklesome nonsense."

—*LOUELLA PARSONS*
COSMOPOLITAN



GEORGE BRENT · VIRGINIA MAYO · TURHAN BEY

ANN DVORAK · CAROLE LANDIS

"Out Of The Blue"

with

Elizabeth PATTERSON · Julia DEAN · Richard LANE · Charlie SMITH

Screenplay by WALTER BULLOCK, VERA CASPARY and EDWARD ELISCU
Based on a Story by VERA CASPARY

Produced by ISADORE G. GOLDSMITH · Directed by LEIGH JASON
BRYAN FOY in Charge of Production · An EAGLE LION FILMS Picture

TOP COMEDY OF THE YEAR!

Mr. A. W. Schwalberg
Eagle Lion Films, Inc.
165 West 46 Street
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ALL HOUSE RECORDS ROXY THEATRE, KANSAS CITY, MO., BROKEN TODAY WITH OUT OF THE BLUE. AUDIENCE AGREES WITH US THAT THIS IS TOP COMEDY HIT OF THE YEAR. THANKS FOR A FINE PICTURE BACKED BY EXTREMELY COMPREHENSIVE ADVERTISING CAMPAIGN. REGARDS.

Jack Braunagel,
Durwood Theatres.

"'OUT OF THE BLUE' IS OUT OF THIS WORLD" *says The Exhibitor*



MEMPHIS

Christmas shopping crowds have increased in downtown Memphis and first run theatre attendance has picked up accordingly. "Green Dolphin Street" was held over at Loew's Palace for a second week. "This Time for Keeps" a second week at Loew's State. . . . Malco had a good week with "Where There's Life," and Warner reported a strong opening with "Anthony Adverse." Strand had a double feature, and Ritz held over "Lydia." . . . Mid-south exhibitors visiting on Film Row: Clifford Nix, Swifton; Moses Sliman, Luxora; Paul Whiting, Hunter; W. L. Moxley, Blytheville; Roy Dillard, Wardell; Mrs. J. C. Noble, Leland; W. O. Taylor, Dresden; Ned Green, Mayfield; C. N. Eudy, Ackerman; J. J. Sharum, Tyronza, and C. A. Gilliland, Steele. . . . Strand theatre, a new showhouse, has been opened at Lexington, Tenn., by G. B. Amis. . . . Home theatre, Holcomb, Mo., has been sold to E. R. Cunningham by H. C. Collins.

MIAMI

"Gone With the Wind" opened Thursday at the Paramount and Beach theatres. In its original form, it is attracting larger throngs than seen on Flagler and Lincoln Roads in a long time. Record crowds are holding "Unconquered" for a second week. "Body and Soul" was at the Miami and Lincoln theatres. The Town will soon play "The Magic Bow" as part of its prestige picture campaign. . . . Don Lanning had to announce his resignation from the convention entertainment committee of Variety Club because dates of the convention conflict with the anticipated arrival of a third Lanning heir. Ed May, manager of the Lincoln theatre, will fill the vacancy.

MINNEAPOLIS

Grosses spurted sharply during the week after a long period of slack business. "Unconquered" and "The Secret Life of Walter Mitty" led the upturn, both rating holdovers. "Where There's Life" was another good starter and earned a Loop moveover. . . . "The Unfinished Dance" was given the biggest radio promotion in Minneapolis theatre history, with 27 different broadcast shots in a week, but the picture still failed to draw an average gross. . . . Lowell Kaplan has been named buyer for Independent Theatres Association, succeeding Caspar Chouinard, resigned. . . The St. Paul Garrick has been switched from a Loop last run house to a second run. . . . City Council action on the application of Nate Shapiro, former nightclub operator, for a Loop-edge theatre, has been postponed to December 17. North Central Allied is opposing the application vigorously. . . . The Ellsworth, Wis., town board has rejected offers of Twin City exhibitors to buy the town's municipal theatre. . . . Warren Branton, 20th-Fox salesman, is recovering from an operation. . . . Donald Davis and Jack Gies, Jr., have purchased the Fairfax at Fairfax, S. D. . . . Joe Caysie is the new owner of the Kickapoo at Gays Mills, Wis.

MONTREAL

Complete new parlay for the main stem houses. "Foxes of Harrow" at Loew's, and "Dark Passage" at Capitol are contenders for the lead. Palace has "The Unsuspected," Princess showing "Lured," and Imperial, "Take My Life." . . . Business slightly off in usual pre-Yule lull. . . . Consolidated Theatres, which runs all the main stem first run houses, cutting New Year's Eve stage shows for the first time in years. . . . Quebec Allied Theatrical Industries seeking provision in standard contract that 16mm duplicates of 35mm film in contract not be shown in 10-mile radius for 12 months. . . . Ray Atherton, U. S. Ambassador in Ottawa, has been asked to intercede in the banning of the Ben Hecht play, "A Flag Is Born." . . . Dalse Club, service groups, has initiated bringing of films to bedridden persons in private homes and hospitals.

NEW ORLEANS

In its second week at Loew's State, "Green Dolphin Street" was still attracting unusual crowds. The Saenger presented "The Unsuspected" with "Kiss of Death" as a midnight show on Saturday. "Driftwood" was the attraction at the Joy. "The Exile" showed at both the Liberty and Orpheum. "Welcome Stranger" played the Tudor. . . . Exhibitors on Film Row: Ricardo Montiel, Mobile; Jeff Rebstock, Golden Meadow; Roy Pfeiffer, Baton Rouge, and Ernest Delahaye, Maringouin. . . . Jack Kussman, former short subject booker for 20th-Fox, is now head booker for Screen Guild. Bob Kelly, former office manager for Screen Guild, is now sales manager. . . . Joy Houck, of Joy Theatres, recently purchased half interest in the Fox Johnson theatres at Bunkie, Mansfield, and Jonesboro, La.

OMAHA

Both "Where There's Life" at the Orpheum, and "Green Dolphin Street" at the Paramount broke $15,000. . . . The Colosseum of Motion Picture Salesmen here are raising funds to send delegates to Chicago. . . . Bill Barker, Columbia salesman, is back after an eight-week illness. . . . F. A. Van Husen, Western Theatre Supply chief, is the new head of the Omaha Variety Club. Other new officials: Joe Scott, first assistant; Gene Blazer, secretary; Oscar Hanson, treasurer; Carl Reese, Hymie Novitsky, Harold Johnson, Donald Shane, Rollin K. Stonebrook and Clyde Cooley, canvasmen. . . . MGM's Christmas party will be December 22. . . . Transfer of the Moorehead (Ia.) theatre from Floyd Bryceson to Ralph Martin will take place January 1. . . . Borge Iverson, former manager of the Fort theatre at Rock Island, Ill., is the new manager of the State theatre here. . . . New seats, projection and sound have been installed in the Epstein Circuit's Benson and Corby theatres here. . . . Richard Wilson has joined the MGM sales force. . . . A. F. Jenkins, owner of the City theatre at David City, Neb., and an exhibitor in that town for 30 years, died at the age of 82. His wife survives.

PHILADELPHIA

The City Treasurer announced that the city amusement tax of 10 per cent on admission tickets increased $1,249,908 for the first ten months of the year over the same period last year, part of the increase due to the increase in the tax from four to 10 per cent in July, 1946. . . . Two new corporations were set up by independent exhibitors with the same combine of operators establishing Regal-Tyson Theatres, Inc., and Crest-Benner Theatres, Inc., for the operation of those houses. . . . Bernard Keeney managing the State, Hartford, Conn., inasmuch as his Plaza, Reading, Pa., is now devoted to stock shows. . . . C. G. Keeney, owner of the Plaza and Rajah, Reading, Pa., confined to the hospital as a result of a fall. . . . T. O'Neill has taken over the operation of the Peoples, Jermyn, Pa., formerly operated by P. E. and C. J. Walker. . . . William L. Snyder, Jr., closing his Earle, New Oxford, Pa., from December 15 to 25 to give employes a pre-Christmas holiday. . . . Bill Wolf, manager of Warners' Ogontz, staged a special after-school party for 1,000 youngsters, with the canned food for admission turned over to the Salvation Army.

PITTSBURGH

City Solicitor Anne X. Alpern has announced that the 10 per cent local tax on theatre admissions will go into effect New Year's Day. . . . "The Outlaw" was removed after only one week at the Fulton theatre because of complaints lodged by the Legion of Decency, but in that spell the film drew $24,000 to set an all-time record. The Fulton was picketed the first night that "The Outlaw" was shown. . . . Because of the condemnation of "Forever Amber" by the Legion of Decency, John H. Harris has announced that the Harris circuit will discontinue exhibiting it. . . . Jim Verner has rejoined Morris Finkel after an absence of 12 years to assist in managing two nearby theatres.

SAN ANTONIO

Visitors in the city included J. J. Jimenez, Banco de Film, Mexico City; John Rowley, R & R Circuit, Dallas; Francisca Canas, Azteca theatre, Harlingen, and Esther Izaguirre, Rex theatre, Mission. . . . Interstate here has lowered admission prices for children to nine cents at all of their theatres. . . . Two theatrical men are now members of the newly organized Pan-American Association here. They are Al Coppel, manager of Azteca Films, who is vice-president, and G. A. Lucchese, of International Enterprises, a committeeman.

SAN FRANCISCO

Completion of the new $100,000 theatre at Orick is expected by the New Year. House is owned by Robert McNamara, who

(*Continued on page 34*)

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RANDOLPH SCOTT

JOHN WAYNE

PITTSBURGH

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Philadelphia
Box Office Pictures, Inc.
1301 Vine Street, Philadelphia, Pa.

Pittsburgh
Screen Guild of Western Pa.,
415 Van Braam St., Pittsburgh, Pa.

Seattle, Portland
Favorite Films of California.
2231 Second Ave., Seattle, Wash.

St. Louis
Screen Guild Productions of St. Louis.,
3324 Olive St., St. Louis, Mo.

San Francisco
Favorite Films of California.
261 Golden Gate Ave., San Francisco, Cal.

Washington, D. C.
Equity Film Exchanges, Inc.,
1001 New Jersey Ave., N. W.,
Washington, D. C.

(*Continued from page 32*)

will manage the 325-seat theatre. . . . Harry Price has opened an exchange for Favorite Films in Seattle, with Gordon Wallinger as manager, and William Englen as salesman. . . . A children's Christmas Party and Relief Fund, contributed by patrons of the new Ellis theatre during the past eight months has now reached a figure in excess of $1,700, Blumenfeld Theatres disclosed. Part of the fund—$600—will be presented to representatives of four churches on December 6 on the stage of the theatre. Balance of the fund will be used to stage a Christmas party for children on December 20 . . . The Del Mar theatre, latest addition to the circuit of Golden State Theatres, opened its doors for business December 5. . . . Dave Reese, manager of T&D's Lodi, reports that Henry Bramer, formerly associated with the Tulare theatre, Tulare, takes over as manager of the Lodi house. . . . Pat Patterson, Astor Pictures manager, is now out of the hospital, where he had enmergency appendectomy.

SEATTLE

Seattle had more holdovers this week than during any time in 1947: "Desert Fury" ended its third week at the Liberty. "Green Dolphin Street" at the Music Hall, "Where There's Life" at the Paramount, and "Fun and Fancy Free" all entered their second week. The number one holdover remained "Life With Father," now in its fifth week at the Music Box. The all-foreign film Varsity theatre is finding its experiment as successful in its second month as in its first, this time with "I Know Where I'm Going," which ended its second week. The neighborhood Uptown theatre found crowds still coming to see the Italian "Before Him All Rome Trembled." . . . Jensen & von Herberg announced that their new Roxy theatre in Enumclaw will open on Christmas Day. The building, which has been completely rebuilt, will seat 850. Ed Metzger said he is reopening his theatre in Smelterville, Idaho, this week. . . . The Colonial theatre announced a new low-price schedule: children, nine cents; adults until 1 p.m.—15 cents; from 1 p.m. until 5 p.m.—25 cents, and after 5 p.m.—34 cents. . . . Lu Hummell, who was booker at the Paramount branch office in Portland, which closed last month, has joined the Paramount exchange office here in Seattle.

ST. LOUIS

For the very good reason that they rang the bell the preceding week, most films were holdovers. They included "Green Dolphin Street," at Loew's State; "Down to Earth," at the Ambassador; "Where There's Life," at the Shubert, and "The Unsuspected," at the St. Louis. "The Secret Life of Walter Mitty," which closed at the Ambassador November 27, was brought back to the Missouri. . . . Another extension of leases and management contracts, continuing the status quo between Fanchon & Marco and the Ambassador-Missouri-St. Louis Amusement Company interests of Charles Skouras and Clarence M. Turley, is reported on Film Row. The new extension runs to the middle of next year. . . . Though a few Bellefontaine property owners still talk legal action, the Wehrenberg Circuit is starting work immediately on a 1000-car drive-in in northeastern St. Louis County.



. . . The United State Army is building new Army Motion Picture Service headquarters at the St. Louis Administration Center. The service is taking care of 300 Army theatres.

TORONTO

The holiday shopping spree was making itself felt during the week at Toronto theatres and a touch of real wintry weather also served to cut into grosses but there were holdovers at two theatres, "Red Stallion" playing a second week at the Imperial and "Body and Soul" likewise at Loew's. "Frieda" brought a good crowd to the Odfeon Fairlawn, "Golden Earrings" was quite successful at Shea's and "The Unsuspected" had an upward attendance trend at the Tivoli and Eglinton compared with recent figures. "Christmas Eve" was average at the Uptown. New shorts, including "The Princess's Wedding Day," were introduced to the program at the International Cinema where the British picture, "Quiet Weekend," was enjoying its 10th week. The Royal Alexandra, Toronto's legitimate house, is having more film roadshows with "Barber of Seville," to be followed later by a return engagement of "Henry V". . . . President J. J. Fitzgibbons of Famous Players Canadian Corp. has been elected chairman of the national committee of Provincial exhibitor associations to press for the removal of the Dominion Government's war excise tax of 20 per cent on theatre grosses. The national secretary is A. J. Mason, independent exhibitor of Springhill, N. S. . . . J. H. Berry has been appointed a Federal Administrator of emergency regulations governing import of U. S. funds for industrial facilities in the Dominion with authority to ban such use of American dollars when exports to the States would not be increased.

VANCOUVER

Ray Cook, projectionist at the Paradise theatre, passed away suddenly at 53. . . . Levi Graham, pioneer exhibitor who formerly operated two Prince George, B. C., theatres, died in his home town recently at 67. . . . The Lyric theatre, which has been the subject of lawsuits for the past year, is now an addition to the Famous Players circuit. Lyric is closed down until Christmas for alterations. . . .IATSE film exchange employees, union B-71, elected the following officers: president, Marvin Proudlock; vice-president, Rod McArthur; secretary-treasurer, Charles Backus; business agent, Douglas Iseman. . . . New theatres are planned for Forestburg and Taber, both in the province of Alberta. . . . "The Secret Life of Walter Mitty," in its second week at Orpheum. "Song of Love" at Capitol, "The Royal Wedding," combined with "Body and Soul," at Vogue. These were the leaders. . . . Theatres and film exchange employees will hold their usual Christmas parties at downtown night clubs and hotels.

WASHINGTON

Washington theatre business was good this week, with "Green Dolphin Street," at Loew's Palace, and "Secret Life of Walter Mitty," at RKO Keith's held for a second week. New openings included "It Had to Be You," at the Warner; "Golden Earrings," at Loew's Capitol; and a reissue of "Arizona" at Warner's Metropolitan. Carryover for the week was "Body and Soul" at Loew's Columbia. . . . An article in the Washington *Times-Herald*, December 4, captioned "Attendance Falls in Entertainment Business Here," said that high cost of living and high amusement taxes were hurting the entertainment business. Houses reported that business was off 30 per cent since September. . . . Loew's Palace theatre is celebrating its 29th birthday and is serving coffee in the lobby to its patrons. . . . George Dorsey, Bob Donahue, Jr., and Clarence Ellis, of Warner-Pathe News, turned out a football newsreel of the C St. Tigers and the Merrick Boys Club teams that delighted film audiences.

Fight Short Played 8,000 Situations by Weekend

With "Jersey" Joe Walcott contesting the validity of the decision in his championship fight with Joe Louis, the two-reel RKO-Pathe picture of the bout was reported to be stimulating business in the houses where it played last week.

Six RKO-Pathe cameras at Madison Square Garden recorded every phase of the fight. In addition the 15-round struggle was televised over the New York-Boston-Philadelphia-Schenectady network of the National Broadcasting Company.

The RKO-Pathe short was developed and processed immediately following the fight and was on its way by air to key cities in record time. The subject, sponsored by the 20th-Century Sporting Club, was playing 8,000 situations by the end of the week. More than 900 prints were shipped all over the country. With the fight taking place Fridal night, Chicago theatres showed the short Saturday noon. Los Angeles and San Francisco had it on Sunday morning.

Filmack Opens New Studio

The Filmack Trailer Corporation has opened its new studio in Los Angeles, the company has announced. Joseph Mack, son of Irving Mack, sales manager of the service, is production manager, and Milton Smith, formerly of RKO, is studio sales manager.

Studios Hold Level with Little Sign of Reaching Rate of 500-a-Year

Hollywood Bureau

Everybody has been talking up a production boom since before the British threw the studio executives into a dither of delay, redesigning and streamlining, but mid-December has arrived without visible manifestation of upswing.

The week just closed witnessed the start of five new pictures, and completion of four, lifting the number of films in work from 34 to 35. It's been within a dozen or so of that level long enough to suggest that trade talk about 500-pictures-a-year traces to people who can't or don't count.

Two of the week's new undertakings are in the "A" category, which is being rapidly exhausted as the companies issue their long-backlogged biggies (filmed before the United Kingdom vanished) for winter release. Restocking of the "A" shelves in company backlogs is in an inevitable necessity giving studio executives sleepless nights. Come January or so, it's generally and hopefully assumed, a lot of studios are going to have to put a lot of big pictures into work or a quite different line of product will be coming up for release at this time next year.

Jean Arthur Returns in "Foreign Affair", Paramount

Paramount started "A Foreign Affair," in which Jean Arthur, long absent from pictures for reasons having nothing whatever to do with demand, returns to the screen in company with Marlene Dietrich, John Lund and other principals yet to be delegated. Producer Charles Brackett and director Billy Wilder are in charge of this project.

Columbia started "Gallant Blade," from Alexander Dumas' adventure novel of early France, with Larry Parks doing the swashbuckling in Cinecolor. Irving Starr is producing, Henry Levin directing, and the cast includes Marguerite Chapman, Victor Jory and George MacReady.

Columbia also started "The Best Man Wins," produced by Ted Richmond and directed by John Sturges, with Edgar Buchanan and Anna Lee featured; and "Port Said," produced by Wallace MacDonald and directed by Reginald LeBorg, with William Bishop, Gloria Henry and Steven Geray.

RKO Radio launched "Guns of Wrath," with Herman Schlom producing and Leslie Selander directing. Tim Holt is starred, with Nan Leslie, Myrna Dell and Richard Martin in the cast.

Filming of "The Great Gatsby," the F. Scott Fitzgerald long-time best seller, will start at Paramount in late January. It will star Alan Ladd, and John Farrow will direct for producer Richard Maibaum. . . . "Father's Day," the story of a small Indiana town in 1910, will go into production at Paramount the end of January. Veronica Lake, Mary Hatcher, Mona Freeman, Billy De Wolfe and Roland Culver are in the cast, and William Russell will direct this Daniel Dare production.

Producers Gear Plans to Market

A company put together in full awareness of the restrictive conditions prevailing in the fourth quarter of 1947 is under no necessity of reefing sails or altering course to weather the storm, if the company planners are not visionaries, and Robert Presnell, Sr., and John Reinhardt, organizers of Arpi Productions, are not.

They leave no room for doubt on this score as they tell of their plans in the compact little headquarters they've set up in a converted bungalow court apartment a short walk from the rental studio where they've just completed their first picture, "For You I Die," the second film produced directly for national release through Film Classics distributing organization.

Says producer-writer Presnell, whose typewriter has supplied the sinews of a score or more of pictures, "John and I have worked together for years; we think alike and work alike. Now that we're working for ourselves, we're free to whip our story into shape, polish the script to a high gloss, and compute our costs down to a dime, before we start paying a single salary. When we're ready to start shooting, everything's ready to roll without a hitch; we finished our first picture smack on schedule and exactly on budget."

Reinhardt Sees Profits From Domestic Market

Says director Reinhardt, whose last two films were Jack Wrather productions written by Mr. Presnell, "We think a properly set up production company can do very well without the British market. There's plenty of revenue to be had from this country alone if the product has solid merit as entertainment. With Bob and I doing the producing, writing and directing, we have complete control of the costs that usually get out of hand. With knowledge of the market potential, we are not worried about the foreign field. If it comes back, that will be nice. If it doesn't, we know the American industry can get along without it—if there is a really sincere effort made."

How Arpi keeps production costs inside potential return is demonstrated in "For You I Die." The story was chosen and written so that only one expensive set was required. The cast was heavily weighted with seasoned troupers—Mischa Auer, Roman Bohnen and others—to reduce time-consuming fluffs and resultant retakes to a minimum. The production crew was recruited on the basis of craftsmanship and enthusiasm displayed in connection with films the two had made under other imprints.

"It took on the character of a family undertaking," say the Arpi executives, who add that their next three are to be done in Cinecolor.

STARTED

COLUMBIA
Gallant Blade
Best Man Wins
Port Said

PARAMOUNT
A Foreign Affair

RKO RADIO
Guns of Wrath

COMPLETED

COLUMBIA
The Fuller Brush Man (Edward Small)

REPUBLIC
Thunder in the Forest

20TH CENTURY-FOX
Deep Water

UNIVERSAL-INTERNATIONAL
Casbah

SHOOTING

COLUMBIA
Loves of Carmen
Lulu Belle (Bogeaus)
The Eternal Melody

EAGLE LION
The Noose Hangs High
Mickey
Corkscrew Alley

M-G-M
The Big City
Master of Lassie
State of the Union
Easter Parade

MONOGRAM
The Tenderfoot (Allied Artists)
Death on the Downbeat

PARAMOUNT
Sealed Verdict
A Connecticut Yankee
Hazard

REPUBLIC
I, Jane Doe
Under California Stars

RKO RADIO
Velvet Touch
Mr. Blandings Builds His Dream House
Joan
The Window

20TH CENTURY-FOX
The Iron Curtain
Sitting Pretty
Walls of Jericho
This Is the Moment

UNIVERSAL-INTERNATIONAL
Are You With It
Another Part of the Forest
Up in Central Park

WARNERS
The Adventures of Don Juan
Winter Meeting

SMALL EIRE HOUSES SEE TAX CLOSINGS

by T. J. M. SHEEHY
in Dublin

Many of Eire's smaller exhibitors are seriously contemplating closing down if the new admission taxes, introduced in an emergency budget last October 28, are put into effect January 16, when due.

The Minister of Finance at first refused to see a deputation from the Theatre and Cinema Association.

The latter part of November, however, the Minister for Education, answering a question put in the Dail, stated that the Minister for Finance had informed the Theatre and Cinema Association November 10 that he could see no reason for modifying the proposals on increased taxes for cinema seats. But he was, at least, prepared to meet the managers.

Exhibitors are rather pessimistic about the outcome of the meeting.

The last admission tax increase, which came into force in August, has so far resulted in decreased attendances at the smaller cinemas, although in some cases the gross remains about the same.

Dublin first runs have not been too badly hit, but suburban and country cinemas have been seriously affected.

▽

A generous gesture made by the Motion Picture Association has delighted Irish stage and cinema circles. The Catholic Stage Guild of Ireland will select annually one film from the 12 best of the past year produced in America and the MPA will arrange its gala presentation in Dublin and donate the entire proceeds to the Guild.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Exhibitors have asked the third National Fiscal Convention, now in session, to make the tax on grosses uniform throughout the country. At present this tax is 15 per cent in Mexico City, but in some communities it is as high as 30 per cent. The exhibitors want a uniform 10 per cent tax collected by the Federal Government, which should then be proportioned among the municipal and state governments.

▽

Mario Moreno, better known as the comic "Cantinflas," heads Internacional Cinematografica, a new company formed here to deal in various phases of the industry.

Luis I. Rodriguez and Julio Verne have organized and registered the Centro Coordinador Cinematografico de Mexico to produce and distribute pictures, finance producing companies and deal in cinematographic equipment.

Tito Guizar, known in the U. S. as well as Mexico, will produce two pictures a year, beginning in 1948, in association with Salvador Elizondo, production manager of Clasa Films.

▽

Producers continue to worry over the fact that their products are losing ground here to imports. Official figures on releases here up to October 31 tell the tale: 321 pictures were released during the 10-month period. Only 51 were Mexican. There were 199 from Hollywood, 32 from Argentina, 22 from England, nine from France, three each from Spain and Chile, and one each from Italy and Cuba.

AUSTRALIA

by FRANK O'CONNEL
in Sydney

Although the daily press is hinting at further cuts in film imports, in addition to the 30 per cent dollar cut already imposed, local production has regained confidence and casts of two films have been announced. Ealing has decided to continue with "Eureka Stockade," and shooting is now under way. Arthur Collins Productions has announced the principals of "Golden Legacy," a film biography of William Farrer, the Aussie who developed rust-resisting wheat. Chips Rafferty plays the lead in "Eureka Stockade."

McCreadie Brothers' "Always Another Dawn" is still being edited. "Time Off," the Skylogue Film taken over by Universal, has not had a release date set yet. "Intimate Stranger," the Endeavour Films feature, seems to have bogged down in a morass of internal trouble. Charles Chauvel is still shooting scenes for "Sons of Matthew."

▽

An unexpectedly heavy log of claims has been submitted by the Theatrical Employees Association, which is at present conferring with employers. Some of the increases asked would double the wages now in effect. The union is also asking for four weeks' paid vacations, increases in overtime rates, a five-day week and shorter hours.

ITALY

by ARGEO SANTUCCI
in Rome

There are now approximately 20,000 members of the Italian Association of Motion Picture Clubs, according to Antonio Pietrangeli, president. The membership sponsors festivals of French, English and Russian pictures, previews new productions, conducts film studies, and similar matters.

▽

The Committee for the International Cinema Exhibit in Venice met in Rome recently to discuss the rules for the 1948 exhibit, which is scheduled to run from August 11 to August 27.

▽

It is reported that Columbia, now producing "Eternal Melody" here, starring Jan Kiepura, will produce five films in Italy within the next two years.

▽

Most successful of the recent American features shown here have been "Scarface," "Notorious," "The Razor's Edge" and "Pittsburgh."

TURKEY

by PHEDON NAZLOGLOU
in Istanbul

Eleven of the 12 production companies in Turkey have founded a producers' society to further cooperation among local producers, to protect the industry against adverse influences, and to provide prizes and honors for the best local films.

This year four Turkish features have been produced, each showing an improvement over the other. Currently 10 features are in production.

Taxes on admissions here amount to 43 per cent and because of this it often takes four years for the producer to recover the 40,000 to 50,000 lira which the average film costs. Thus the new producers' union will make a strong fight for a lessening of taxes.

DOUBLE-TAKE METHOD IMPROVES DUBBING

News of a method to improve and facilitate the synchronization process in the dubbing of French pictures into English was brought to this country last week by B. L. Garner, president of Vog Films Company. The idea originally was taken from Columbia's "Jolson Story". It involves a double-take during the shooting of the French film. One version is filmed in French. For the second version the actors are instructed to repeat the scene, pronouncing the English lines in any way possible, giving the camera a chance to record lip movements. When the picture is dubbed, it is said, many synchronization difficulties are eliminated and the cost increase is said to be negligible. Vog Films plans to use the system first with the film, "Manon Lescaut".

MPEA Shipping 16mm Prints To Holland and Hungary

The Motion Picture Export Association opened its 16mm program this week with the shipment of 16mm feature subjects to Holland and Hungary. The prints, already superimposed, will go into distribution immediately upon arrival. MPEA has surveyed the 16mm field in each of the 11 territories where it is active. The next two countries which will receive MPEA 16mm product will be Czechoslovakia and Poland.

FOREIGN REVIEWS

SCHOOLGIRL DIARY (Film Distributor Company—Italian with English subtitles). Produced at the Cinecitta Studios in Rome by Manenti Film Productions, "Schoolgirl Diary" is a well-knit story of an elaborate finishing school and the girls who live there. With the screenplay, adaptation and direction by Mario Mattoli, the film's prime attraction for American audiences will be the name of Valli on the marquee, since she has received considerable publicity since signing with an American company. The story concerns a sorority headed by Miss Valli, who makes life unbearable for a girl outside their circle. When the girl meets with an accident as a result of their scorn, the sorority repents and she eventually becomes one of them. However, the story in its telling is dependent upon dialogue and, thus, seems much too long. However, audiences should enjoy the actions of the young people and their collective love for the handsome chemistry professor, played by Andrea Checchi. Running time, 95 min. General audience classification. *Good.*—G. H. S.

THE DEVIL'S STORY (Superfilm—French with English subtitles). Produced in France during the German occupation, "The Devil's Envoy" is a screen version of an old French legend and as such is excellently produced and directed by Andre Paulve and Marcel Carne, respectively, against a background of elaborate period costuming and sets. However, it is a story which depends mainly upon dialogue for its telling, resulting in a slow-paced picturization which will make the audience aware of its two hours of running time. Heading the cast are Arletty and Alain Cuny as the representatives of the Devil who are sent to earth to destroy the lives and loves of several individuals. However, they only partly accomplish their mission as Cuny falls in love with a mortal and overcomes the powers of Satan. Jules Berry, as the Devil, is exceptionally well cast as the cold-hearted, cruel, designing Satan who arrives on earth to supervise the actions of his representatives. Jacques Prevert and Pierre Laroche wrote the scenario and dialogue. Running time, 118 min. Adult audience classification. *Good.*—G. H. S.

Colosseum Sets Plans for New York Salesmen's Unit

Organizational plans of the Colosseum of Motion Picture Salesmen in the New York exchange area have been set and a unit will be formed there as soon as the National Labor Relations Board certifies the Colosseum as the collective bargaining agent for film salesmen, David Beznor, Colosseum attorney, said in New York last week. This leaves the New Haven area the only one where the salesmen are not organized, and salesmen there will be invited to join either the New York or Boston unit. Final hearings before Robert Silagi, NLRB officer, took place in New York last week, and the Colosseum's fate will be determined next month on the basis of testimony submitted by the union and the distributors. Mr. Silagi filed a report in Washington this week. The principals have been given seven days in which to submit briefs.

Affiliated Circuits Offer Local 306 15% Wage Boost

Agreement on a 15 per cent wage increase, based on current wage scales, for members of projectionists' Local 306, was reached last week by New York affiliated circuits and Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, acting for the local. The basic 15 per cent increase is the same as granted by local independent circuits earlier, but since the wage scale applied to the affiliated circuits is higher, the operators in those houses will receive larger amounts. The agreement has been submitted to the negotiating committee of Local 306.

ANFA Members Discuss 16mm, 35mm Relations

Full cooperation between 16mm and 35mm film interests in meeting the rapidly expanding needs of the motion picture public was urged at a meeting of the Allied Non-Theatrical Film Association at the Williams Club in New York last week. During the meeting leaders in the manufacturing, distributing and library branches of the industry discussed the subject "What's Ahead for 16mm in 1948." Speakers included William F. Kruse, president of the organization, and vice-president of United World Films; Samuel Goldstein, president of Commonwealth Pictures; Horace O. Jones, vice-president of Victor Animatograph, and others.

COLUMBIA PICTURES
ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES
ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

ROSE of SANTA ROSA
with THE HOOSIER HOT SHOTS
(Hezzie, Ken, Gil and Gabe)
PATRICIA WHITE • EDUARDO NORIEGA • FORTUNIO BONANOVA
EDUARDO CIANNELLI • ANN CODEE • ROSITA MARSTINI • DOUGLAS FOWLEY
THE PHILHARMONICA TRIO • AARON GONZALEZ & HIS ORCHESTRA
Original screenplay by Barry Shipman
Directed by RAY NAZARRO • Produced by COLBERT CLARK

BLONDIE'S ANNIVERSARY
Based upon the comic strip "Blondie" created by Chic Young
with
Penny SINGLETON • Arthur LAKE • Larry SIMMS
Marjorie Kent • Adele Jergens • Jerome Cowan
and Daisy
Original screenplay by Jack Henley
Directed by ABBY BERLIN

DEVIL SHIP
with
RICHARD LANE • LOUISE CAMPBELL • WILLIAM BISHOP
Original screenplay by Lawrence Edmund Taylor
Directed by LEW LANDERS • Produced by MARTIN MOONEY

Charles STARRETT • Smiley BURNETTE
SIX-GUN LAW
with Nancy Saunders • Paul Campbell • Hugh Prosser
CURLY CLEMENTS AND HIS RODEO RANGERS
Original screenplay by Barry Shipman
Directed by RAY NAZARRO • Produced by COLBERT CLARK

NEW ORLEANS TOTAL 589

A statistical summary of the New Orleans directory, another in the series of 31 theatre directories compiled by the Motion Picture Association in its census of U. S. theatres by exchange territories, was released this week.

NEW ORLEANS EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity		Number	Seating Capacity
Theatres in operation*	576	313,351	Circuit-operated theatres†	287	178,542
Closed theatres	13	6,255	Non-circuit theatres	302	141,064
Totals	589	319,606	Totals	589	319,606

Seating capacity of theatres now in operation, according to population groupings*:

Population‡	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
500,000-250,001	1 (New Orleans) (Shreveport)	..	62	...	58,537	.....	944
100,000- 50,001	3 (Mobile) (Jackson)	4	40	102	29,064	87,601	727
50,000- 25,001	5	9	39	141	26,006	113,607	667
25,000- 10,001	16	25	66	207	41,021	154,628	622
10,000- 5,001	28	53	70	277	40,185	194,813	574
5,000- 2,501	44	97	64	341	32,234	227,047	504
2,500 and under	220	317	235	576	86,304	313,351	367

* Excluding six drive-in theatres — total capacity, 2,350 automobiles.
† A circuit is defined as "four or more" theatres operated by the same management.
‡ There are no cities in this exchange territory ranging in population from 100,001 - 250,000.

All Monogram International Officers Are Reelected

All officers and directors of Monogram International Corporation were reelected at the annual board of directors meeting held in New York December 3. Officers are: Samuel Broidy, chairman of the board; Norton V. Richey, president; J. Peter Friedhoff, vice-president; George D. Burrows, treasurer; Nellie Witting, secretary; David D. Horne, assistant treasurer and assistant secretary; G. N. Blatchford, assistant treasurer, and Barnett Shapiro, assistant secretary. Directors are: Mr. Broidy, Mr. Ritchey, W. Ray Johnston, Mr. Burrows, Mr. Horne, Mr. Friedhoff, Edward Morey, and William B. Jaffe.

M. J. Messeri has been named Monogram's representative in Italy; Emilio E. Planchadell replaces Mr. Messeri in Cuba; George Oller has replaced Rafael de la Cruz as Monogram's manager in Mexico, and Daniel L. Chen has been appointed assistant manager in Monogram's Panama office.

Says French Producers Seek Government Aid

With French production at its lowest ebb in history, producers are looking for relief to three Government measures, one of which already has gone into effect. Admission prices recently were raised to make up, in some measure, for the tremendous rise in production costs. In addition, the Government is considering tax cuts and an export bonus, according to B. L. Garner, president of Vog Film Company and vice-president of Vog's purchasing subsidiary, Foremost Film Corporation, who arrived in New York last week.

The main trouble is that production costs are so high that the domestic market cannot cover them. Consequently, the French are anxious to widen their export area and now are making pictures with a view to their acceptability abroad.

Production costs have risen 11 times over their pre-war level, Mr. Garner said. The Government is considering a 100 per cent export bonus to make up for the real and official value of the dollar. Thus, if a producer takes in $1,000 in the U. S., the French Government would give him a $1,000 bonus. While in France, Mr. Garner purchased five films, bringing the total of Vog's pictures available for U. S. distribution to 15. The company also has a stake in the production of four or five French films.

"Best Years" Duty Free

The Union of South Africa has classified Samuel Goldwyn's production, "The Best Years of Our Lives" to be of such educational value as to warrant the elimination of all import duties on prints shipped into that country, it is announced by the Goldwyn office in New York.

Argentina Closes "Open City"

Argentine Government authorities closed the Italian-made "Open City" December 1 when the picture was in its twelfth week, according to New York *Times* dispatches.

Make 65 a Year In Scandinavia

The three Scandinavian countries—Sweden, Norway and Denmark—are producing pictures at the average rate of 65 a year, with Sweden providing the bulk of the product, Sam Abrahamsen, president of Saga Films, a foreign film importing company, said in New York last week.

Mr. Abrahamsen was abroad for six months buying and selling pictures. Among the countries he visited were Sweden, Norway, Denmark, Ireland, France, Britain, Finland, Belgium and Holland. Pictures he acquired—some of them on an exchange basis—included five from Sweden, a tentative two from France, one from Switzerland and one from Norway. Saga Films is now distributing 12 films, most of them from Swedish studios.

Sweden, with 6,000,000 inhabitants, produces an average of 45 pictures a year, Mr. Abrahamsen said. The country has 2,200 theatres and six studios. Of the 45 films made, about 10 per cent are possibilities for the American market. Mr. Abrahamsen expected this percentage to rise as Swedish and other European producers realized increasingly the need to slant their subject matter to the American taste. Swedish pictures, thanks to the fact that theatres are privately owned and can show foreign product also, manage to show a profit. In the U. S. there are about 80 potential situations for Swedish product.

In Norway, where theatres are municipally owned and where there is a 40 per cent luxury tax, a "production strike" is on. The country has 270 theatres, one studio and makes an average of four to five pictures a year. In Denmark, which produces an average of 15 films annually, theatre owners must produce two or three pictures a year. The country has about 300 theatres.

A Technicolor picture now is in work in Sweden. The negative has to be processed in Hollywood and prints will be made in England. At least one American producer is pressing plans for co-production with a Swedish producer to use frozen funds accumulated in Sweden.

Rate of Production in Germany Is Rising

The rate of German production is rising with four pictures shooting in Berlin alone during November, it was learned in New York this week. Two more films completed shooting in the British zone and Artis Films, a new production company, was licensed by the Russians. The month also saw the first simultaneous opening of a German picture ("Marriage in the Shadow") in all four sectors of the German capital. With winter coming, some of Berlin's 225 theatres again may have to operate on a part-time basis because of the electricity shortage. Of these 225 some 35 per cent are in the Russian zone and their operations are not likely to be interrupted.

Two British Films Based on Fact

English Films, New York, headed by Nat Sanders, is currently distributing two British film imports—one dealing with espionage during the war, and the second concerned with juvenile delinquency.

The first, "School for anger," running 68 minutes, is a factual account of the resistance movement in Nazi-occupied France with actual events which took place during the war. Since it is basically true it has the impact of authenticity. Produced by the R.A.F. Film Unit, the picture stars Jacqueline Nearne and Captain Harry Ree and members of the French Resistance. Wing Commander E. Baird directed.

"Children on Trial" presents the factual case histories of three adolescents who are confirmed delinquents. Two are from the slum area while the third is the son of prosperous parents who are indirectly responsible for their child's waywardness. The picture follows these unfortunates from the causes of their delinquency to their subsequent rehabilitation. The three children are played by Fred Watson, Shirley Reynolds and John Vardy. Basil Wright produced and Jack Lee directed. The film runs 61 minutes.—M. R. Y.

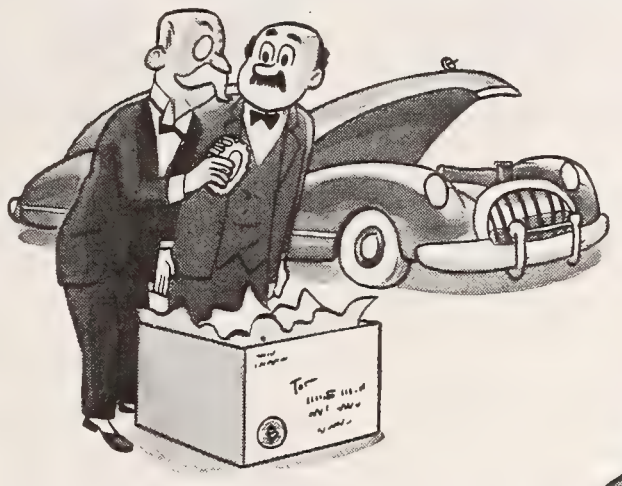
SEC Reports November Film Stock Holdings

According to the November Securities and Exchange Commission report released from Philadelphia last week, Jack L. Warner reported his holdings in Warner Brothers common stock at 427,000 shares after making a gift of 1,000 shares of the $5 common to the United Jewish Welfare Fund. At RKO J. Miller Walker of New York disposed of 1,000 warrants for the RKO common, while Gordon E. Youngman disposed of 1,500 warrants. At Columbia Jack Cohn reported holding 48,969 shares of common while his trust sold 100 shares and now holds 26,319. Abraham Montague, also a Columbia executive, sold 200 shares of common and now holds 8,632 shares and 10,426 warrants for common. At Translux, Harry Brandt acquired 6,450 shares bringing his holdings to 87,065 and Mrs. Brandt reported 14,700 shares while two trusts, Broad York, Inc., and Hardy Operating Company, have holdings of 1,000 and 1,400, respectively.

Century Employees to Share In Christmas Bonus Plan

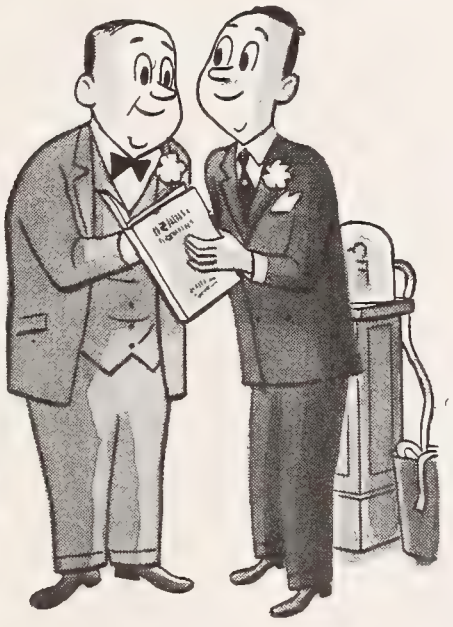
Century Theatres, New York, will distribute Christmas bonuses to 1,019 home office and theatre employees, the company announced this week. The schedule of payments has been set up to include every employee who has been a member of the organization since October 31, 1947. Bonuses will range from $250 to $10. Century executives and the 37 theatre managers are not included in the bonus payments since they share in the company's "incentive plan."

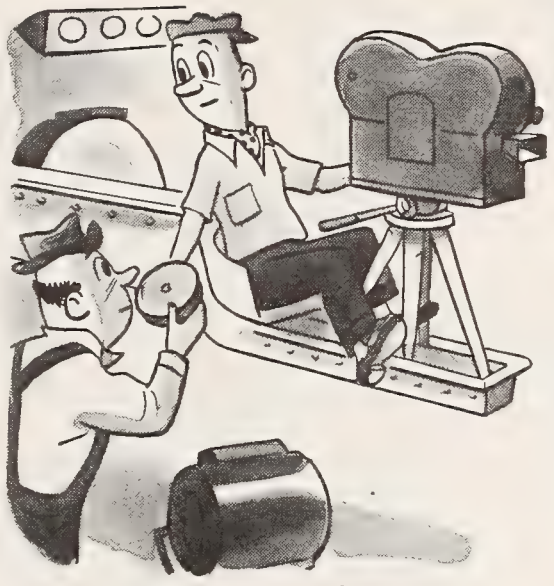
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"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

FRAMED: Glenn Ford, Janis Carter—Business off. When we have to hang up that adult entertainment sign it kills business. Played Monday, Tuesday, Nov. 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FRAMED: Glenn Ford, Janis Carter—Played very late. Did very well. Glenn Ford is well liked and is an up and coming star. "Young and handsome," to quote the young girls. Played Tuesday, Wednesday. —Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

HEADING WEST: Charles Starrett, Smiley Burnette—Starrett does a nice job with his guns and horses. Played Friday, Saturday, Nov. 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

I DIDN'T DO IT: George Formby, Billy Caryl—Formby does well for us, and this was no exception. —R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

MR. DISTRICT ATTORNEY: Dennis O'Keefe, Marguerite Chapman—Good picture, but absolutely no draw as a top of a double feature show. Radio publicity on this wasn't worth a dime.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—Business low on this. Fair show.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

Eagle Lion

KIT CARSON: Dana Andrews, Lynn Bari—Did O.K. Played one day on Saturday, my repeat day. Book with a good musical or comedy for top business.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

LAST OF THE MOHICANS: Randolph Scott, Binnie Barnes—Don't fail to pick this one up. It's plenty good at the box office. For an ambitious guy who ties this in with school publicity, it is well worth a three-day run. Played Saturday.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Bud Abbott, Lou Costello—A little better than average for this pair, but no draw, and business down. —R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

BAD BASCOMB: Margaret O'Brien, Wallace Beery —Lots of Beery fans in rural sections. Drew in extra customers.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

BOYS' RANCH: James Craig, Jackie "Butch" Jenkins—Good family picture with a splendid moral and a little extra business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

CAPTAINS COURAGEOUS: Freddie Bartholomew, Spencer Tracy—Reissue. Played to good business and satisfaction.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

COURAGE OF LASSIE: Elizabeth Taylor, "Lassie," Frank Morgan—Box office good for small towns. —R. R. Kiefer, Kiefer's Theatre, Hardistry, Alberta, Can. Small town and rural patronage.

CYNTHIA: Elizabeth Taylor, George Murphy—Another "Margie" without color. I was afraid of this on Sunday. Played Tuesday, Wednesday, Ladies Night. Drew them and the young girls, but no men. Can and should be played Sunday with a good action picture.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

EASY TO WED: Esther Williams, Van Johnson—Very entertaining and a few extra sheckles.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

GREEN YEARS, THE: Tom Drake, Thomas Mitchell—Splendid picture. Liked 100 per cent. Business above average.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—Nice picture. Average draw. —R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—O. K., with average business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

NO LEAVE, NO LOVE: Van Johnson, Marie Wilson—Good picture which played to very moderate business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Edward G. Robinson—Excellent with satisfactory business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

RAGE IN HEAVEN: Ingrid Bergman, Robert Montgomery—A reissue. It gives a satisfactory money's worth for the patrons. Business is at a low ebb, and it is hard to state, but perhaps there were a few extra admissions.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

SAILOR TAKES A WIFE: Robert Walker, June Allyson—Pleasant entertainment. No extra draw.—R. R. Kiefer, Kiefer's Theatre, Hardistry, Alberta, Can. Small town and rural patronage.

SECRET HEART, THE: Claudette Colbert, Walter Pidgeon—This one failed to draw, which was no surprise. Not the type for our trade. Played Sunday, Monday, Nov. 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TWO SMART PEOPLE: John Hodiak, Lucille Ball —Not much for a single bill. Business the same.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

UNDERCURRENT: Robert Taylor, Katharine Hepburn—Not a poor picture, but the patrons do not like to see Taylor as a villain. Poor draw.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—Just gets by with no draw. —R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

WEEKEND AT THE WALDORF: Ginger Rogers, Lana Turner, Walter Pidgeon—Nice show with no extra draw.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

AN OPEN LETTER FROM HOLLAND TO HENRY KING

In the name of thousands and thousands of inhabitants of Tilburg, Holland, I thank you for making the beautiful picture, "Song of Bernadette", which was the greatest event until now at our Metropole theatre in Tilburg.

From far away, people came with whole families to this unforgettable picture. You can't possibly understand what a great work you did by making this one. It made our visitors really happy. It was something they had always wished to see.—*J. VAN DUN, Manager, Metropole Theatre, Tilburg, Holland.*

Paramount

BIG TOWN: Philip Reed, Hillary Brooke—Played Friday, Saturday, Nov. 21, 22.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

BLUE SKIES: Bing Crosby, Fred Astaire—Pleased the cash customers and drew business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

CROSS MY HEART: Betty Hutton, Sonny Tufts —This is definitely entertainment. They turned out for a double bill. Played with a usual Western. Played Friday, Saturday, Nov. 21, 22.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

CROSS MY HEART: Sonny Tufts, Betty Hutton—Good film fare. Doubled with a Western, leaving our patrons satisfied. Played Friday, Saturday, Nov. 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LOST WEEKEND: Ray Milland, Jane Wyman—Mixed reception. Business good.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

MY FAVORITE BRUNETTE: Bob Hope, Dorothy Lamour—Fair show, with no draw for us.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—Reissue. Played to good business and satisfactory money value for the patrons.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

TO EACH HIS OWN: Olivia deHavilland, John Lund—Good picture which played to good business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—Very satisfactory picture which played to good business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

RKO Radio

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—Extra Western and extra draw.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

BELLS OF ST. MARY'S: Ingrid Bergman, Bing Crosby—Our top for this year, as we expected it would be. However, it didn't do as much business as "Going My Way."—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

FARMER'S DAUGHTER, THE: Loretta Young, Joseph Cotten—Don't pass this up. We have enjoyed extra business everywhere we have played it. Played Wednesday, Thursday, Nov. 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LADY LUCK: Robert Young, Barbara Hale—This picture we played during the midweek, and did poor business. Played Wednesday, Thursday, Nov. 19, 20. —Harlan Rankin, Beau Theatre, Belle River, Ont., Can.

NOCTURNE: George Raft, Lynn Bari—Not good at the box office.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

PARTNERS IN TIME: Pamela Blake, John James —Poor picture and poor business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

SPANISH MAIN: Paul Henreid, Maureen O'Hara—Good enough picture, but no draw for me.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Albert, Can. Small town and rural patronage.

TARZAN AND THE HUNTRESS: Johnny Weissmuller, Brenda Joyce—If you have Tarzan fans, this is definitely the picture. It has lots of action, plus

(Continued on following page)

(Continued from preceding page)
animals, everywhere. Played Thursday-Saturday, Nov. 20-22.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

SONG OF THE SOUTH: Disney Feature Cartoon —Enjoyed nice business on this one. A great family picture that is good in any situation. Played Wednesday, Thursday, Nov. 12, 13.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

STRANGER, THE: Orson Welles, Loretta Young—Did average business first night then flopped from adverse word-of-mouth comment. Played Saturday, Nov. 8.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Small town and rural patronage.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce—Tarzan pictures do not draw as they used to. There are not enough wild animals. Average business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—Always a good draw in rural sections. Picture good. Business good.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

WEST OF THE PECOS: Robert Mitchum, Barbara Hale—Average Western. Business a little better. —R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

WOMAN ON THE BEACH: Joan Bennett, Robert Ryan—This is a stiff. Three perfectly good actors wasted. The whole thing makes no sense. Played with "Tarzan and the Huntress," which held the show together. Business fair. Played Sunday, Monday.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

Republic

FIREBRANDS OF ARIZONA: Smiley Burnette, Sunset Carson—Not much of a show for a single bill. Business not bad and not good.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

GHOST GOES WILD, THE: James Ellison, Anne Gwynne—Used on weekend double bill. Very good for children. Played Friday, Saturday, Nov. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HIT PARADE OF 1947: Eddie Albert, Constance Moore—This didn't appeal to our patrons. Business was below par. They don't seem to like our parade. Played Monday, Tuesday, Nov. 17, 18.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

SIOUX CITY SUE: Gene Autry—Used on weekend double bill. Autry surprisingly good after long absence. Will still go over well with Western fans. Played Friday, Saturday, Nov. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THAT'S MY GAL: Lynn Roberts, Donald Barry—This is not strong enough to play as a single feature. The color added to the picture but tends to be monotonous. The story is slight and the picture is definitely "B" with the added grace of color. Makes good support for a Western or action feature. Played Monday, Nov. 17.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

WYOMING: William Elliott, Vera Ralston—For a higher-than-average budget Western, this was disappointing. Our weekend business was below normal for no apparent reason other than the picture. Bill Elliott and Vera Ralston have no drawing power here. Most of them came to see John Carroll. Played Friday, Saturday, Oct. 31, Nov. 1—George E. Janes, Ojai Theatre, Ojai, Cal.

YELLOW ROSE OF TEXAS: Roy Rogers, Dale Evans—Good Western and good business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

Screen Guild

HAT BOX MYSTERY, THE: Tom Neal, Pamela Blake—Fair little feature. Good for double bills. About 44 minutes running time.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

QUEEN OF THE AMAZONS: Robert Lowery, Patricia Morrison—This show, although a reissue, drew them in on the top half of a double bill. It seems as though any jungle show goes fair here. Played Wednesday, Nov. 12.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Twentieth Century-Fox

JESSE JAMES: Tyrone Power, Henry Fonda—A reissue. Everybody satisfied.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey, Jr.—Best grossing Thursday and Friday I have had in 10 years. This is the McCoy. Brings in the young, old and crippled. I had seven people come in on crutches. Of course, they didn't throw them away at the end of the picture, but it brought a little added joy into their lives and mine, too.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey, Jr.—This picture has everything. Color, music, comedy by Dan Dailey that beats anything yet. Brother, he is no less than terrific. Hope we see a lot more of him. Miss Grable is always tops, but never better than in "Mother Wore Tights". A four-star show from beginning to end and everyone says so. Played Sunday-Tuesday, Nov. 9-11.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

RAZOR'S EDGE, THE: Tyrone Power, Gene Tierney—An excellent picture, but a tough one to understand. First night's business good, but off the second night. No walkouts and comments favorable. Played Monday, Tuesday, Nov. 3, 4.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

THUNDERHEAD: Roddy McDowall, Preston Foster—Good show and good business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

United Artists

ABIE'S IRISH ROSE: Michael Chekhov, Joanne Dru—This picture has box office potentialities. We found it drew in all our situations. Played Monday-Wednesday, Nov. 17-19.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

Warner Bros.

BIG SLEEP: Humphrey Bogart, Lauren Bacall—Satisfactory picture for adults. Not for children. Not much of a draw.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

CLOAK AND DAGGER: Gary Cooper, Lili Palmer —Satisfactory man's picture. Business very moderate. —B. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

CRY WOLF: Errol Flynn, Barbara Stanwyck—Heavy, suspenseful. Not to be played for the children, if possible. Reactions mixed. Business just average.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

JANIE GETS MARRIED: Joan Leslie, Robert Hutton—Gets by on a single bill. No draw.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

MILDRED PIERCE: Joan Crawford, Jack Carson—Played too late, and no business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

PURSUED: Teresa Wright, Robert Mitchum—This did no better than average for midweek. Very disagreeable story. Both Miss Wright and Mitchum miscast. Played Wednesday, Thursday, Nov. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SAN ANTONIO: Errol Flynn, Alexis Smith—Satisfactory picture with extra draw, but the price was too high.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

SARATOGA TRUNK: Ingrid Bergman, Gary Cooper—Did not draw for us.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

STALLION ROAD: Zachary Scott, Alexis Smith—Very satisfactory from the patrons' point of view, but just a little over average business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

TIME, THE PLACE AND THE GIRL, THE: Dennis Morgan, Jack Carson—Satisfactory show, but the price too high and no draw.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

TWO GUYS FROM MILWAUKEE: Jack Carson, Dennis Morgan—Not a poor show, but business down and no draw.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can. Small town and rural patronage.

Short Product in First Run Houses

NEW YORK—Week of December 8

CAPITOL: King Size Canary ..... ***MGM***
Visiting Virginia ..... ***MGM***
Feature: This Time for Keeps ..... MGM

CRITERION: The Royal Wedding ... ***Univ.-Intl.***
Hollywood Cowboys ..... ***Columbia***
Feature: Green Dolphin Street ..... MGM

MUSIC HALL: Border Without Bayonets ***Paramount***
Feature: Good News ..... MGM

PALACE: Golf Doctor ..... ***RKO Radio***
Donald's Dilemma ..... ***RKO Radio***
Feature: Out of the Past ..... RKO Radio

PARAMOUNT: Stop, Look and Guess 'Em ***Paramount***
A Bout with a Trout ..... ***Paramount***
Paris in the Spring ..... ***Paramount***
Feature: Golden Earrings ..... Paramount

ROXY: Super Salesman ..... ***20th Cent.-Fox***
Copenhagen Pageantry ..... ***20th Cent.-Fox***
Feature: It Had to Be You ..... Columbia

WARNER: Carnival of Sports ... ***Warner Bros.***
Feature: Life With Father ..... Warner Bros.

WINTER GARDEN: Harnessed Lightning ***Univ.-Intl.***
Feature: Captain Boycott ..... Univ.-Intl.

CHICAGO—Week of December 8

GARRICK: Smooth Sailing ..... ***Paramount***
Feature: The Upturned Glass ..... Universal

GRAND—Bowling Kings ..... ***Columbia***
Kitty Caddy ..... ***Columbia***
Feature: The Gangster ..... Monogram

ORIENTAL: Ski Demon ..... ***Columbia***
Feature: Out of the Blue ..... Eagle Lion

PALACE: Royal Wedding ..... ***Universal***
Feature: The Exile ..... Universal

ROOSEVELT: Circus Horse ..... ***Warner***
Feature: That Hagen Girl ..... Warner

STATE LAKE: Fisherman's Nightmare ***20th Cent.-Fox***
Feature: Nightmare Alley ..... 20th Cent.-Fox

UNITED ARTISTS: Midnight Serenade ***Paramount***
Feature: I Love Trouble ..... Columbia

Arthur Mayer Elected Associates President

Arthur Mayer has been elected to succeed Fred J. Schwartz as president of the Motion Picture Associates in New York. Other officers elected at the organization's meeting last week are: Morris Sanders, first vice-president; Robert Fannon, second vice-president; Harold Klein, secretary; Saul Trauner, treasurer, and Dave Burkan, sergeant-at-arms, and these directors: Leo Brecher, Matty Cahan, Jack Ellis, Simon Fabian, Jack Farkas, Joseph Felder, Max Fellerman, Howard Levy, Ira Meinhardt, Charles Penser, Samuel Rinzler, Bert Sanford, Seymour Schussel, Cy Seymour and Fred Schwartz. Date of installation has not been set.

Drops Foreign Policy

The Century circuit's Town theatre in Flushing, Long Island, has discontinued foreign pictures. The house had been offering French and Italian product. The return to American films was caused by "a lack of neighborhood interest in foreign pictures," a Century spokesman said. The circuit's other foreign-language house, the Vogue, will continue as such.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

GREEN DOLPHIN STREET (MGM)

Intermediate Report:

Total Gross Tabulated	$679,700
Comparative Average Gross	$501,900
Over-all Performance	135.4%

ATLANTA—Loew's Grand, 1st week . . . 148.8%
ATLANTA—Loew's Grand, 2nd week . . . 113.1%
BALTIMORE — Century 131.7%
BOSTON—Orpheum 119.6%
BOSTON—State 147.4%
BUFFALO—Great Lakes, 1st week 112.1%
BUFFALO—Great Lakes, 2nd week 73.5%
BUFFALO—Hippodrome, MO 1st week . . . 92.9%
CLEVELAND — Loew's State 140.3%
DENVER — Orpheum 160.0%
INDIANAPOLIS — Loew's. 151.2%
KANSAS CITY—Midland, 1st week 149.7%
KANSAS CITY—Midland, 2nd week 98.8%
LOS ANGELES — Egyptian 167.9%
LOS ANGELES — Fox-Wilshire 175.8%
LOS ANGELES — Los Angeles 149.7%
NEW YORK—Criterion, 1st week 228.1%
NEW YORK—Criterion, 2nd week 171.1%
NEW YORK—Criterion, 3rd week 150.0%
NEW YORK—Criterion, 4th week 133.3%
NEW YORK—Criterion, 5th week 116.6%
NEW YORK—Criterion, 6th week 93.3%
NEW YORK—Criterion, 7th week 83.3%
OMAHA — Paramount 130.1%
SAN FRANCISCO — Warfield 170.9%

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WISTFUL WIDOW OF WAGON GAP (Univ.)

Intermediate Report:

Total Gross Tabulated	$321,400
Comparative Average Gross	$330,300
Over-all Performance	94.2%

ATLANTA — Paramount 89.1%
BOSTON — Boston 77.9%
(SA) Vaudeville
BUFFALO—Lafayette, 1st week 104.1%
(DB) Bulldog Drummond Strikes Back (Col.)
BUFFALO—Lafayette, 2nd week 81.9%
(DB) Bulldog Drummond Strikes Back (Col.)
CHICAGO—Palace, 1st week 100.0%
(DB) Dick Tracy Meets Gruesome (RKO)
CHICAGO—Palace, 2nd week 83.3%
(DB) Dick Tracy Meets Gruesome (RKO)
CINCINNATI — RKO Grand 161.6%
CLEVELAND — RKO Allen 161.6%
DENVER — Denver 116.8%
(DB) Key Witness (Col.)
DENVER — Webber 128.5%
(DB) Key Witness (Col.)
DENVER—Rialto, MO 1st week 118.4%
(DB) Key Witness (Col.)
KANSAS CITY — Tower 131.5%
KANSAS CITY — Uptown 92.3%
LOS ANGELES—Guild, 1st week 87.2%
(DB) Knockout (Mono.)
LOS ANGELES—Guild, 2nd week 58.2%
(DB) Knockout (Mono.)
LOS ANGELES—Iris, 1st week 89.2%
(DB) Knockout (Mono.)
LOS ANGELES—Iris, 2nd week 59.5%
(DB) Knockout (Mono.)
LOS ANGELES—Ritz, 1st week 81.8%
(DB) Knockout (Mono.)
LOS ANGELES—Ritz, 2nd week 81.8%
(DB) Knockout (Mono.)
LOS ANGELES—Studio, 1st week 97.4%
(DB) Knockout (Mono.)
LOS ANGELES—Studio, 2nd week 77.9%
(DB) Knockout (Mono.)
LOS ANGELES—United Artists, 1st week . 113.6%
(DB) Knockout (Mono.)
LOS ANGELES—United Artists, 2nd week . 64.9%
(DB) Knockout (Mono.)
MINNEAPOLIS — RKO Pan 118.5%
SAN FRANCISCO—Esquire, 1st week . . . 153.4%
(DB) Philo Vance's Secret Mission (EL)
SAN FRANCISCO—Esquire, 2nd week . . . 102.2%
(DB) Philo Vance's Secret Mission (EL)
TORONTO—Uptown, 1st week 118.0%
TORONTO—Uptown, 2nd week 100.0%

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WHERE THERE'S LIFE (Para.)

Intermediate Report:

Total Gross Tabulated	$424,000
Comparative Average Gross	$399,400
Over-all Performance	106.1%

BALTIMORE — Keith's, 1st week 126.1%
BALTIMORE—Keith's, 2nd week 94.6%
BOSTON — Metropolitan 135.0%
(DB) Adventure Island (Para.)
BUFFALO — Buffalo 118.2%
(DB) Adventure Island (Para.)
CHICAGO—Chicago, 1st week 97.9%
(SA) Vaudeville
CHICAGO—Chicago, 2nd week 84.%
(SA) Vaudeville
CINCINNATI — RKO Albee 103.2%
CLEVELAND — Loew's State 98.5%
CLEVELAND—Loew's Stillman, MO 1st week 99.1%
DENVER — Denham 112.0%
INDIANAPOLIS — Indiana 103.7%
KANSAS CITY — Paramount 149.6%
PHILADELPHIA—Karlton, 1st week 122.9%
PHILADELPHIA—Karlton, 2nd week . . . 114.7%
PITTSBURGH—Stanley 89.6%
PITTSBURGH—Warner, MO 1st week . . . 68.3%
SAN FRANCISCO—Paramount, 1st week . . 120.2%
(DB) That's My Gal (Rep.)
SAN FRANCISCO—Paramount, 2nd week . . 101.4%
(DB) That's My Gal (Rep.)
SAN FRANCISCO—State, MO 1st week . . 118.2%
(DB) That's My Gal (Rep.)
ST. LOUIS—Fox 131.8%
(DB) Big Town After Dark (Para.)

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THE EXILE (Univ.)

First Report:

Total Gross Tabulated	$211,000
Comparative Average Gross	$211,600
Over-all Performance	99.7%

BOSTON—Memorial, 1st week 104.0%
(DB) Sweet Genevieve (Col.)
BOSTON—Memorial, 2nd week 74.3%
(DB) Sweet Genevieve (Col.)
CHICAGO—Palace 112.5%
CINCINNATI—RKO Palace 88.4%
DENVER—Esquire 88.2%
(DB) Roses Are Red (20th-Fox)
DENVER—Paramount 122.4%
(DB) Roses Are Red (20th-Fox)
LOS ANGELES—Guild, 1st week 133.3%
(DB) The Crime Doctor's Gamble (Col.)
LOS ANGELES—Guild, 2nd week 80.0%
(DB) The Crime Doctor's Gamble (Col.)
LOS ANGELES—Iris, 1st week 133.3%
LOS ANGELES—Iris, 2nd week 73.3%
LOS ANGELES—Ritz, 1st week 130.0%
LOS ANGELES—Ritz, 2nd week 75.0%
LOS ANGELES—Studio, 1st week 140.8%
LOS ANGELES—Studio, 2nd week 84.5%
LOS ANGELES—United Artists, 1st week . . 129.5%
(DB) The Crime Doctor's Gamble (Col.)
LOS ANGELES—United Artists, 2nd week . . 68.3%
(DB) The Crime Doctor's Gamble (Col.)
MINNEAPOLIS—RKO Orpheum 89.9%

IN NEWSREELS

MOVIETONE NEWS — Vol. 30, No. 29 — Troops and police fight Red strikes in French crisis. . . . Turmoil marks UN partition of Palestine. . . . Canadians logging for pulp wood. . . . Army flight over New Zealand's Alps. . . . Boxing in Paris.

MOVIETONE NEWS—Vol. 30, No. 30—French crisis points east-west conflict on Marshall Plan. . . . Tension mounts in Arab-Jewish situation. . . . News of atomic developments. . . . Vacation fashions. . . . Notre Dame ends season unbeaten.

NEWS OF THE DAY—Vol. 19, No. 227—Police battle Reds in Paris. . . . Camera-magic reveals secrets of flight. . . . President Truman on vacation. . . . Twenty escape train crash. . . . Overseas sports.

NEWS OF THE DAY—Vol. 19, No. 228—Holy war in Palestine. . . . Red sabotage stirs French to action. . . . Trolley school. . . . Friendship Train starts overseas. . . . Irish beat U. S. C. in thrilling final.

PARAMOUNT NEWS—No. 30—Basketball: NYU vs. Tulane. . . . Zion hails Palestine partition. . . . House-fly harnessed for gyro study. . . . Football.

PARAMOUNT NEWS — No. 31 — Walcott claim to heavyweight title denied. . . . Days of violence in Palestine. . . . Government demands strike showdown. . . . Notre Dame vs. USC. . . . Football game in junior size.

UNIVERSAL NEWS—Vol. 30, No. 57—Secret of fly's flight demonstrated. . . . Italian children honor war dead. . . . Healthiest boys and girls meet in Chicago. . . . Pedigree cats frolic in Brooklyn show. . . . Football.

UNIVERSAL NEWS—Vol. 30, No. 58—Friendship food sails for France. . . . Strike disorders in Paris and Lyon. . . . German's wait on line for necessities. . . . Violent storm floods Spain. . . . Notre Dame beats USC at Los Angeles. . . . High school grid classic in Philadelphia.

WARNER PATHE NEWS—No. 32—New Zealand fire takes 40 lives. . . . France calls more reservists in crisis. . . . Plane jumps runway, kills nine. . . . Young farmers hold national show.

WARNER PATHE NEWS — No. 33 — Notre Dame beats Southern Calif. . . . French Government battles strikers. . . . Friendship food off to France. . . . Collier's All-American.

TELENEWS DIGEST—Vol. 1, No. 33—Veterans demand lynch law for war guilty in Belgium. . . . Sunken ship raised from French harbor. . . . Thousands start annual pilgrimage to Mecca. . . . Poland rushes to meet the winter. . . . Turtle trouble in Germany. . . . The world of art—Mexico. . . . Sports we seldom see: Indonesia—Ox racing.

MPEA Representatives Meeting in Prague

European representatives of the Motion Picture Export Association were in session in Prague this week with Irving Maas, MPEA general manager, who has been touring European capitals. Distribution problems in Central and Eastern Europe were to be discussed. Those who were attending included Louis Kanturek, Eastern European supervisor; Marian Jordan, general manager for Germany; Harold L. Smith, home office representative in Germany; Wolfgang Wolf, general manager for Austria; Charles Matzner, manager for Hungary, and Eugene Van Dee, representative in Poland.



One of four Re-Releases by Screencraft Pictures Inc.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

SEVERAL years ago we helped in the preparation of a book of "Motion Picture Showmen" with photographs and biographical sketches of 960 theatre-owners and managers from the forty-eight States, and it was there that we discovered the real opportunity in this business, a topic of discussion on this page a while ago.

For, if we were seeking opportunity in the theatre end of this business, which is the only end to be in, for fun or otherwise, we would stop and think seriously of the old-timers, their success, and most particularly, of their heirs and assigns. Most of these "Motion Picture Showmen" have been in the business all their lives, and all will stick to the end. They may take a few more vacations, but giving up the theatre would be unthinkable, and none of them will ever do it.

We thought then, as we do now, that if a young man with ambition and the conviction that he wanted to settle down and become part of a community, were to approach some of these with a proposition, and a few dollars saved up as a guarantee of good faith, that a deal could be made. He would be welcomed by those who worry now about what will happen when their theatres are operated by their estates.

The industry started with young men, and it is a young man's business today, but these showmen are not as young as they were thirty years ago, and they well know it. If they could have confidence in the integrity and competence of a man who would buy in and be ready to take over, it would be the insurance policy they've been waiting for, to safeguard their property and take care of their families after they're gone. It's the wide-open opportunity in this business for the man who has the vision.



These joyous bells ring out "Good News" as the holiday attraction at the Radio City Music Hall, and several hundred first-run theatres from coast to coast. We think that Si Seadler's advertising is inspired; this entire series of teaser ads is just what is needed to bring Christmas spirit and good holiday business into the theatres.

The real good news about "Good News" is that the picture is only 93 minutes long. Any showman who has struggled with running-time and overtime in making up a holiday schedule will appreciate this favor. The Radio City Music Hall, with 6,000 seats, will get an extra show each day and smaller theatres the chance to have a faster turnover and a better program at a time of year when the public seeks entertainment. The over-long feature is a costly disservice to the industry.

Only two weeks more in this year's competition for the Quigley Awards! Entries received in New York up to close of business, December 31st, will be included in the contest for 1947. A list of contenders will appear next week, and a final list in the issue of January 3rd. The fourth quarterly judging will take place Monday, January 5th, and will be reported January 10th.

The Interstate Circuit, down in Texas, get out their own press-book to let employees know they will pay commissions on the sale of "Gift Books" to patrons, with a sliding scale which pays off increasingly as the total gross figure climbs. For instance, an employee will get a 5% commission if the circuit does a total of $135,000 gross business in the sale of ticket books to patrons, but his commission on sales will jump to 7½% if the gross exceeds $135,000 and it goes to 10% if the gross reaches $200,000. Apparently, Messrs. Hoblitzelle and O'Donnell have worked out this generous commission plan to top all previous records and reach a new high in the distribution of ticket books.

Books are available in $1, $2.50, $5, $10 and $15 units, and each gives the patron the benefit of a better than box office price of admission, labeled "A Gift of Entertainment." Interesting to note is the practical press-book prepared to boost the sale of these books, with prepared advertising addressed to office, factory and other groups. Employees are given a working manual, carefully planned, to show them how and where to sell books to patrons. The "why" is contained in the stimulation to earn bigger commissions.

It was a wow of a convention at Milwaukee! Really, seventeen conventions in one, with delegations from independent theatre associations in twenty-eight States. Many old friends and many new ones in five hectic days of meeting and greeting, so we'll have things to report of interest to members of the Round Table as we recover from the merry-go-round. —*Walter Brooks*

SELLING THEM IN SWEDEN, GUATEMALA AND BROOKLYN

Going out to meet the public with advertising to sell the picture is part of the manager's job, along with smiling in the lobby and looking dressed up. These scenes illustrate what it means to be out-in-front with a good sales message in various parts of the world. Here are two particularly attractive fronts from two sides of the globe, a shade better than most we see in the mail from nearby. Things done at the sidewalk line help to drag the patron in off the street and make him dig down for cash to buy tickets at the box office. That's a ticklish moment.



Stockholm's new-type telephone booths, installed on the streets throughout the city, provide exploitation space for manager William Bryde of the Palladium theatre.



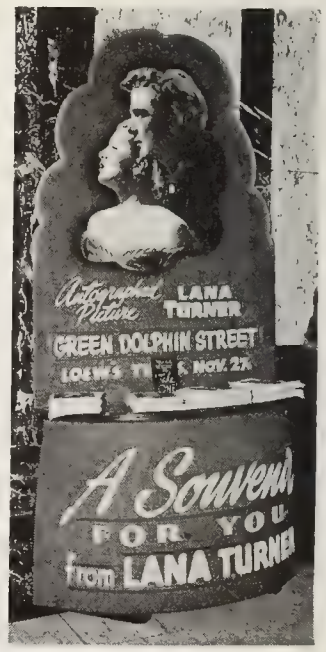
Display, around the corner in both directions from the box office of the Plaza theatre, London, where patrons queue up in two box office lines for "They Won't Believe Me" (below).





Lifesize cutout of Gable stops traffic at Century's Rialto theatre, Brooklyn, (above) while Loew's Rochester gives away photos of Lana Turner (right) from booth in lobby.

The Lux theatre, Guatemala's best, did itself proud with this spectacular front for "Best Years of Our Lives" with billing in two languages. (above)



Labe Mell Tells Us About The Ace Theatre

Labe Mell, one of Wometco's managers in Miami, who was a recent visitor at the Round Table, promised to send us some of the things that circuit is doing with Negro theatres and which we believe are particularly interesting to our members. We believe that a benefit to all parties will result from better operation of Negro theatres in their own neighborhoods and with more appreciation of quality in these results. It is a different approach, but why not? George Peters said in his *Saturday Evening Post* story that he found a difference in operating policy between Reading, Pa., and Richmond, Va., and it's something any good showman can handle to the benefit of the industry and the community in which he lives.

The Ace theatre, which Labe cites as an example, has good and unusual throwaway advertising, clearly keyed to his audience. There's a give-away of "8 Big Fat Live Turkeys" that wouldn't go in the Radio City Music Hall, or would it? And there's a handbill on "Reet, Petite and Gone" as groovy a 10c movie as any patron could ask for. Or, consider the monthly program in calendar style, which sells "the House of Hits" in Coconut Grove, Fla., as effectively as it would anywhere. The midnight show of "The Ebony Parade" is an attraction that could be merchandised in many places.

Labe gets up 2,000 heralds for the "Ace" using his own ideas. He puts out 25 one-sheets in surrounding towns, and always has three-sheet cutout standees made up by the circuit's art department. There's no newspaper, so advertising has to be done close to the color line and in their own style.

Mackrell Sets Merchant Tieup for "Red House"

Through a tieup with a store located in the center of town, manager D. Mackrell placed tieup cards in the store's six windows to exploit "The Red House" at the Playhouse, Dewsbury, England. Copy on the cards read: "Can you find the key? In one of our windows is hidden the key to 'The Red House.' If you can see it—step inside and claim two passes for the Playhouse. Seats for the first six to do so."

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

SHOWMEN IN ACTION

L. Stanley Hodnett, manager of the Gaumont Palace, Middlesbrough, England, reports that his "Down to Earth" campaign resulted in taking more money, comparatively speaking, than any other in his division.

▼

Carl Egan, manager of the Palace theatre, Calgary, Alta., offers a substantial campaign book on "Duel in the Sun" which holds its own with many other entries that have been received on this attraction.

▼

Joe Samartano, manager of Loew's State theatre, Providence, got together a collection of star photos with each wearing those sun glasses stars like to wear, and prizes (donated by an oculist) for those who could guess who.

▼

Charlie Cal, manager of Century's Bliss theatre, Long Island City, N. Y., gave his patrons a preview of "The Perils of Pauline" by setting up a lobby display featuring an electric train bearing down on a doll tied to the tracks.

▼

Harry Rose, manager of the Loew-Poli Majestic theatre, Bridgeport, Conn., broke into large Washington Market displays ads with a reference to "Her Husband's Affairs" also of interest to housewives.

▼

Morris Rosenthal, manager of the Loew-Poli, New Haven, Conn., passing out "Faint Checks" to patrons attending his midnight horror show who wish to leave a name and address of next of kin, just in case.

▼

Labe Mell, of Wometco's Miami theatres, will be back in New York before long, as his company is sending him here to take a course in television. They plan to operate their own television station in Miami soon.

▼

Bob Hynes writes from his new post with Durwood Theatres, St. Joseph, Mo., that things are beginning to roll and he'll soon be sending his campaigns from the Missouri theatres.

▼

Elliott Johnson, advertising director for Malco Theatres, in Memphis, Tenn., used a big overhead lobby display two weeks in advance for "Where There's Life" there's Hope.

▼

Reg Streeter, manager of Warners Mission theatre, Santa Barbara, Cal., acknowledges his citation in the third quarter Quigley Awards, and says he is the youngest manager in his West Coast zone.

▼

Max E. Youngstein, director of advertising, publicity and exploitation for Eagle Lion, has arranged an advertising and publicity schedule for "The Man From Texas" in a string of fan magazines and movie magazines with a total of more than 35,000,000 readers.

Eighty employees of Walter Reade theatres celebrate their annual Christmas party at the Park Hotel, Plainfield, N. J., December 8th. District and city managers, theatre managers, assistant and student managers will participate.

▼

Ed Schrieber's good column, "The Century Plant" in the Century Circuit's weekly program, turns that issue from just a good print job into one of the most neighborly and friendly programs to reach this desk. Congratulations, Senn Shuree.

▼

An ex-G. I. entered the penny-guessing contest for "Mother Wore Tights" conducted by manager Martin Rosen, of the RKO Fordham theatre, with the request that if he won, the radio phonograph combination was to be given to the Veteran's General Hospital. He won, and the gift was donated.

▼

Manager Edgar Doob, of Loew's Aldine theatre, Wilmington, Del., aimed his campaign for "Carnegie Hall" at music lovers and obtained the cooperation of the Wilmington Music commission as well as public, private and parochial schools throughout the State of Delaware.

▼

Manager George Peters, of Loew's theatre, Richmond, Va., who landed in the *Saturday Evening Post* this week, also celebrated "Christmas Eve" a month before the Yuletide season.

▼

The fact that a Hartford, Conn., actor appears in "Thunderbolt" was exploited by manager Jim McCarthy when he played the picture at the Warner Strand theatre in Hartford.

▼

Banners were strung across the backs of eight local taxicabs through a tieup manager R. M. White arranged to exploit "The Farmer's Daughter" at the Orpheum theatre, Elkhart, Ind.

▼

Tony E. Hunting, Walter Reade city manager in Red Bank, N. J., was tendered a surprise dinner by officials of the borough of Fair Lawn, where he lives, and had a street named after him, in honor of 25 years of service on the Borough Council.

▼

The Griffith Circuit sends out a fine exhibit of feature stories and motion picture news material which has been placed in the Blackwell, Oklahoma, *Daily Journal-Tribune* through the managerial promotion of their Rivoli theatre there.

▼

Charles M. Hanley, manager of the Phillips theatre, Springfield, Mass., had a complimentary editorial in the Springfield *Union*, on his Saturday Morning Children's Film Library shows; a rarity, he says in newspaper response.

Phil Chaiton's Saturday Morning Birthday Party

Two good ideas are always better than one, but Phil Chaiton, manager of the Skouras Tuxedo theatre, in the Bronx, has added one and one to make more than twice as good an idea. He combines all the benefit of a Saturday morning kid show with a swell neighborhood birthday party, and has a permanent community enterprise with more benefits than we've seen elsewhere.

Started With Hollow'een Show

It all started only six weeks or so ago, when Phil was putting together his annual Hallowe'en Party, which is an event at the Tuxedo. There is a parade of children in costume, and a fife and drum corps, and Phil shoots the whole thing in 35-millimeter film and shows it on the screen for both Saturday morning kids and admiring parents. It is a foregone conclusion that the parents will come back again to see moving pictures of their offspring. In fact, there were about 1,100 in the Hallowe'en parade, but more than 1,600 turned out to see the film.

Prizes were given for the most beautiful costume, the most original, most humorous, and a special prize for a little boy whom no one could resist. There were audience participation games and refreshments, consisting of chocolate milk, donuts and Hallowe'en candy. The entire cost was paid by cooperating merchants in the neighborhood, who had their own kids in the line of march and on stage for judging.

Developed Into Original Idea

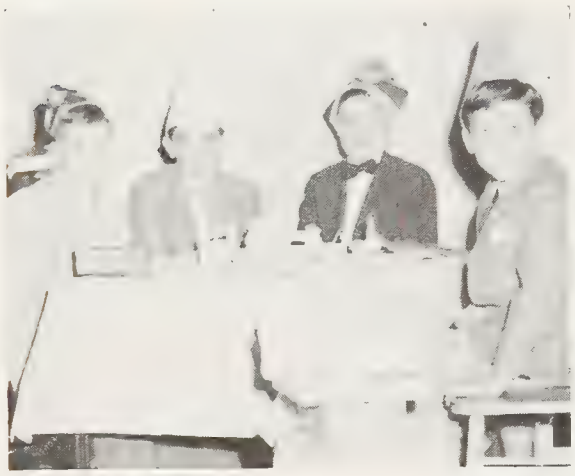
Out of all this excitement developed the idea of the regular Saturday Morning Birthday Party. It was a kid-show, with feature pictures and cartoons and everything but, additionally, a birthday party on stage for the kids in the neighborhood whose birthdays fall in the week. Phil says that an average of twelve celebrate birthdays on stage every week, and each has a birthday cake, baked and decorated especially for the occasion by a neighboring bakery. Each separate party is introduced, with manager Chaiton acting as master of ceremonies, at the microphone.



PHIL CHAITON

The idea of a birthday party on stage, with lights and music and gifts, and a big audience looking on, appeals to the youngsters. They are asked in advance what they can do to entertain, and each contributes his share of the program. The Birthday Club has 1,000 members now, and more are added daily. All they have to do is to ask for a membership card from the cashier, or an usher. Then, when their birthday is in the week, they receive a birthday card, good for free admission, and the baker lets them know their cake is ready.

You can understand that there's *liberté, égalité et fraternité* in these democratic and neighborly proceedings. Phil is French Canadian, so he'll appreciate our French. His daughter, Rowena, has been a member of the Round Table staff since last Spring. It's a grand idea to put together so many good ideas that add up as these do in exploitation and community benefits for a neighborhood theatre.



A dozen birthday parties, every Saturday at the Tuxedo theatre, Bronx, New York, with all the neighborhood to cheer the guests.

Nye's Street Ballyhoo and Displays Sell Playdate

Louis Nye, manager of the Hoosier theatre, Whiting, Ind., sent a cowboy on a horse through the streets of town to plug "Gunfighters." He followed this ballyhoo with a display in a news agency's window, which consisted of a sombrero filled with shells. Guest tickets were awarded for closest guesses as to the number of shells in the hat. A book was placed on a counter in the agency for people to write their names and guesses. For a lobby display, Lou exhibited a collection of guns which he obtained through the want ad section of the local newspaper.

Kessler Plays Ohio State to Get Publicity

Walter Kessler, manager of Loew's Ohio theatre, Columbus, is a member of the Round Table, and we belong to his club, the Variety Club, practically next door to the Ohio theatre, so here's regards to Tent No. 2.

He sends in a comprehensive campaign covering the awarding of a victory trophy, sponsored by Lana Turner, to the 1947 Ohio State Homecoming Queen, between halves of the Ohio State-Illinois Game, in Ohio Stadium. This is the second year of this tradition at Ohio State, and this time the occasion was used to publicize the engagement of "Green Dolphin Street."

Candidates for the honors as Ohio State Queen made guest appearances on four radio programs, including the powerful Ohio State experimental station WOSU which has extraordinary rural coverage in Ohio. They were also guests at the Deshler-Wallick hotel, the Town and Country Room, a dance at Valley Dale, and at many sorority and fraternity affairs, adding up to many thousands. The official Homecoming Dance, where the Queen was announced for the first time, was attended by 3,500 persons.

Although Lana Turner was in Hollywood, the effect of her sponsorship was capitalized to the utmost and resulted in messages and even photographs that made the front pages and the wire services. The Homecoming teachers. The central coil of the PTA made an announcement in their bulletin.

Fencing Ushers Exploit Dual Bill for Kleper

Two ushers in appropriate costume drew crowds in New Haven, Conn., recently, as they paraded the streets fencing. The idea belonged to manager Sid Kleper who was intent on selling his spot booking of "The Mark of Zorro" and "Drums Along the Mohawk" at the Poli-College theatre there. By contacting school authorities, Sid obtained use of 43 school bulletin boards, announcements in teachers' and principals' bulletins and special announcements by the teachers. The central council of the local PTA included an announcement in their bulletin.

Parks Wrecked Car in Front of Theatre

Manager W. R. McCormack bannered a wrecked car and parked it in front of the theatre to exploit his playdate of "Traffic With the Devil" at the Elco theatre, Elkhart, Ind. Through the cooperation of the local Police and the Elkhart *Truth,* a campaign for safe and careful drivers was launched with the newspaper publicizing the campaign and tieing it up with the picture. City officials, police, firemen and insurance representatives attended a special screening.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

"THE EXILE" — Universal - International. There'll be a clashing of sabers from one end of the country to the other, with so many romantic characters dueling from picture to picture. This features Douglas Fairbanks, Jr., and Maria Montez; the advertising contains numerous poses with sword in hand, defending the fair lady. If the pressbook is one of Universal's new streamlined issues, it is still printed on both sides of heavy calendered paper and thus hard to handle. The ads are better in the larger sizes, and more numerous, up to 790 lines, which can't be used in many spots. The smaller ads are mostly type and contain too many contract credits. Small ads in little space shouldn't be prepared by the legal department. The 24-sheet and the 6-sheet both feature the same copy and pictorial value; you can make good cut-outs from either poster. There's a new featured player, Paule Croset, whose name nobody will pronounce correctly. She's the Dutch Girl type, and the picture is in an old Dutch setting; so that may provide some Dutch angles for exploitation. A marquee windmill is suggested and street ballys with Dutch Girls on parade. There's also a bathtub sequence, and a lobby blow-up of Montez in this particular tub would attract notice without troubling the censors. Curiously, the item is available only as an 8x10 still. No herald is mentioned; so, buy the three-column mat and print your own with a cooperating merchant to underwrite the cost.

"THAT HAGEN GIRL"—Warner Brothers. Shirley Temple and Ronald Reagan in a heart-hitting picture that should pull the bobby-soxers. It's billed as "a picture in a million with a million memories" in "the exciting tempo of our times". Pressbook is adequate and only needs your application to local requirements. Newspaper ads, for the most part, are too big for most situations, but enough small ads that will stand out on a crowded page. The three-day newspaper teaser campaign will suggest other uses, and a street bally featuring bobby-soxers can be developed along lines that are suggested. A special group of stills for window displays is provided, each with a workable tie-in in sight and mind. Two fashion mats may bring store cooperation. A five-column co-op ad mat is also available that can get good display with merchant cooperation. The six-sheet is the best poster and would make good cutout or standee display. The regular window card and the 9 x 12 herald follows the same theme, to good advantage. Reverse side of the herald is left blank for cooperating merchant tie-in. Two radio transcriptions are offered, free for the asking. One has a five-minute Hollywood interview with Shirley Temple and the other has spot announcements, recorded to permit your local announcer to give playdate information. The picture has good opportunity for newspaper publicity, and the use of readers and star photos will stir up bobby-soxer chatter. The small-town setting is ideal for small-town consumption.



Reg Streeter used this interesting device in the lobby of Warners' Mission Theatre, Santa Barbara, Calif., as a tricky attention-getter for "I'll Be Yours."

Sets Window Tieups for "Egg"

Four window tieups and posters in 30 other shops helped manager Lily Watt to draw attention to her playdate of "The Egg and I" at the Florida Cinema, King's Park, Glasgow, Scotland.

Adams Tacks Teaser Cards Around Town for "Noon"

Manager Elmer Adams, Jr., uses teaser tack cards on fences, telephone poles, etc., to publicize "Blaze of Noon" at the Bison theatre, Shawnee, Okla. Several cardboard parachutes were cut from old scrap boxboard, made into hangers and strung in the lobby and on the boxoffice. Elmer utilized a false front that he had used 16 times before. The front, consisting of boxboard, is washed and revamped for each playdate.

Records Comments of Preview Audience

A novel promotional venture proved highly successful for manager P. H. Worthen in his campaign for "Miracle on 34th Street" at the Forest theatre, Forest Park, Ill. Worthen had a preview of the picture, after which he recorded comments of the guests, including the mayor. The recordings were played back by means of an amplifier microphone and public address loud speakers at every show for a week in advance.

Bedford Has Horseman Ballyhoo "Boycott"

Manager Bert Bedford had a theatre attendant ride a bannered horse through the streets to exploit "Captain Boycott" at the Gaumont Palace theatre, Derby, England. Tieups were arranged with two riding schools in the suburbs on the basis of: "Learn to ride like Stewart Granger in 'Captain Boycott', etc." Window tieups and an attractive lobby display also helped to promote the playdate.

Investigate this new, low-cost source of supply! Send bookings for a week's trial FREE!

Filmack's New
PREVUE TRAILER SERVICE

Filmack 1327 S. Wabash Chi.

popsit plus!
LIQUID SEASONING
costs you LESS
per bag of popcorn!
—Because it's liquid . . . needs no pre-heating . . . pours readily . . . and measures accurately!



Simonin of Philadelphia
SEASONING SPECIALISTS TO THE NATION

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED—A THEATRE MANAGER AND HE must be a good one. HAROLD KAY, Lake Theatre, Painesville, Ohio.

MANAGER: WITH PERSONALITY PLUS FOR home owned theatre in Midwest. Give full experience. BOX 2184, MOTION PICTURE HERALD.

WANTED — PROJECTIONIST CAPABLE OF maintaining own booth equipment and able to train man to assist him. BOX 793, Marshall, Tex.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

RCA SOUND SYSTEMS, ROTARY STABILIZER soundheads, 2-way speaker systems, complete and rebuilt, $795; Super-Simplex mechanisms, rebuilt, $525; Simplex rear shutter mechanisms, shockproof gears, rebuilt, $340; Powers $114.50; 2 unit Automaticket machines, rebuilt, $210; Gold Seal $157.50; Series II lenses, excellent $35 pair. What do you need? STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

S.O.S. ONE STOP PLAN—EQUIP YOUR THEATRE from street to sheet! Guaranteed savings up to 40%. A trip to New York will convince. Typical values—Late model RCA Brenkert equipment, L. I. Arcs, rectifiers, complete sound, worth $6,000, special $2,995; rebuilt HI Super Simplex or Century outfits with RCA or Simplex 4-Star Sound, $3850. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

THEATRE CHAIRS—1500 SPRING CUSHIONED, leather, with leather insert backs. Now in use but available after January 10, 1948. Write A. G. CONSTANT THEATRE CIRCUIT, 503 Sinclair Building, Steubenville, Ohio.

PRE-INVENTORY CLEARANCE—WE NEED room—Simplex mechanisms, front shutter, $95; BB, $125; with rear shutters, $195; Soundheads, $22.50 up; amplifiers, $9.95 up; Brandt Coinometers, $99.75; Roth 25A Arc Generator, $57.50; Late Projector Mechanisms, RCA Brenkert, $395; Century, $495; Motiograph, $395. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

288 AMERICAN FULL UPHOLSTERED BACK, Boxspring cushions, metalined, excellent condition, $4.95; 200 Hardwood sectional Folding Chairs, 2's and 4's, $2.95; 1,300 Stafford panelback, boxspring cushions, excellent, $4.25; 370 American heavy panelback, boxspring chairs, rebuilt, reupholstered, $5.25; 1200 Heywood-Wakefield veneer chairs, rebuilt, $3.95; 255 Heywood panelback reupholstered boxspring cushions, rebuilt, $5.95; 74 Ideal beautiful loge chairs, 22" wide, reupholstered, rebuilt, $8.95. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

FOR SALE—COMPLETE SOUND AND PROJECtion equipment for theatre. Now in operation at LEE THEATRE, Fordyce, Arkansas. Price $500. See local manager.

PRACTICALLY NEW 80/160 AMPERE STABILarc. Best offer. LAKES THEATRE, Antioch, Ill.

SERVICES

PHOTOGRAPHIC BLOWUPS: WRITE FOR America's lowest prices. PHOTOCRAFT DISPLAY COMPANY, 3545 Broadway, Kansas City, Mo.

BUSINESS BOOSTERS

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

GENERAL EQUIPMENT

SOUND PROJECTORS, 35mm $89.50 UP; 16MM $149.50 up; New Phonograph PA amplifier combination, 25W output, $49.95; New 12" Speakers, $10.95; PA Systems, Microphone, Amplifiers, tubes, speaker, 10W, $44.75; 20W $74.95; 30W $94.95. S. O. S. CINEMA SUPPLY CORP., 449 W 42nd St., New York 18.

NEW EQUIPMENT

SUPERIOR 1946 MODEL PROJECTOR MECHANisms, $395; Boxoffice Bowl Heaters, $2.95; Space heaters for garages & outbuildings, worth $300; special $89.50; Hearing Aid Headphones, worth $6, special 98c; Tickets, misprints, 19c roll; Film Cabinets, $3.95 section; Griswold Splicers, shelfworn, $17.95; GE Tungar Bulbs, 6 amp. $2.95; Panic Bolts, $22.50; ¼ hp Motors, $29.95; 8" x 10" Changeable Letter Signs, $1.95; Cetron 868 photocells, $1.95. Catalog free. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

BLOWERS! BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower. 5,000 cfm $76; 7,500 cfm $90; 10,000 cfm $140; 20,000 cfm $175; 30,000 cfm $265. Prices include belts and pulleys. ZIP-AIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

STUDIO EQUIPMENT

UNDERWATER BLIMP, $395; 35MM SOUNDFILM Recorded with new Galvanometer, $1995; Optical Reduction Printer 35/16, $3395; Three Way Sound Moviola, reconditioned, $795; New Movieola D, $279.50; Eastman Desensitometer, $152.50; Cinephon 35mm Camera, 4 lenses, magazines, complete $1795; Arriflex, 4 lenses, magazines, motor, $1095; Wall single system Studio Camera, 5 lenses, 2 magazines, motor, tripod, cases, all for $2990; New Bell & Howell D 35mm Sound Printer, $3250; 5000W Studio Spots, $89.50. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Eyemo, Arriflex, Akeley, Cinephon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Griswold Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., N. Y.

THEATRES

NEW SMALL TOWN 520-SEAT THEATRE MONtross, Va. Opened October 13. Clearing $250-300 weekly for present absentee owner without "pushing," who finds his local theatre and newspaper require his full time. 350 seats main floor, 160 seats balcony for colored. Popcorn and drink concession would easily increase profits $50 to $75 weekly. Automatic oil heat, 3 restrooms, carpeting, large parking lot, best projection equipment includes Brenkert Heads, Strong Mogul High Intensity Lamps and RCA Sound. Building 40′ x 88′ of steel superstructure, cinder blocks and brick front. Concrete floor, modern marquee. Excellent staff can entirely operate house except buying and booking. Nearest competition 15 miles. $25,000 cash, balance of $23,000 to be financed 4%. Write, call or see GEORGE CLANTON, Tappahannock, Va.

FOR SALE: ONLY THEATRE IN TOWN WITH population of 1600. Building and equipment included. Write DICKINSON THEATRES, INC., Mission, Kans.

SCHOOLS

LEARN MODERN SHOWMANSHIP. TIME-tested training in modern theatre management, and effective theatre advertising-Box-Office salesmanship. The Institute's training has successfully solved many men's problems of advancing to better theatre positions. Big opportunities for trained theatre men. Free catalog. Established 20 years. THEATRE MANAGER'S INSTITUTE, Elmira, N. Y.

BOOKS

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

William Erbb Is Killed in Crash

William H. Erbb 53, on leave of absence as general manager of distribution for Selznick International in England, was killed December 3 when the automobile which he was driving went out of control and plunged into the Charles River near Soldier Field in Cambridge, Mass. A former eastern division manager for Paramount, Mr. Erbb had returned to the U. S. six months ago with Mrs. Erbb, who was convalescing after a serious automobile accident in England.

Charles J. Bryan Dead; Was Reade Executive

Funeral services were held Monday in Chillicothe, Mo., for Charles J. Bryan, 64, who for 45 years was a business associate of Walter Reade, New York and New Jersey circuit operator. He died Friday, December 5. Until he became ill three years ago Mr. Bryan was general manager in charge of theatre operations and construction for the Walter Reade Theatres and affiliated companies, supervising more than 40 theatres. He is survived by his mother and three brothers.

Harry Skirball

Harry Skirball, 64, was killed December 4 in Wilcox, Ariz., where he reportedly stepped into the path of an automobile. He had an interest in the Skirball Brothers Ohio Theatres circuit and at one time was branch manager of the old Educational Film Exchange. He was a brother of Jack Skirball, producer.

George Anderson

George Anderson, 76, operator of the Sheldon theatre, Sheldon, Ill., died December 5 at the Iroquois Hospital, Watseka.

Columbia Making Series Of Films Based on Opera

A series of films based on famous operas is being made by Columbia for world distribution, the company has announced. Already completed in Italy is "The Lady of the Camellias," based on Verdi's "La Traviata," while "The Eternal Melody," based on Puccini's "La Boheme," is in production there. Forthcoming pictures will be screen adaptations of "Aida," "Tales of Hoffman," "Martha" and "Il Pagliacci."

DeVry Develops "Bantam" 16mm Sound Projector

DeVry Corporation has announced the development of a 16mm sound-on-film projector called the "Bantam." This "theatre in a suitcase" incorporates all projection mechanism, soundhead, amplifier, speaker and screen all in one small case that weighs slightly less than 31 pounds. The projector's pickup or operating weight is as little as 25½ pounds, with speaker and front door removed.

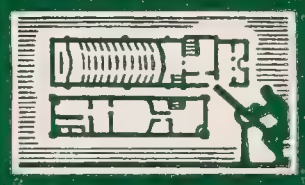
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THEATRE CONSTRUCTION CONTROLS: WHAT THE BASIS? WHEN THE END? —PAGE 15

How Remodeling Salvaged Two Obsolete Theatres —PAGE 16

Buying Good-Will During the Holidays —PAGE 22

PHYSICAL OPERATION · MAINTENANCE

DECEMBER 13, 1947

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Bunny Berrigan

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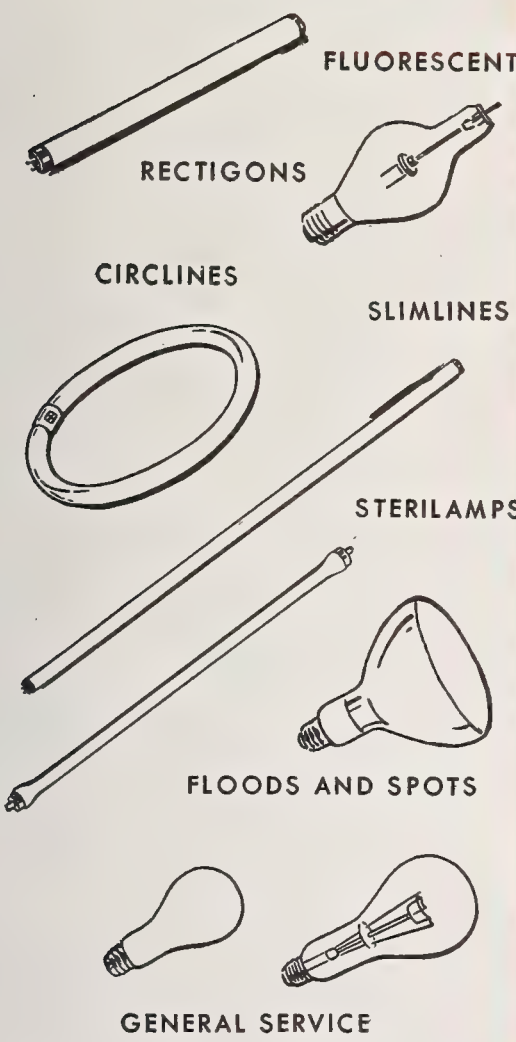
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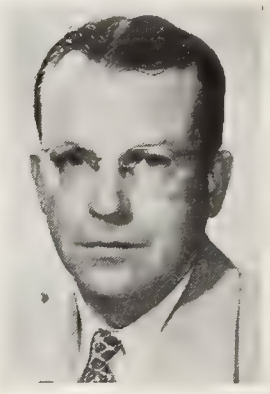
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about People of the Theatre

AND OF BUSINESSES SERVING THEM

R. E. Warn, formerly managing director of the Western Electric Company (Australia) Pty., Ltd., has been named chief of engineering of the Westrex Corporation, succeeding the late G. S. Appelgate. Mr. Warn joined the Western Electric Company in 1924 as a member of the student training course at the company's Hawthorne (Chicago) Works. In 1928 he joined Electrical Research Products, Inc., former Western Electric subsidiary, as installation engineer in the New York area. In 1929 he became staff supervisor for Erpi's Kansas City division, and in 1931 Washington district supervisor. The following year he was appointed division superintendent of the southeastern division, and in 1935 assumed similar duties with the New York district. Mr. Warn began an assignment in Australia in 1936 and five years later was named manager in New Zealand. He became Australian manager in 1943. He has been succeeded in Australia by W. S. Tower, Jr., formerly commercial manager of Westrex.



R. E. WARN

Connecticut State Police Commissioner Edward J. Hickey has sent the following letter to all Connecticut theatre managers: "In February, 1946, managers of all theatres in this state complied with a request to flameproof all combustible materials in their theatres. As the flameproofing treatments used at that time is no longer effective, it is requested that all combustible articles in your theatre . . . be again rendered flame resistant."

August Panero plans to build a new theatre in Fowler, Calif., with Vincent C. Raney as the architect. The house will accommodate 500.

Motor-In Theatres of Lancaster, S. C., has been granted a charter by the Secretary of State. Authorized capital stock is $10,000, and D. H. Jernigan is president.

Construction has started at West Jefferson, N. C., on a theatre building being erected by R. W. Barr and Ben G.

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While the General Electric Central Plant Air Conditioner and Refrigeration Unit shown here make the best possible system under some circumstances, your business may require a radically different type of system. That's why it's important to have a General Electric expert work closely with your architect, contractor or engineer.

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So it's simple to make certain you get Better Air Conditioning "tailor-made" to your business. Just call your local General Electric Air Conditioning distributor or contractor. They'll be glad to help.

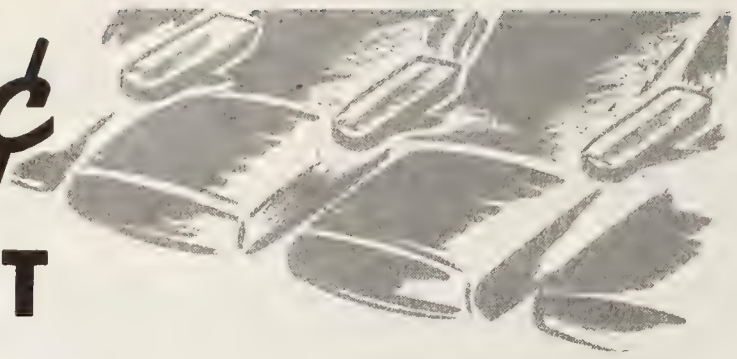
General Electric Company, Air Conditioning Department, Section 75711, Bloomfield, N. J.

GENERAL ELECTRIC

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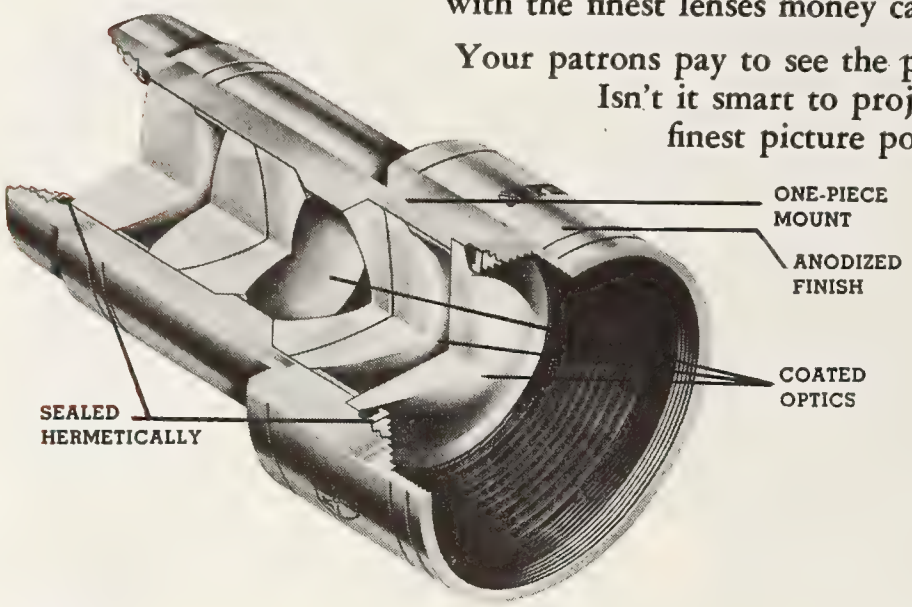
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- **SHARPNESS** . . . that only a six-element anastigmat can achieve.
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erected by R. W. Barr and Ben G. Reeves and to be leased to Alleghany Theatres. It is expected to be completed by April 1st.

Two new parking lots for the Manor theatre in San Mateo, Calif., have been regraded to accommodate 85 cars. They now remain open 24 hours a day, with free space available for shoppers.

B. & L. Theatres, Inc., of Charlotte, N. C., has been granted a charter by the Secretary of State. Authorized capital stock is $100,000. The incorporators include F. H. Beddingfield, S. W. Craver and T. A. Little, all of Charlotte. Mr. Beddingfield said that the new corporation would operate one or more out-of-town theatres, which will be announced later.

John K. Hilliard, chief engineer of Altec-Lansing Corporation, recently delivered a paper on intermodulation tests as applied to amplifiers and loudspeakers systems, before the Dallas-Fort Worth section of the Institute of Radio Engineers.

The Dunbar Theatre Company, Inc., of Dunbar, W. Va., has started construction of a new theatre with a seating capacity of 650. Designed by Iván Richard Lee, the new theatre will be of fireproof construction and will be air-conditioned.

The Pick Fare theatre has been opened at East Bend, N. C. Debs Holder of King, N. C., and Joseph Pell and Wick Gordon, of Pilot Mountain, N. C., are the operators.

Everett Enterprises Drive-In Theatres, Inc., of Charlotte, N. C., have started construction on a new drive-in south of Kannapolis, N. C. Planned to cost $100,000, it is expected to be completed by April 15th.

The Ozark theatre at Melbourne, Ark., which was destroyed by fire in September, is being rebuilt by the Ozark Amusement Company, on the same site.

A contract to erect a new theatre for Independent Theatres at Brainerd, Tenn., has been awarded according to Abe Solomon, president of the theatre company. Work on the project is scheduled to start immediately. Mr. Solomon estimates that the project will cost about $200,000.

W. R. Lee, of Little Rock, Ark., has purchased the Star at Star City, Ark.

Albee Concessions, State Concessions, Orpheum Concessions and Tipton Concessions, all of Huntington, W. Va., have received charters from the Secretary of State

ANEMOSTAT *draftless air-diffusers . . .*

. . . the "business-end" of air-conditioning



Ceiling-type Anemostats distribute conditioned air in the Newsreel Theatre, Rockefeller Center, New York City.

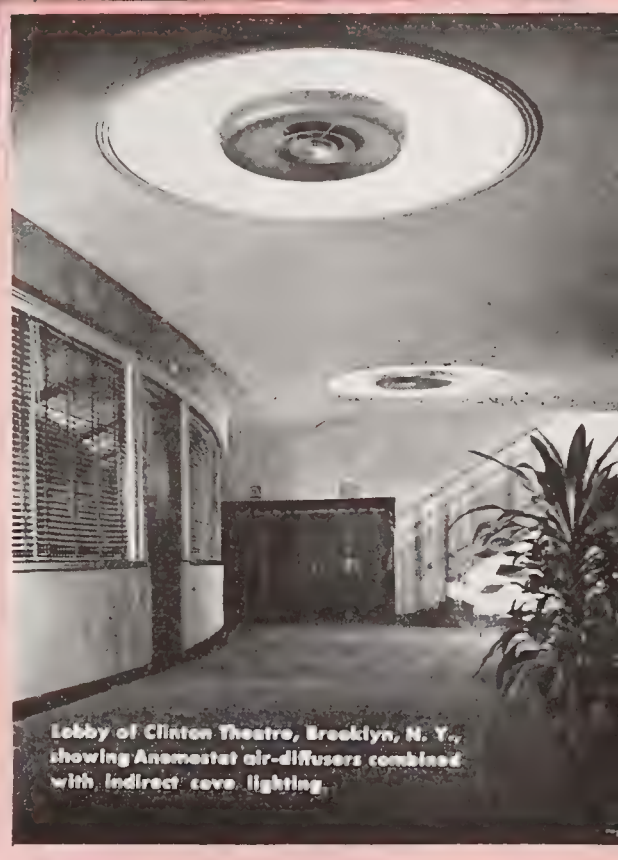
Even though air is correctly filtered, dehumidified, and heated or cooled, it's not until this air reaches the duct openings that the real "business" of air-conditioning begins. For it's here—where the conditioned air enters your theatre—that your air-conditioning system *succeeds* or *fails*.

Unless conditioned air is properly controlled and directed at these duct openings, drafts and stale air pockets annoy your patrons . . . and unequalized temperature and humidity add to their discomfort. Then your air-conditioning investment fails to produce the expected box-office results.

Anemostat air-diffusers make every seat in the theatre a good one, thus assuring better box-office returns from your air-conditioning investment.

The patented Anemostat air-diffuser is scientifically designed for the *draftless* distribution of conditioned air. Installed at the duct openings of an air-conditioning system, Anemostats silently diffuse the air throughout the theatre — in predetermined patterns, at predetermined velocities. Air stratification and stale air pockets are eliminated. Temperature and humidity are equalized. That's why Anemostats are called *the "business-end" of air-conditioning.*

Anemostat engineers, backed by 25 years' experience in scientific air-distribution, are qualified to discuss *your* air-distribution problems. A consultation involves no obligation.



Lobby of Clinton Theatre, Brooklyn, N. Y., showing Anemostat air-diffusers combined with indirect cove lighting.

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Plaza Theatre, Oklahoma City, with 8 in. & 12 in. Adler "Third Dimension" Letters on "Remova-Panel" Frames.

Adler Changeable Letter Equipment is adapted to today's most modern and advanced theatre program displays, of any shape, size or condition.

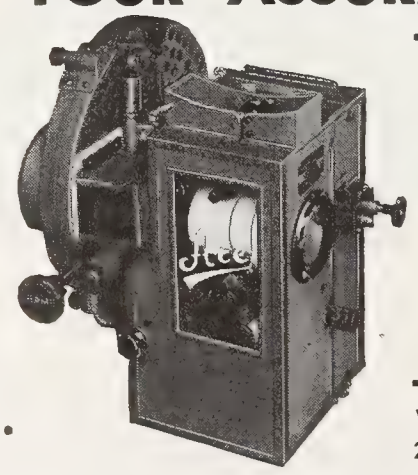
"THIRD DIMENSION" letters in PLASTIC and Cast Aluminum are furnished in many sizes for interchangeable use on multi-decker glass-in-frame units, for large, brilliant sign openings—come in many beautiful colors.

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to operate concessions in four Huntington theatres. Each was capitalized at $10,000. The incorporators are HAZEL M. HARER and DRUCILLA FERRIS, both of Huntington, and LUCILLE D. KING of Barboursville.

The new Colony theatre at Easley, S. C., a three-story building, is nearing completion, according to HAROLD ARMISTEAD, manager of the Lyric theatre and who will be manager of the Colony. Both are owned by MRS. E. A. ARMISTEAD. The new building will include a soda shop on the first floor, and plans call for a coffee shop eventually on the second floor.

Three new theatres are scheduled for construction in the San Francisco area: a 750-seat house in Galt; a 1,000-seat theatre in Oakland, to be built for C. M. JACOBSON; and a 600-seat theatre in Lakeport, to be constructed by LEO REESE in place of his present theatre.

ADAM HORNBECK, partner in four theatres operated by the Griffith Amusement Company of Shawnee, Okla., has announced plans for a new drive-in theatre there with a capacity of 600 cars. The theatre is expected to be operating next summer. JACK CORGAN of Dallas, is the architect.

Moonlight Theatre Corporation has been incorporated to erect and operate a 600-car drive-in theatre at Norwood, N. Y. Incorporators are ALEC PAPAYANAKOS, owner of the American theatre in Canton; JOHN BENEKOS, manager of the Norwood theatre in Norwood and the Norfolk theatre in Norfolk; and JOHN YOUAAUKOS, manager of the Rialto in Potsdam.

The Roxy theatre, Jefferson City, Mo., has been reopened with HOWARD GRIFFIN as manager, following renovation that included installation of new seats and sound projection equipment.

A permit for the construction of a $50,000 motion picture theatre in St. Louis has been received by the Affton Theatre Corporation. The theatre, which will seat 1000, will be 154 feet long and 60 feet wide. Completion is expected within a year.

The Kenton theatre in Kenton, Tenn., has reopened after being closed for a month for alterations. Operated until recently by DANIEL SCHWALB, the theatre was sold to W. A. PEEL and HUDSON GRAY of the Rutherford theatre in Rutherford, Tenn.

Plans for a theatre in the Springfield, Fla., area, to be built at a cost of more than $250,000, have been announced by GUY A. KENIMER, head of the construction de-

For Better Drive-In "Takes"



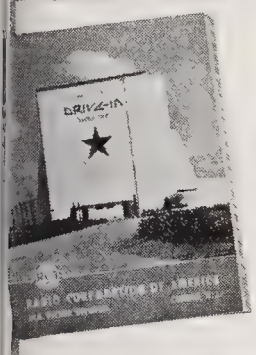
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THE RCA IN-CAR SPEAKER permits audiences to enjoy the show with their car windows closed . . . thus extending the regular operating season many weeks in most localities . . . provides more opportunities to make more money.

RCA's In-Car Speaker mounts in pairs on a permanent parking-lot pedestal between every two cars. Convenient cradle-bracket makes it easy and handy for patrons to pick up and replace the speaker. The entire assembly withstands extremes of heat, cold and moisture far in excess of any conditions encountered in actual operation.

The smartly styled speaker itself is of special design for acoustically correct in-car sound reproduction. A support bracket makes it easy for the patron to attach the speaker to the car window or to any convenient support within the car.

See your RCA Independent Theatre Supply Dealer—for information on RCA's complete new line of drive-in equipment—or write RCA Theatre Equipment Section, Dept. 57-L, RCA, Camden, New Jersey.



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Get a copy of "The Drive-In Theatre" Planning Booklet for helpful aids in building a profitable drive-in theatre.

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Ask the man who bought a Transverter 10 or 12 years ago. He'll tell you he bought uninterrupted service and constant screen illumination at low operating cost.

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AMPLEX Color Clip with Color Filter inside it, slips over any standard R40, RE40 or BR40 (150 watt) reflector bulb. Weighs less than 4 oz. and is unconditionally guaranteed.
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partment of Florida State Theatres, Inc. Construction will start as soon as a Government permit has been granted.

The Fair theatre in Somerville, Tenn., is being remodeled and additional rest rooms are being installed. The present work is planned to permit a facing of tile or structural glass at a later date.

Dominion Sound Equipment has opened a new office and showroom in Calgary, Canada, under the management of W. F. GRAHAM.

R. N. JAMES has opened his newly built stone theatre at Mountain View, Ark. It seats 500, has an interior decorated in wine, gold and blue with murals painted by GEORGE STEVENS of Marcella.

At Hawkinsville, Ga., construction has started on a theatre to seat 1000 and to be operated by the Martin and Thompson circuit.

The Jefferson Theatre Company, which owns and operates the Grandin, Lee and Jefferson theatres in Roanoke, Va., plans to construct a $300,000 theatre in that city. It will seat 1500. Owners of the Jefferson Theatre Company are S. W. CRAVER of Charlotte, N. C., and J. F. FALLS of Lynburg.

The State theatre, a Golden State circuit house in San Francisco, which has been closed for the past 20 years, is being remodeled and re-equipped. To seat 900, it will be reopened shortly, the circuit announces.

The Sayville theatre, Sayville, N. Y., has been purchased by JAMES PORO, who operates the East Islip theatre on Long Island. The Sayville, which has been used for stock company presentations, will be remodeled into a motion picture theatre.

Warner Enterprises, Inc., of Bowling Green, Ky., has been granted a charter to operate a drive-in theatre. Authorized capital stock is $50,000. The incorporators are L. B. and HELEN POWELL, and J. T. FLOWERS.

ROY CHAMPION has sold the Levon theatre in Weldon, N. C., to Weldon Theatres Corporation, operators of the Center theatre there. A. F. SAMS, JR., of Statesville, one of the owners of the Weldon company, arranged the deal, by which Mr. Champion acquired an interest in the corporation and will continue to supervise operation of both theatres.

The Strand theatre in Dallas, Tex., has been remodeled at a reported cost of $100,000. It reopened last month as a 1000-seat



IS SEAT WEAR-AND-TEAR EATING INTO YOUR PROFITS?

You cannot, of course, avoid heavy, seat-stretching adults . . . or kids who use seats for doormats . . . or even little "eat-and-spill" menaces. But you CAN keep them from causing you unnecessary expense if your seats are covered with that Lumite fabric that *cannot* wear out . . . *cannot* bag or "cup" . . . and *cannot* stain! Lower your maintenance and cleaning costs by specifying Lumite fabric. For still other advantages . . . read below!

Lumite is wearproof · beautiful · luxurious

1.

Unlimited choice of beautiful patterns

The pattern, weave and color-combination possibilities of Lumite are endless! Lumite reflects LUXURY . . . to the eye *and* to the touch . . . yet low cost, plus amazing long-wearing qualities, make it a highly practical investment

2.

Cannot fade . . . won't stain

Lumite's fresh, bright colors can *never* fade or run. Because it is woven of Dow's Saran, the color is IN the plastic filament itself. *Nothing* can stain it . . . neither dirt, dust, mud, ink, grease, chewing gum, food, lipstick nor any liquids.

3.

Easy to clean . . . at less cost

No scrubbing . . . no vacuuming . . . no complicated cleaning methods! Easy to clean! That means less time and less labor required to maintain seats . . . which reduces your annual cost of upkeep considerably.

4.

Pliable . . . fits snugly . . . ventilated

Lumite fabric "upholsters well"! It cannot ravel, sag or tear. There is no "cupping." It holds a snug fit on the seat . . . *permanently!* Because Lumite "breathes", it never becomes sticky in hot weather nor clammy in cold weather.

WRITE TO OUR DEPT. 7F for free samples and descriptive literature. Our trained engineers will be glad to work with you on your special applications.

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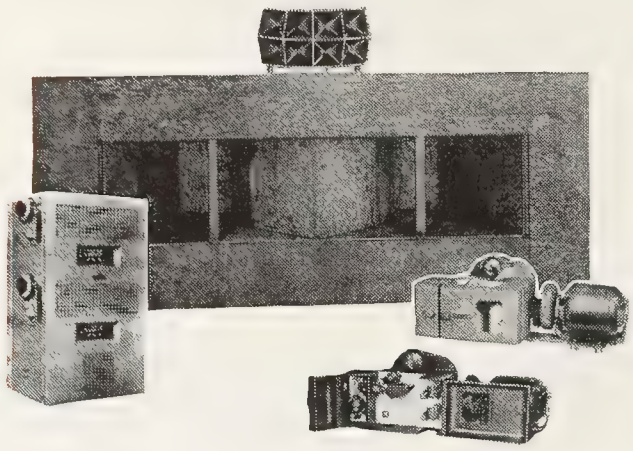
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OUTSTANDING *quality*
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"The Golden Voice of the Silver Screen"

In installations all over the world, the Model 720 complete sound systems are proving their overwhelming superiority of performance . . . their matchless fidelity of reproduction. Yet the 720 is in a price class by itself. Nowhere can you match such quality for such amazingly low cost. See the Model 720 complete sound system yourself, and compare . . . compare performance, quality, workmanship, and price.

ROYAL SOUNDMASTER Soundheads, PD-50, 55 or 56 Amplifiers, Two-Way Horn Systems, Projection Bases and Exciter Supplies may also be purchased individually.

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Any problems . . . suggestions . . . in management? Write Charles Ryan, care of BETTER THEATRES.



C. C. C.*

*CRETORS Cleaning Compound

An exclusive, non-poisonous cleansing agent, guaranteed not to injure the hands. Cleans popping pan in just 10 minutes. Helps corn-popping machines retain their "new" appearance indefinitely.

ONLY 1¢ PER CLEANING

1 lb. pkge. (70 cleanings) 70¢

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downtown theatre with a second-run policy. The Strand is operated by H. & B. Theatres, Inc., headed by JOY N. HOUCK, A. P. BRASHEAR and E. C HOUCK.

Four new theatre projects have been announced in the Philadelphia area. In Mechanicsburg, Pa., WALTER F. YOST is building a 700-seat house. ABE SABLOSKY is planning a 1100-seat theatre in Wilmington, Del. Ground has been broken for a new theatre at Wind Gap, Pa., to be operated by JOSEPH EMASHOFSKY. The New Tate theatre at Olyphant, Pa., has been opened by MR. and MRS. ALEXANDER N. TATE.

FRANK J. SOTTLILE of the Worth Agency, Charleston, S. C., has announced the purchase of a site for a 500-car drive-in theatre. It is expected to open by March 1.

DOUGLAS NETTER, JR., formerly with Paramount Theatre Service Corporation and later head of the non-theatrical department of PRC, and more recently sales promotion chief and assistant to the general manager of Eagle Lion, has joined Altec Service Corporation as a sales representative.

Blumenfeld Theatres announces that WARREN PECKNER, manager of the Esquire theatre in Oakland, Calif., has been moved to the T & D. ED GATES of the Esquire, and R. JONES, formerly manager of the T & D, have been transferred to the Roxy.

The Bryant Theatre Supply Company, Inc., of Charlotte, N. C., has been granted a state charter, with authorized capital stock of 1,000 shares, no par value. The incorporators are FRANK K. SIMS, JR., FRED HASTY and ELMER ROUZER, all of Charlotte.

The Washington Theatre Corporation, owners of the Indiana and Lyric theatres in Marion, Ind. and headed by B. L. HARAM and ROBERT SISSON, announces the purchase of a site for a drive-in theatre.

Roda will be the name of a theatre being constructed at Atlantic Beach, N. C., by A. B. COOPER. It will have a capacity of about 700.

The Astor theatre in Charlotte, N. C., is expected to open in December. The new house, which has 446 seats, was constructed from a store building.

HOWARD JAGGERS has been appointed manager of three Griffith theatres in Claremore, Okla., succeeding CALVIN COUNCIL, who has been transferred to Frederick, Okla., as manager of the Griffith units.



BRIGHTEST SPOT IN THE WORLD!

ITS AREA is less than one quarter square inch. It is the most powerful "point source" of light in the world. It is the crater in the tip of an experimental positive "National" High Intensity carbon.

Into this tiny spot is packed the same amount of light which would be emitted by 137,000 brightly burning candles!

This crowding of a terrific amount of light into a small area is a feature of every "National" carbon arc used in movie projection. It is called *intrinsic brilliance*. This is what makes your pictures so bright and pleasing to look at.

Furthermore, the light emitted by "National" High Intensity Projector Carbons is the closest approach to sunlight. It has a continuous spectrum and contains all the colors of the rainbow. This makes color movies glow with rich natural detail. Your theatre patrons like it—their approval shows up in the box office.

When you order projector carbons —order "NATIONAL"!



The term "National" is a registered trade-mark of

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N.Y.

Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

James Mc Creery & Co. chooses...





McCreery's new Furniture Department features Lokweave Gropoint carpet.

...Bigelow Lokweave Carpet for Heavy Duty in Furniture Department

A wise architect selected Lokweave carpeting for McCreery's striking new furniture floor because he knows it will stand up for years under heavy traffic. This modern type of carpet is installed without sewn seams—the sturdy, closely-woven loop pile is easy to clean—and it comes with "spare parts."

When a spot becomes soiled or damaged, the entire area can be replaced with pieces of carpet left over from the original installation. This amazing feature, plus the low cost of installation, makes Bigelow Lokweave the long-run economy carpet of all time. You will want to use it the next time you select new carpeting.

BIGELOW-SANFORD CARPET CO., Inc.

140 MADISON AVENUE, NEW YORK 16, N. Y.

Fine rugs and carpets since 1825

RUGS & CARPETS BIGELOW WEAVERS

Time to Release Theatres From Construction Controls

HOW MUCH theatre construction is there going to be this coming year? It is a question that has been put to us during the last couple of months by many firms in many different lines of business serving the theatre field. The answer is important to their planning for at least the first half of the new year. The answer is important to many individuals who get their living from the normal expansion, revision and maintenance of the motion picture exhibition plant. It is highly important to the theatre business itself. And the answer, as we write, is: *Nobody knows.* Construction in the amusement field is still an exception in the Government's relaxation of the controls which originally restrained all commercial building.

From July 1st to November 21st of this year there were 934 applications for permits to build or remodel theatres. Only 260 permits were granted.

Restrictions upon commercial construction were imposed—in a sense, continued—after the war in order to prevent any shortages in materials and labor needed by the Government's program to provide new housing for returning service men and their families. Precisely how commercial construction in general—and no exceptions were made in the basic restriction—was to conflict with the kind of building indicated in the veterans' housing program, has never been explained so as to convince people familiar with what goes into the construction of most commercial and residential structures. And a year or so later, restriction of commercial construction actually was rescinded—*except* for buildings devoted to *amusements!*

You can build a little grocery store, a garage, or a hot-dog stand—of frame construction if you like, using lumber, which is the chief material of residential construction! But you probably cannot build a theatre, which requires no lumber, and at most uses so little that the amount is negligible. Even unrestricted theatre construction would still not multiply this amount of lumber into an aggregate footage bearing upon the housing program. In years of boom activity in theatre building and remodeling before the war, not more than 400 new theatres were built, and only around a thousand were substantially remodeled. Compared with many hundreds of millions of dollars of construction of all kinds, theatres represented only about 40 million in peak years, and usually ten or fifteen million less.

To say that except for relatively few communities that have grown up in the last few years or become much larger due to wartime population shifts, there are already enough theatres, is to decide something for the theatre business that it has the right, as any industry does, to decide for itself. Those 934 applications during just a few months of this year (and there have been hundreds of others) were presumably made for good business reasons.

THE REMODELING DILEMMA

Most of them, indeed, were not for permission to build new theatres, but to rehabilitate existing properties—to put the owners of them in a position to compete effectively, or to save a building from confiscatory continuation of the deterioration which war and obsolescence imposed upon it. There have been scores, and more likely hundreds of applications for the latter purpose which have been denied. And some, it must be admitted, have been such desperate cases that the owner of the property simply could not afford to accept the rejection of his application—he got the job done somehow. To do otherwise would have been to knuckle down to bureaucratic arbitrariness in the administration of discriminatory regulations.

One aspect of these restraints is really amusing. In a field in which the Government has been much concerned about competition, it is here doing a pretty good job of impeding it!

But to a business man with an investment and an income to protect, the economics of these class restrictions are no joke. For example:

1. It is more costly to repair and refinish repeatedly—new doors, windows, plumbing, interiors (which are of critical importance in showbusiness), etc.—than it is to replace comprehensively with a substantial degree of permanence.

2. Costly repair and superficial refinishing still leaves the owner with an outdated building having an accelerated rate of deterioration, with destructive effect upon valuation.

3. The superficial repairing allowed without Government permission uses about as much labor, and a good deal of the materials, that really productive rehabilitation would entail—to a considerable degree wasting them.

4. Normal maintenance was not possible during four years of war, now there are many theatre buildings suffering from deterioration that cannot be reached by superficial repair—corrosion, wear, structural disintegration.

Of all types of buildings, theatres typically take the least from the stock pile of residential construction. Housing requires much lumber, theatres little or none at all. Theatres have considerable masonry, but housing very little. In plumbing, a big item in residential work, representing about 20% of the total cost, there is practically no competition, because it is only about 3% item in theatre work. The Government's housing program requires very, very little of the structural steel and concrete that theatre construction uses in substantial amounts.

Thus this isolation of theatres from postwar construction is so illogical that one may reasonably expect its unfairness and fruitlessness to become apparent to the housing authorities in Washington in due time. The year 1948 would be none too soon.—*G. S.*

Two Modernizations that Salvaged Obsolete Theatre Properties

THE TREMONT, NOW ASTOR, IN BOSTON

THE STATE THEATRE IN NASHUA, N. H.

Redesigned by WILLIAM RISEMAN & ASSOCIATES, BOSTON



When the motion picture had become multiple-reel dramatic performance of some artistic pretension, it took over many a "legitimate" theatre and "opry House" and additionally caused thousands of new theatrical structures to be erected in its own unfamiliar honor. A goodly number of these early "moving picture" houses are still with us. They constitute a big part of the problem of obsolescence confronting the theatre business. Many of them appear to be beyond redemption. But that the resourceful designer who has a sound "feel" of modern materials can produce a feasible modernization scheme for even the least promising of such structures is well demonstrated in the remodeling of the venerable Tremont in Boston, and of the State in Nashua, N. H. The former might be put in the "opry house" class; the State is typical of the era which immediately followed that of the nickelodeon. The Tremont, which has been renamed the Astor, is a unit of Fred Lieberman's circuit in New England. The State in Nashua is part of the Shea Chain. Designers for both modernizations were the Boston architectural firm of William Riseman and Associates, ho have prepared the following discussion of the problems and what was done about them.

THE NEW ASTOR

MODERNIZATION of the old Tremont into the new Astor presented one of the most intriguing of remodeling problems. The actual auditorium, located in the center of the thickly settled block, was accessible to the main thoroughfare only by a tortuous corridor between two existing buildings (see photos 1 and 5). The passage extended some half-block in length and varied from 8 to 12 feet in width. From the end of the long lobby existing conditions necessarily imposed an S-shaped route of circulation through a canyon-like, richly ornamented foyer, and into a similarly embellished auditorium of huge proportions (see photos 6 and 7).

Such were the prevailing conditions. Confronted with these and necessity for the utmost speed in construction, the designers began with the face-lifting of the main façade. Covering the narrow alleyway and adjacent building, and extending from the marquee to the roof above the fourth floor, a flat panel was superimposed, of enameled metal panels textured solely by their linear subdivisions (see photo 1). This huge and imposing plane was adorned simply with a large white opal attraction panel and the word, *Astor* in flowing neon script, thus furnishing the fundamental public information with simple but dramatic dignity.

In order to take advantage of the excellent site conditions, provisions were made for the application of a large 20x30-foot display sign to be superimposed over the attraction panel. This great display feature would be used upon occasion to depict portraits, animation and other additional copy necessary for the advertising of certain outstanding productions.

The marquee (see photo 1) offers denial of the popular but misconceived theory that flashy, gaudily decorated signs attract the human eye. By force of its elementary letters, executed in white neon, and the large white attraction panels, it stands out with legible clarity midst the confusing myriad of colored signs which surround it.

The public is attracted once more by the sound principle of the "open front,"



which is enhanced in this case by the actual penetration of walls, ceiling and floor through the flush glazing of the entrance doors and transom (see photos 3 and 5). The vertical paneling of mirrors on one wall doubles the apparent size of the narrow corridor (see photo 5). The rich red Levanto marble of the opposite wall is broken in its expanse by generous attraction panels.

Just inside the lobby doors (see photo 4) the mirror changes to a wall of pale yellow Formica that is illuminated by the soft glow of an overhead light cove. This light surface is opposed by the warm natural tones of waxed mahogany paneling, penetrated by a single eye level atraction panel. The end of the lobby is made interesting by the complete change of texture



ASTOR PHOTO 1: Facade of the new theatre as it will appear when completed, as shown in an architects' rendering. Compare with original front pictured on opposite page.





The new front of the State theatre, fashioned from that shown on the opposite page.



ASTOR PHOTOS 3: Immediately, above, the original vestibule, and in the top view, as the same area now appears, with its all-glass doors, and marble interior, and ceiling projector lamps.

to a corrugated Transite surface, finished in a cool sea green to complement the warm tones of walls and carpet. Thus, by subtle changes in ceiling height, variations of wall materials and alternations of continuous and spot lighting, a once monotonous tunnel was converted into a visual adventure.

It might be interesting to note at this point that all the wall surfaces of the lobby (i.e. mirror, marble, Transite, plywood) are hard-surface materials selected with due regard for the wear and tear exercised by constant public usage.

The method used in remodeling the foyer is economical. The materials and colors are the same as those employed in the lobby, with the exception of the marble and mirror. Continued visual changes were thereby afforded, but a rhythmic unity throughout the entire scheme was maintained. The abrupt transition from the



PHOTO 4.

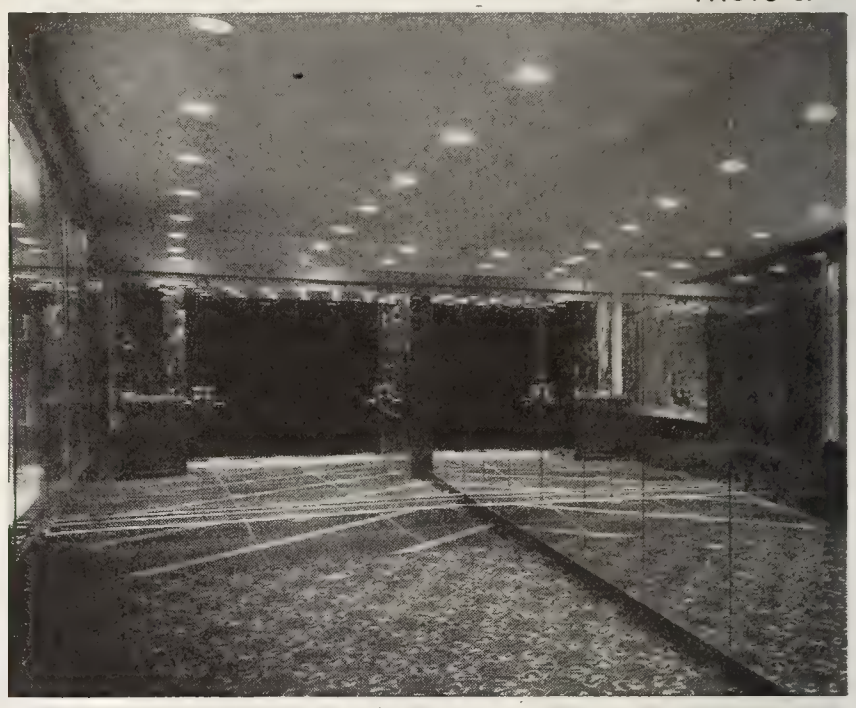


ASTOR PHOTOS 4 and 5: Original lobby, above: and as modernized, at left (toward the foyer) and below (toward the street).

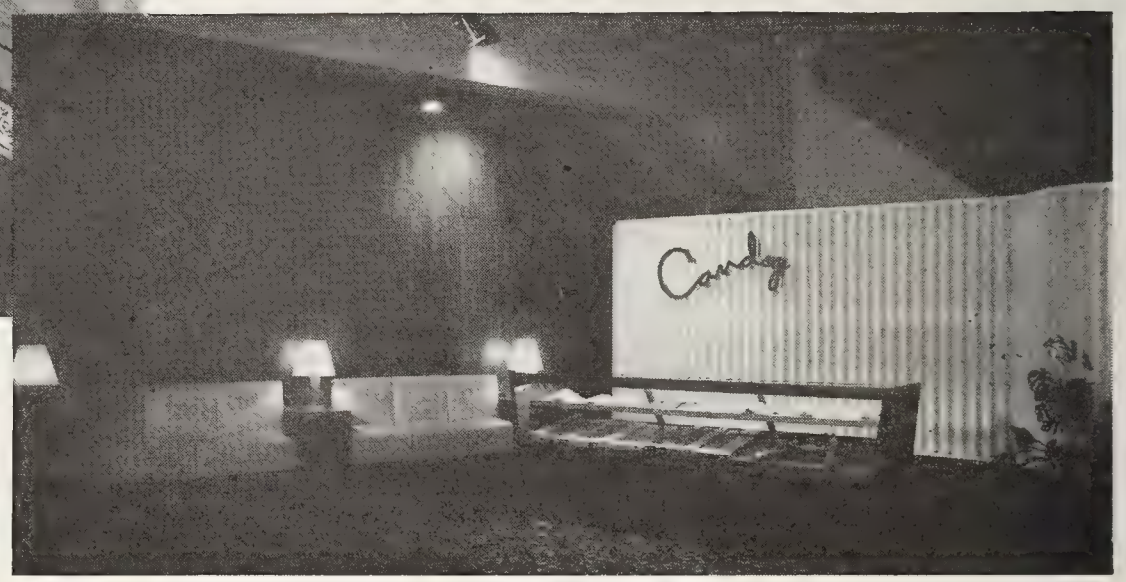
PHOTO 5.

Floor plan of Astor theatre indicating positions from which photos principally of lobby-foyer area were taken.









ASTOR PHOTOS 6: Section of the original foyer, before remodeling above, and afterward at right.

low lobby into the high vault of the foyer was handled by first painting out the vast expanse of upper walls with a dark subdued effect, and then by accenting the points of interest with studied lighting (see photos 6 and 7).

The new standee area (see photo 10) just inside the rear of the orchestra floor was illuminated with a soft down-glow of lighting radiating from a continuous cove at the top of the free-form standee rail.

The illumination played a leading role in the design of the auditorium. The dark green plaster walls in the forward part of the theatre were flooded in a soft glow of pale blue light, and the red corduroy fabric at the rear and balcony was accented with spots of directed light. The auditorium thus has greater light intensity.

The auditorium (photo 9) suffered major structural changes in the entire program. The second balcony was completely removed, as it interfered with the sightline of the rear of the loges; however, most of the seats lost were regained by the removal of the stage. The position of the



ASTOR PHOTOS 7: Foyer looking toward auditorium entrance—before remodeling above, afterward below.



ASTOR PHOTO 10 (right): Looking into the auditorium along the standee rail, with its coved-rim floor lighting.



ASTOR PHOTO 9: The new auditorium, with its Nu-Screen installation immediately at a draped proscenium opening.





State entrance area before and after modernization. The floor plan drawing indicates positions from which were taken interior views on next two pages.





old proscenium arch is now in the center of the theatre, the screen has been moved to only 3 feet from the back wall. The screen now installed is Nu-Screen curved type of fiberglas fabric.

On the enlarged main floor Kroehler push-back chairs were installed 34 inches back-to-back, in contrast with the former spacing of only 29 inches.

THE STATE THEATRE

The State theatre is located in the heart of the main business section of Nashua, a busy New Hampshire city of some 35,000 people. With a front that was in some antiquated theatrical style but very dull today, it also presented structural limitations and attendant problems of achieving a worthwhile result at reasonable cost.

The original ticket booth was located in the center of a narrow 12-foot vestibule and was necessarily a point of circulation congestion for incoming-outgoing patrons. The designers employed one major structural change and simultaneously solved



Views of the right side of the entrance area of the State theatre, before remodeling (below) and afterward (left).







STATE PHOTOS 4: Lobby looking toward the entrance—the original area (above) and after modernization (left).

important functional problems. By replacing a large reinforced concrete column with a slim cylindrical lally-column of steel, additional space was gained at one side of the vestibule, and the ticket booth was wrapped around it; thus lines for the ticket booth could form away from the opening and the congestion of circulation was eliminated. The wider opening consequently afforded greater means of egress.

Illusory methods of material handling were employed to further this feeling of spaciousness. The ceiling was lowered to the same height as the new marquee soffit and extended over each of the two adjoining stores, thereby creating an appearance of much greater theatre frontage; the opposite wall from the ticket booth was paneled in mirror, and the combined effect doubled the size of the existing opening.

In contemporary commercial work one of the most effective means of patron inducement has been to open the entire front to the public for inspection. This same principle has been followed in the State modernization by using all-glass doors and transom virtually to lead the public into the lobby. This is handled by the spatial penetration of ceilings, walls and floor through the glass doors and transom. Thus





STATE PHOTOS 5: Lobby looking toward the foyer, before remodeling (above) and afterward (right).



STATE PHOTOS 6: Looking into foyer—above, before, and below, after remodeling.



the eye of the prospective patron proceeds without obstruction from the façade to the foyer doors.

Inside the foyer the patron is confronted on his right with a strategically located candy and pop-corn unit, which serves the dual purpose of a decorative feature and a source of additional income. The display lighting blends in with the subdued decor furnished by simple wood textures, patterned carpet, and flush ceiling fixtures. By removing a section of existing partition immedite access was gained to both the men's and ladies' lounges.

Straight ahead the new standee rail, paneled in translucent glass and illuminated by a continuous fluorescent tubing from behind, furnishes a soft transitional glow from the foyer into the darker realm of the auditorium.

HISTORICAL NOTE

After many delays, the Tremont theatre in Boston opened on October 14, 1889, with Charles Wyndham and his London company in "David Garrick." On that day the "Morning Globe" described the theatre as "one of the handsomest in America," calling the decorative treatment "startling." Long after films became established, it condescended to present "Civilization." In 1934 the screen art claimed it completely.

METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Selling Seats and Buying Good-Will During the Holidays

YOU HAVE a special occasion in the Christmas-New Year Holiday season to build good-will. The theatre should have an atmosphere of gladness during the Yuletide—it is essential to a progressive amusement enterprise.



CHARLES H. RYAN

December is a dubious period in showbusiness. The seasonal spirit coupled with the display of holiday merchandise, and with splurge advertising by all business houses, creates an urge to go shopping even beyond the need of it for actual buying, which is a serious menace to box-office receipts. However, you do want your theatre to enter into this spirit for purposes of good-will, thus turning Christmas to good account in spite of its negative meaning otherwise.

The Christmas spirit should prevail throughout the theatre, a Holiday mood should be made evident. Your patronage should be made to believe that you are showing exceptional pictures on your screen in December. "Holiday Happiness Hits"—that expresses the theme of your selling copy.

If you are located in or near a lively shopping center, all the more reason to dress your theatre and offer your program in such a way as to associate your business with the season. By the time these paragraphs reach you, of course, much of this year's Christmas shopping will have been done. But not all. And Christmas comes every year. So I point out that many people—women especially—out doing Christmas shopping are susceptible to the invitation of a nearby theatre that is offered in the Holiday spirit, for they may well be doing more looking than buying, and shopping can be tiring enough to make a comfortable theatre chair seem pretty attractive.

The Christmas season—the whole month of December, for that matter—emphasizes the value of parcel checking facilities. Particularly for theatres in shopping districts, they are assets at any time of the year. During December they are doubly so.

In preparation for the Holidays, get on your thinking cap and go hunting for some idea that will be of value to *your* theatre. Call in your assistant, if you have one, and have him do the same. Whatever your resources, work out some scheme that will put your house, in some way, in the Holiday Parade. If you can do nothing more, at least get greens and reds into your signs and attraction advertising displays, colors identified with this period of the year.

If you get out a printed program for Christmas week, it should carry a greeting to patrons on the front page. Sell your offerings in sparkling Holiday style. Use some such slogan as, "Complete your Christmas Day enjoyment by seeing (feature title) at the ———— Theatre!" Suggestions for greetings to patrons are submitted in several examples in the middle column.

The box-office window should not be without seasonal embellishment of some kind. A holly wreath is simply contrived and is as effective as anything.

In the lobby, a large card, on an easel or otherwise suitably mounted, should be placed near the doorman—one the size of a one-sheet or a 30x40, with a greeting from the management, such as, "Season's Greetings, 1947-48. John Doe, Manager, Blank Theatre." Such a message, omitting the word Christmas, stands up over New Year's Day.

Season's Greetings for Program and Lobby Cards

During Christmas and New Years weeks printed programs should carry seasonal greetings, and similar copy is appropriate for lobby cards. Here are several copy suggestions.

SAME TO YOU!

At the Blank Theatre we've tried to make yours a Merry Christmas by giving you the best that can be had. You've made ours such a Merry Christmas by letting us serve you entertainment, and the best we can wish you is THE SAME TO YOU.

Our sincerest wish for the year of 1948 is to retain and deserve your friendship and patronage.

HEARTY GREETINGS!

May we take this opportunity to thank you for your kind patronage and extend our sincere best wishes for a Happy and Prosperous New Year.

MERRY CHRISTMAS

The Management and House Staff wish you a very joyous Holiday Season and extend to you their Heartiest Best Wishes for your Good Health during the ensuing year.

Blank Theatre
John Doe, Manager

MERRY CHRISTMAS, FOLKS!

Here's wishing you the very best Holiday Season that you've ever enjoyed.

This day the Manager's single regret is that he cannot voice to each individual, personally, these sincerest Christmas Greetings.

John Doe, Manager and House Staff
Blank Theatre

Santa Claus Party

A SANTA CLAUS party should be scheduled as a Yuletide event. The most appropriate time to have this party for children is the Saturday matinee before Christmas. Here is possible copy for your program, lobby display and film trailer:

Girls and boys: Santa Claus invites you to his big Christmas tree party. Get set for a jolly good time, for Santa Claus will be here in person Saturday afternoon, December 20th, from 1:30 to 5:00 p. m. See his big Christmas tree, receive free candy, and see a specially selected children's program.

Replace Your Old Cleaners

with new PREMIERS

Special Offer! Immediate Delivery!

Whether you need 4 or 400 cleaners . . . "uprights" or "tanks" . . . it will pay you to get full details NOW on this special PREMIER offer.

They're brand-new, post-war models . . . sturdily built for hard service and long life, with low maintenance cost. They're *top quality* through and through. Special cleaning tool sets are available to fit *your* particular cleaning needs. Equipment recommendations and a demonstration for your maintenance staff, housekeeper, or superintendent, by a Premier direct-factory representative, can be arranged without the slightest obligation on your part. A note on your letterhead will bring full details by return mail. Many of America's finest hotels, commercial buildings, and churches are using Premier Vacuum Cleaners. You haven't had an opportunity like this in years. Investigate TODAY!



PREMIER "21"
Floor Cleaner with exclusive Duo-Matic Nozzle

MOTOR . . . two speeds, 110 volts, 0-60 cycles, 340 watts, ball bearing, no oiling required.

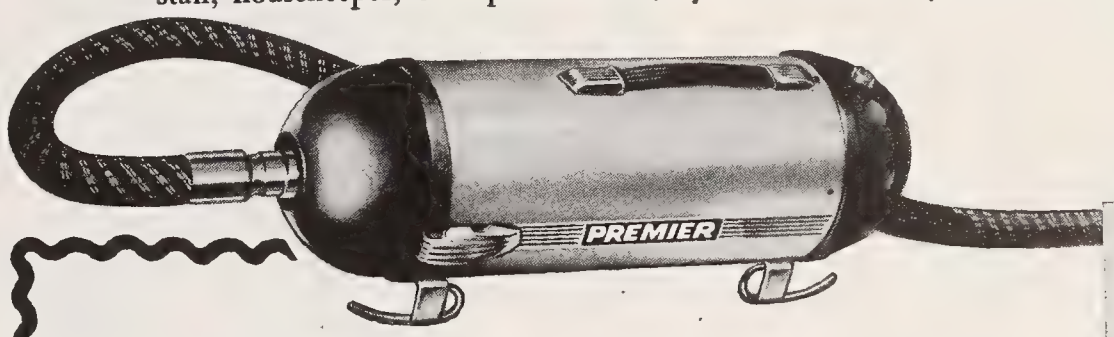
VIBRA-SWEEP BRUSH . . . ball bearing, vibrates and sweeps the rug on a *cushion of air,* removing even deeply embedded grit. Adjustment compensates for natural bristle wear.

DUO-MATIC NOZZLE . . . no adjustment needed except for extra-thick rugs. Then only a slight turn of the Duo-Matic Adjustor is needed.

CORD . . . 22 feet, rubber covered, molded rubber plug.

FURNITURE GUARD . . . soft-rubber bumper helps to prevent marring woodwork and furniture.

IN ADDITION . . . comfortable handgrip with two-speed switch, easy-emptying dust bag, easy-running casters, dirt-finding Search-Lite, durably finished.



Guaranteed by Good Housekeeping — REPLACEMENT OR REFUND OF MONEY IF NOT AS ADVERTISED THEREIN

PREMIER Aire-Matic "80"
with cleaning tools

MOTOR . . . ½ hp, 11,000 rpm, ball bearing, rubber mounted, 110 volts, 0-60 cycles, 600 watts, no oiling required. **DUST BAG** . . . double size, easy emptying. **HOSE** . . . reinforced, braided construction, 8 feet long. **CORD** . . . 18 feet, rubber covered, molded rubber plug. **CLEANING TOOLS** . . . full assortment to fit every cleaning need. **CONSTRUCTION** . . . all-metal, sturdily built, durably finished.

do it NOW

Wire, write or mail this coupon TODAY!

PREMIER VACUUM CLEANER DIVISION,
GENERAL ELECTRIC COMPANY
1900 Superior Ave., Cleveland 14, Ohio

Please rush full details of your Special Purchase Offer.

Name.....Title.....

Organization.....

Address.....

City.....Zone.....State.....

HOSPITAL TECHNIQUE WITHOUT THE ODOR



DEMONSTRATION OF USE OF
FORT-A-CIDE
THE ODORLESS GERMICIDE
FUNGICIDE AND DEODORANT

FOCAL POINT OF SCALP RINGWORM

FORT-A-CIDE solution, diluted 10 times, is effective ON CONTACT against contagious disease germs, fungi (ringworm) as well as Rest Room plumbing odors. MOTHS AND VERMIN ARE NOT ATTRACTED TO MICROSCOPICALLY-CLEAN SURFACES.

CORROSIVE DISINFECTANTS DESTROY PROPERTY!

FORT-A-CIDE is non-corrosive to plumbing fixtures and traps — does not damage fine surfaces. Will not bleach out color or otherwise damage fabric seats or carpets. Leaves effective odorless bactericidal residue after water evaporation. (Wetter than water).

One case of 4 gallons of FORT-A-CIDE (enough to last three months, used daily) makes 40 gallons of 1:10 dilution. Order with your 4-gallons, of FORT-A-CIDE, a 3 quart spraymaster. Used by Paramount, Warner Bros. and other large Circuits.

Accept no substitutes. Compounded with 6 separate ingredients in secret formula—like a doctor's prescription.

***Exclusive Dealer Distributorships available in various Film Centers.

"OF COURSE you want to protect your property as well as the health of your patrons...Mr. Manager, why don't you call your dealer and order 4 gallons of FORT-A-CIDE and a Spraymaster."



FORT-A-CIDE CORPORATION
CHARLES P. HUGHES, Pres.
160 E. ILLINOIS ST., CHICAGO 11, ILLINOIS



FREE AND EASY

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. For additional information on other products, use the Better Theatres Catalog Bureau through which literature may be obtained. Address Better Theatres, Rockefeller Center, New York 20, N. Y.

Enterprising managers will try to promote from their merchants, bags or boxes of Christmas candy and gift toys which they can use as door prizes for the youngsters at the matinee. They may be able to make agreements with manufacturers if they cannot affect a tieup with local stores. A "Santa Claus" should be on hand at this party and draw for the prizes.

In return for gifts, merchants can be given a one-card trailer on the screen.

A store contributing more expensive toys could be given the privilege of a toy display in your foyer or lobby. Your lobby space is more valuable than the merchant's window! These better toys that he contributes can be used for door prizes at the Santa Claus Matinee.

Another way of giving away prize toys or merchandise that you may promote is to have a *Barrel of Fun* at your Santa Claus Matinee. With this stunt, a decorated barrel is set on the stage and those holding lucky numbers are invited up to pick out their presents, which are wrapped, from the barrel. Among a lot of the good prizes, there are articles such as a huge sausage, a baby's milk bottle, a baby's rattle, a celluloid doll and others that will make the youngsters laugh when they open the packages. You then hand those who drew out the *humorous articles,* a good present from a nearby table. One of the rules of *Barrel of Fun* is that the winners must open the packages on the stage, before the audience.

Tree Advertising

A WEEK BEFORE Christmas a dressed Christmas tree could be placed in your lobby. This is one sure way to radiate the spirit of Chrismas. Around or underneath the tree could be placed empty boxes wrapped in Holiday paper, each bearing the title of a picture booked during the Holidays. A title card with copy like the following should be placed near the "gift" boxes:

Here They Are! Blank Theatre's Christmas gifts to you. Just look at these precious gifts of entertainment to come to you during the Holidays.

Or, if you preferred another method than the boxes, hang small triangular cards from the branches of the tree carrying copy on the coming features.

In most communities schools are closed between Christmas and New Year's Day, making more daytime patrons available to neighborhood houses. Go after this extra business.

New Year Shows

THE SMART showman who gets behind a peppy gala New Year's Eve Midnight Show, and ballyhoos it prop-



Wagner

MULTI-SIZE TRANSLUCENT COLORED PLASTIC LETTERS

Preferred



Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.

BECAUSE:

THEY double the effectiveness of your display board.

THEY attract more attention.

THEY avoid the eye monotony of ineffective one-size letter copy.

THEIR gorgeous color is everlasting—goes all the way through the letters, cannot chip or scale.

THEY never require painting or other maintenance.

THEY afford such complete safety. The exclusive slotted method of mounting allows more than six times the bearing surface of the lug-type letter.

THEY cannot freeze to the sign as in the case of letters designed for mounting arrangements which employ channels.

THEY can be used in combination with silhouette letters which you may now own.

THEY can be delivered immediately.

FREE! USE THIS COUPON FOR BIG CATALOG ON EFFECTIVE SHOW SELLING

WAGNER SIGN SERVICE, INC.,
218 S. HOYNE AVE.,
CHICAGO 12, ILL.

Please send big free catalog on Wagner theatre display equipment, the largest line in the world.

Name .....

Theatre .....

Street .....

City and State .....





ALTEC
SERVICE CORPORATION
THE SERVICE ORGANIZATION
of the
MOTION PICTURE INDUSTRY

FIRST CHOICE IN FINE THEATRE SEATING...
AMERICAN Bodiform RESTFUL CHAIRS
American Seating Company • Grand Rapids 2, Michigan

erly, will get himself a sell-out and a healthy return at the box-office. Sell it as a big whoopee party of the Holiday Season. Surround it with some novelty so as to create the necessary interest.

On or about December 23rd, start your announcements on the screen regarding your Midnight New Year's Eve Show, with copy along these lines:

Big Stage Frolic—a jamboree of mirth with hi-jinks, novelties and surprises. Whoopee! Celebrate New Year's Eve at our Gay Midnight Show, December 31 *at* 12 *o'clock. Special New Year's Eve prices in effect after* 6:30 *p. m. Ring out the old! Ring in the new! For a happy start to a Happy New Year, attend our Gala New Year's Eve Celebration at Midnight.*

For your screen entertainment arrange to have a preview of your New Year's Day feature. If you get out a program for the week before New Year's Day, carry a New Year's Greeting on the front page; also in this program, give full information regarding your midnight show for New Year's Eve. Be sure to publicize your New Year's Eve Show in all advertising mediums: *film trailers, printed programs, lobby displays, newspapers, throw-away dodgers* and *mailing list.*

Clock Trailer

IN PRESENTING a three-minute clock trailer on New Year's Eve, arrange your program to end at 11:54; then have a three-minute intermission with the house lights up until 11:57. Darken the house at 11:57 and put on your clock trailer. At the finish of this trailer, which will be at midnight, bring the house lights up for an intermission of from three to five minutes, at which time you may drop your balloons and let the audience whoop in the New Year.

For a real whoopee party, distribute paper hats, snowballs and serpentine. After the whoopee business, have community singing for ten minutes or so. If you have an organ that is in condition to be played, hire an organist and get some choruses of popular songs from a slide service, including some old-timers like "Auld Lang Syne," "Let Me Call You Sweetheart," "Happy Days Are Here Again," "Hail! The Gang's All Here," "My Wild Irish Rose."

In some cases, when you have a good song, you can project the chorus slide on the screen three times, having the girls singing it the first time, boys the second time, and all the last chorus. Another way of using the same idea is to have the right side of the house sing the first chorus, left side the second chorus, and the entire audience singing the third chorus. The manager should act as M.C. and conduct the

"Confidentially,
they're applauding the magic
of our new seating!"





IT'S THE TIME-RESISTING BEAUTY OF

Firestone *Velon**

You've never seen magic in your theater to beat the magic economy of Firestone *Velon*. Here's a woven fabric that wears like iron, that cannot snag, scuff, scratch, or peel! And its eye-appealing beauty doesn't fade or wilt with use. As for keeping it clean – a damp cloth, a flick of the wrist – and presto – grime, dirt, and grease stains disappear into nowhere!

AND THE AIRY-SOFT COMFORT OF

Firestone FOAMEX*

More magic, Mr. Magician! That's Firestone *Foamex* they're sitting on – no stuffing, no expensive upholstery. Whether it's custom-cut or stock sizes, the comfort is the same – they're sitting on air! And *Foamex* is dirt-proof, mildew-proof, odorless and long, long lasting! No wonder the audience is cheering. Ask your resources about Firestone *Velon* and *Foamex* or write Firestone, Akron, Ohio, for further information.

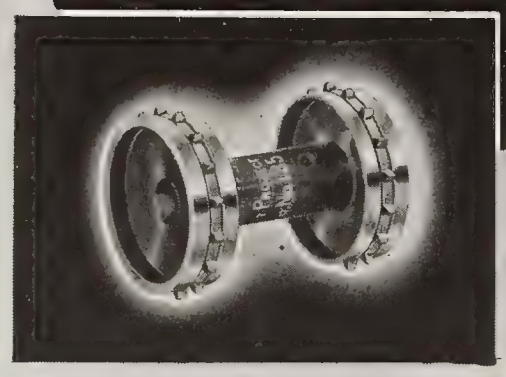
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National Theatre Supply congratulates the Altec Service Corporation on their tenth anniversary of service to the motion picture industry.

Don't Let Winter Traffic Ruin Your Furnishings, Save Them With A Super



Winter months are hard on theatres. Mud and slush tracked in, soot and dirt blown about by heating systems grind out carpets, ruin upholstered furniture. Screens get dirtier, sound holes are plugged. This can be avoided by using a specialized Super Theater Cleaner with its special tools for every job. Ask your supply dealer or write for a 5-day free trial.

- Super Spotlight mounted on handle saves house lights at cleaning time.
- Blower elbow boosts popcorn boxes and refuse out of hard to reach places under seats.
- High-up tube enables you to clean all surfaces 15 ft. up plus height of operator.
- Super Screen Brush cleans the screen—clears sound holes.

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National Super Service Co. of Canada
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THEY GO TOGETHER

The new STANDSTEEL is perfect for your AUTODRAPE. Keeps it off the floor, to assure longer life. Both STANDSTEEL and AUTODRAPE are important to good stage keeping.

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380 Washington Street
Elmira, New York, U. S. A.

community singing. If a p. a. system is available, use it.

If you have no organ for accompanying chorus slides, community singing film reels can be rented from Columbia Pictures exchanges. They have a catalog with over 200 choruses, accompanied by an organist on the screen.

New Year Show Setting, Service

IT WOULD be a good idea to notify your cab station as to what time your show breaks, so that there will be some cabs available for your patrons in case the weather is stormy. (For some theatres, it might be well to do the same thing with bus or street car lines.)

The doorman, cashiers and telephone switchboard should greet everyone with a smiling *Happy New Year*.

The type of patronage you cater to in your particular neighborhood at your midnight shows will determine what precautions you should take to prevent damage. Consider whether you should remove some of the furinture, tables, lamps, etc., from your foyer and lounges. In the men's and women's rooms, remove all articles that can be carried away, such as towel racks, towel containers, etc., or any item that can be damaged.

The larger theatres should have an attendant in both the women's and men's rooms all evening (after 8 o'clock on New Year's Eve. Also, make some arrangements for a policeman on the post to keep in close contact with your theatre (if you can't get an officer detailed to the theatre).

Have a meeting of all the staff who are going to be on duty for the midnight show and go over points of service and handling the public of special concern on such an occasion.

Increase the illumination in the dark spots of your balcony, by placing bulbs of larger wattage in the fixtures, or otherwise.

Have one of your ushers (if you do not have a regular footman) station himself at the box office from 9 to 1 o'clock, to answer questions, line the people up and watch out for hoodlums and holdup men.

Hide the fire extinguishers from the view of patrons, though of course keep them some place where they will be handy if needed.

Institutional Copy

THE TURN of the year gives you an occasion to put a new twist into your program copy. Here are a few suggestions:

"I resolve that during the year 1948 *I will take my family and enjoy at least one show a week (more if possible) at the Blank Theatre. I am going to try to get some joy out of life this year, and my family is going to help me select the programs. We are all going to sit in with the happy crowd and enjoy ourselves. We have our nights at the Lodge and our days and some nights at business. This year we are going to have our night of fun regularly at the Blank Theatre."*

•

May we take this opportunity to extend to you our cordial greetings and holiday expression of Good-Will? As the New Year approaches, we feel eager to make it excell the preceding one in our service to you.

We are truly grateful for the opportunities afforded us to serve you, and we sincerely hope that our entertainment in the past will warrant the continuance of your patronage in the future.

Therefore, in manifestation of our genuine feelings of gratefulness, please permit us to extend to you and yours a Holiday Season filled with joy and happiness unceasing.—MANAGEMENT AND HOUSE STAFF, BLANK THEATRE.

•

SEASON'S GREETINGS

New Year's Day—the day of new beginnings. A fresh start. A clear page. Resolutions are in order. Ours will be a better theatre in the degree of our ability to satisfy the needs of our community, of which we are conscious this day as on no other day of the year.

May the New Year see your hopes fulfilled, and may it be rich in the successful accomplishment of your highest aims. Our Happy New Year to you is more than a wish. It is a prophecy made with confidence created during the days that have gone before.

THE SEASON FOR TAKING STOCK!

HOW have you been doing? Think you are the fellow to be at the helm of the boat and steering it into prosperous channels in 1948? Well, have you thought about how you were going to sell seats in January? Diversified activity of the Holidays and during winter months is about to have reaction at the box-office. If your theatre has been in a slump, it is reasonable that radical changes may be in order—changes involving your operating methods. . . . advertising. . . . perhaps even your house staff. Prove yourself a leader with what it takes for a big job. You may be the man your superiors are looking for. Prove it by what you do, not by what you say.

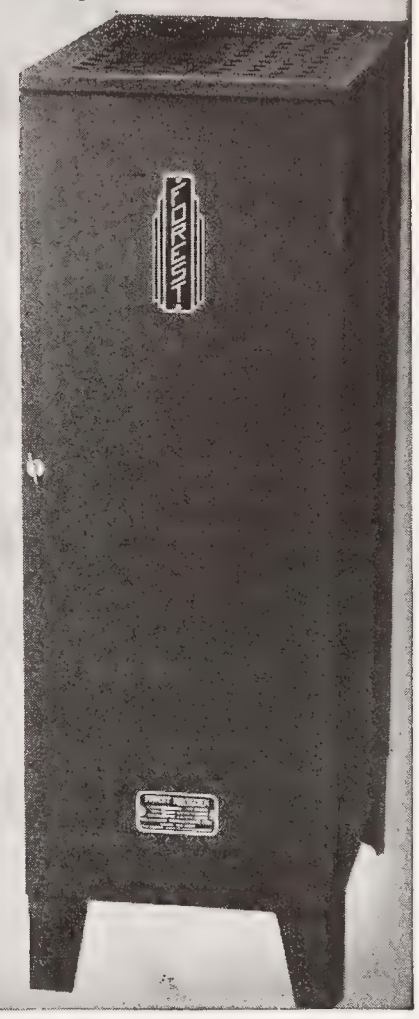
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MODEL 75-V-6 . . . The result of highly technical knowledge gained from building rectifiers for radar and other intrinsic scientific devices—achieving a new high for rectification efficiency at the lowest possible cost of power. Designed for all theatres using Suprex or Simplified High Intensity Projection. Built-in remote control relays with provisions for operating spotlights. Full 3-phase rectification. No moving parts. Power with flexibility—constant and uniformly smooth current—no flicker. Quiet and ease of operation. Sturdily constructed all steel case.

Insist on the Best -- Forest Products:
75-V-6 Rectifiers, Super MCS,
LD-60 and LD-30 Bulb Type Rectifiers,
Rectifying Tubes and Sound Screens.

FOREST Mfg. Corp., 60 Park Pl., Newark, N.J.



→ SEE PAGE 26 FOR FOREST ELECTRIC PROJECTION LAMP

WEBER *The Leader*

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SOUND AND PROJECTION FROM A SINGLE UNIT
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THE SOUND THAT MAKES THE DIFFERENCE
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PERMANENT MAGNET HIGH AND LOW FREQUENCY
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WORLD'S LARGEST INDEPENDENT PRODUCERS OF SOUND PROJECTOR EQUIPMENT

Your patrons appreciate the best—
Insist upon
Superlite Lenses!
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PRE - INVENTORY CLEARANCE SALE
EVERYTHING FOR THE THEATRE—hundreds of different items—all specially reduced for quick clearance. This special offer is for a limited time only! Take advantage NOW of the many worthwhile bargains!
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Put That Ladder Down!



Eliminate the hazards of Falls, Cuts and Shocks with

Chadsey Safety LAMP CHANGER

Replace Bulbs Easily

Rubber changer head holds lamp firmly, "Like The Grip of Your Hand." Hardwood sectional poles, with brass ferrules and spring-button lock, in 4 or 6 foot lengths, can be interlocked to reach hard-to-get bulbs up to 30 feet!

Remove Broken Lamp Bases

By reversing changer head, the tapered end fits snugly inside broken lamp base, a twist of the pole removes it. Safe up to 29,000 volts! Changer heads available in following sizes: Medium (std) base lamps, 10-15W; 25-60W; 75-100W; 200-300W. Mogul base lamps, 300W; 500W; 750-1500W. Also for PAR 38-R40 Reflector bulbs.

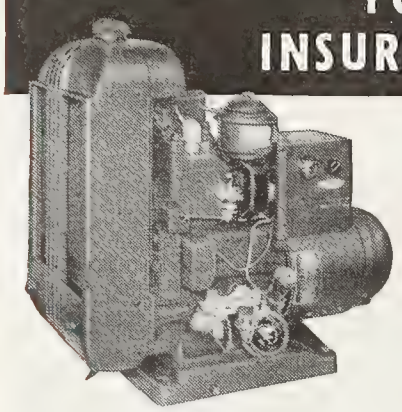


Write to Dept. B, for descriptive folder and price list.

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INSURE yourself NOW against electric power failure. These performance-proved generating sets, installed as stand-by units, will give dependable service even under continuous, heavy-duty operation. A.C. and D.C. types, remote and automatic start, 350- to 35,000-watt capacities. Send today for FREE literature!

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Please send free literature on Fairbanks-Morse Generating Sets.
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A LINE O' LAW OR TWO

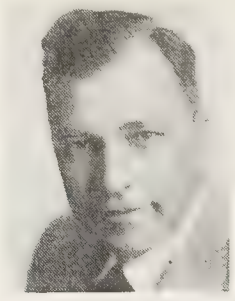


Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

How Much Protection Can a Patron Demand?

JUST EXACTLY what degree of care should the owner of a theatre use to avoid liability for injuries to patrons? It is generally admitted that the proprietor of a theatre is *not the insurer of the safety* of patrons. His duty is to exercise "ordinary care" to have his premises in a reasonably safe condition; and if it is not, *to warn patrons* of the danger.



LEO T. PARKER

Of course, if a patron had knowledge of the dangerous conditions, or by the exercise of ordinary care could have observed such condition, then the proprietor is relieved of the duty to warn and is not liable for resulting injuries. Otherwise the proprietor is liable.

For illustration, in Holmes v. Egy (202 S. W. [2d] 87, reported August, 1947), it was shown that an entrance was constructed of smooth, slick, glassy-surfaced tiling and sloped to the sidewalk. One day a patron slipped and fell in the entrance and sustained severe injuries. She sued for heavy damages.

The proprietor attempted to avoid liability by asserting that the customer was negligent in failing to observe the dangerous condition. However, the higher court held the proprietor liable, saying:

"Plantiff (patron) was required to use only ordinary care to observe conditions which might endanger her safety. A person of ordinary prudence would not apprehend that the defendant had failed in the performance of a duty they owed invitees and, consequently, plaintiff was not required to look out for an unsafe condition. . . ."

Cash Deal Is Implied If Credit Not Specified

Modern higher courts consistently hold that if a seller does not agree to sell on credit, the law implies *cash* payment. Therefore, a seller retains legal title to merchandise not specifically sold on credit, until the theatre owner pays the full sale price (see Sykes v. Carmack, 202 S. W. [2d] 761).

TELLING THE TRUTH

A reader recently wrote, "I have read your theatre law articles regularly. In fact, I have arranged the law suits in a scrapbook. Now I wish you would straighten me out on how or by what rules the court decide who testifies to the truth?"

This reader presented a point of law that may have been overlooked in my articles. It is this:

In all cases involving conflicting testimony the court must carefully weigh all evidence and base its opinion or verdict on the testimony which it believes to be true.

To Deal With Unruly Patron, Call the Police

WHEN A PATRON enters a theatre he is entitled to such reasonable attention as *his* safety may require. Therefore, to avoid liability for injuries or ridicule in the case of unruly patrons, call the police. The police department is a governmental agency, and a government is *not* liable in damages for negligence of its police officers.

For instance, in O'Quin v. Memorial (201 S. W. [2d] 694) the testimony showed that one O'Quin, 29 years of age, caused a disturbance. Later he went down to the basement, where the heating equipment is located. Some one telephoned the police and in about five minutes two policemen appeared and went down to the boiler room.

When the policemen entered the furnace room, O'Quin picked up an old water pipe about 4 feet long and struck one of the policemen and broke his arm, and then turned and advanced on the second policeman, who told him to stop. O'Quin did not stop and the policeman shot and killed him. Relatives of O'Quin sued for damages. The higher court held the relatives not entitled to damages, and said:

"We hold that every citizen or corporation who calls in the assistance of the police department for quieting disturbances and protecting life and property makes the police officers his or its agent, and liability for the acts of the police officers, would be to seriously impair the usefulness of the police departments and to further the cause

Easy to clean

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You'll save labor and expense in "housekeeping" in your theater . . . with super-tough TOLEX upholstery!

This modern seating material can be wiped clean easily with a damp cloth—restoring like-new smartness! Overcomes the hazard of sticky foods and greasy fingers . . . and simplifies maintenance!

The richness of Tolex plastic leathercloth boosts "box office" appeal for you—ideal for theater seating, wall covering and decoration. It's durable . . . washable . . . vermin-proof . . . stain-resistant . . . can be made fire-resistant. (Meets New York City's and Boston's fire-resistant requirements.) Striking range of colors and effects.

Specify Tolex for initial equipment and when you re-upholster. Textileather Corporation, Toledo, Ohio.

35 YEARS OF PUBLIC ACCEPTANCE

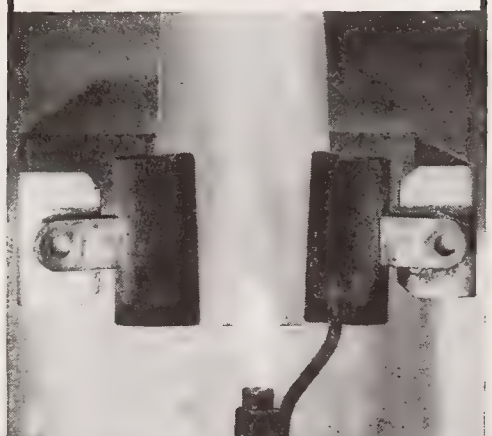
TEXTILEATHER*

NOT LEATHER

**Reg. U.S. Pat. Off*

All good things are cheap;
all bad are very dear.
—Thoreau

Flame test demonstrates fire-resistant properties of Tolex.



of violence. Private individuals or corporations are not liable who call police officers in to quiet a disturbance, unless these private persons or corporations do something in furtherance of the unlawful act . . ."

Liability for Damages In Contract Cancellation

ANY PERSON who cancels a *valid* contract is liable in damages. For example, in Nance v. McDougald, (202 S. W. [2d] 583) a theatre owner listed his two theatres with a real estate broker for sale at a gross price of $85,000. The theatre owner gave the broker exclusive agency to sell the theatres for 30 days. The broker was to be paid a commission of 10%, or $8,500, if a sale resulted in this 30 days.

Later the broker sued the theatre owner for $8,500 damages. The broker proved that he had secured a purchaser for the theatres "who was, and is, ready able and willing to purchase such properties, upon the terms and for the consideration set out in said agency contract." In fact, this purchaser had paid the broker $10,000 down on the contract to purchase the theatres for $85,000.

In holding the theatre owner liable for $8,500, the higher court said that the theatre owner could cancel the exclusive agency contract, but that the broker could sue and recover damages.

Liability of Property Buyer for Unpaid Taxes

ALTHOUGH A theatre corporation purchases, or succeeds another corporation, the new corporation may be liable for taxes unpaid and owed by the old corporation.

For illustration, in Midwest Theatres, Inc., v. Michigan Unemployment Compensation Commission, (26 N. W. [2d] 782), the testimony showed facts, as follows:

The Advance Theatrical Operation Corporation was purchased by Midwest Theatres. It was claimed by tax officials that the old company failed to pay the contributions for the period from October 1, 1937, to July 16, 1938 amounting to $2,510.

The higher court held Midwest Theatres liable for payment of these delinquent taxes.

"Functional Depreciation" in Valuation for Taxation

ACCORDING TO a recent higher court decision, "functional depreciation" is where theatre property, although still in good physical condition, has become obsolete or useless due to changing business conditions, as from vaudeville to motion pictures.

In B. F. Keith Columbus Company v. Board of Revision of Franklin County (74 N. E. [2d] 359), it was shown that the auditor of a county appraised theatre property for taxation for the year 1944, as follows: land, $170,250; building, $512,400; total, $682,650.

The theatre corporation appealed to the higher court with the argument that the valuation should be considerably reduced because motion pictures have taken the place of vaudeville in this theatre and the elaborate dressing rooms, stage properties and decorations are no longer of any value and should be eliminated entirely in assessing the value of the property. The higher court agreed that the valuation should be reduced for taxation purposes.

Trade Name Ownership

ANY BUSINESS may use a trade-name not "owned" by another business, and if the use of the name by one business does not confuse that concern with another, ownership entitling one business to exclusive use may be denied. Thus in 265 Tremon Street, Inc., v. Hamilburg (73 N. E. 2d 828), the Shubert theatre in Boston failed in its suit against the Shubert Jewelry Company located across the street.



In this season of Good Fellowship and Good Cheer,
Our wish for you and yours is a brimming cup of Happiness, an overflowing measure of Joy, a heaping portion of Prosperity.

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Enables you to keep an accurate and up-to-the-minute record of *every phase* of the business of your theatre. Order from—

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FOR EFFICIENT USE OF SEATING SPACE



The NEW IDEAL SLIDE-BACK CHAIR

The ONLY chair that gives you ALL these advantages

REAL PATRON CONVENIENCE

Ample space to eliminate standing. More than six inches of smooth, effortless, horizontal retraction . . . no humps, no jarring, no disturbance to those behind.

ACTUAL (NOT JUST THEORETICAL) SPACE SAVING

100% more passing space when occupied, with conventional spacing of 32″ back to back.

NO PINCHING HAZARDS

Full length, die formed steel back panel entirely covers the seat cushions.

NO SHARP EDGES TO BUMP SHINS

DEEP SPRING CUSHIONED COMFORT

THE ONLY CHAIR OF ANY TYPE THAT AFFORDS 100% SAFETY IN EMERGENCIES

Unoccupied seats automatically, silently, slide back, rise and lock into position; automatically disengaging when lowered for occupancy.

NO MAINTENANCE HEADACHES

Only 3 more moving parts than conventional chairs. No adjustments, lubrication or replacement required.

ADJUSTABLE TO ALL CONDITIONS AND INCLINES

Can be stationary in balconies with high risers.

EASILY INSTALLED WITHOUT SPECIALIZED MECHANICS

NO UNDERSTRUCTURE TO HAMPER CLEANING

A VARIETY OF MODELS, END STANDARDS AND UPHOLSTERING

Write for details

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IDEAL SEATING COMPANY
OF GRAND RAPIDS
SEATING IN THE MODERN MANNER

About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

"Rocking Chair" Action In Loge Type Seating

LUXURY IN theatre seating available from regular lines has been extraordinarily emphasized in the Heywood - Wakefield Company's "Airflo" model, the action of which has created considerable interest since its introduction along with other post-war models for general auditorium seating. The "Airflo" was designed particularly for loge sections, and its special comfort features are based on the "rocking chair" effect" obtained with a spring base, which was developed by Lewis Larsen, general manager of the Lloyd Manufacturing Company, a Heywood-Wakefield subsidiary.



Two styles of "Airflo" chairs, both with padded arm rests, that below with high back.



In the construction of the spring base feature, which has been used in previous theatre seating where an especially luxurious degree of comfort was desired, the back and seat form one integral unit connected by flat steel spring stock. The only point at which the seat and back unit are connected to the standards is at the hinge. This creates a free-floating action, likened in effect to a rocking chair—that is, response to the movement of the body in its assumption of various postures while sitting in one place for a substantial period of time. The spring base is a patented development which has been widely applied to home furniture.

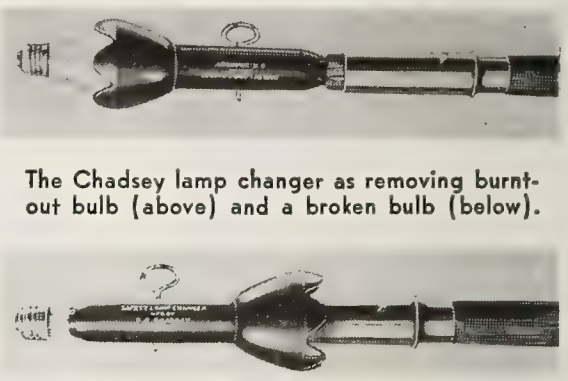
Thus all "Airflo" model chairs, which are available in several styles, including one with a head support above the back, have coil spring seat cushions mounted on a steel seat frame. The coil springs are tied together in exactly the same way the springs are tied in high-quality household furniture, and this same construction is applied to the back cushions. Springs of various gauges of steel are used, the firmer ones at the outside, the softer in the center. The springs are cushioned with the best type of pads used in upholstery work, and over these the fabric is applied.

The arm rests of the "Airflo" chairs are moulded foam rubber pads, which are covered with fabric, regularly as used on the rest of the chair. The end standards, which are of simple modern pattern entirely vertical in line, have center panels available in a number of baked-on enamel finishes applied electronically to produce a smooth surface, and these panels are bordered by narrow panels of chromium finish, with the chromium treatment the same as that applied to the company's bus seats, baby carriages and school furniture.

Electric Bulb Changer To Eliminate Ladders

REPLACING burned out electric lamps (regular filament type), and removing broken lamps, has been made an easy and safe operation without use of ladders by the "Safety Lamp Changer" developed by the G. R. Chadsey Manufacturing Company, Hartford, Conn.

It consists of a changer head of heavy gauge rubber impervious to oil; kiln-dried hard wood sectional poles stained and waxed against moisture and fitted with heavy brass couplings; and an adapter connecting the head and the poles.



The Chadsey lamp changer as removing burnt-out bulb (above) and a broken bulb (below).

The device, designed to eliminate entirely the hazard of falls, shocks or burns, operates by sliding and twisting the changer head over the lamp to be replaced or removed. These changer heads act like a hand grip and are available in the following sizes: Medium (standard) base lamps, 10-15W; 25-60W; 75-100W; 200-300W; Mogul base lamps, 300W, 500W,, 750-1500W; and also for PAR38-R40 reflector bulbs. Hard wood sectional in 4-inch and 6-inch lengths can be fitted together like a casting rod to reach various heights.

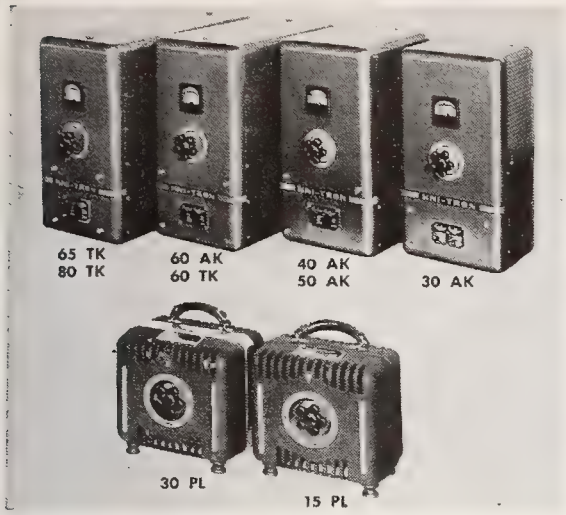
A feature of the Chadsey lamp changer is its ability to remove broken bases. By reversing the changer head on the adapter, the tapered end fits inside the broken lamp base and is twisted out by friction. The changer, which is approved by safety engineers, is tested to withstand an electrical surge of 29,000 volts.

New Rectifier Line Features New Switch

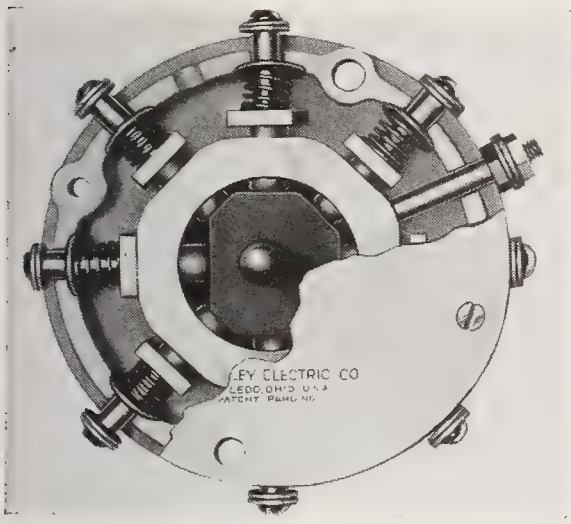
A NEW LINE of bulb rectifiers designed for all motion picture projection arcs except those requiring straight high-intensity lamps, has been placed on the market by the Kneisley Electric Company, Toledo, Ohio. Each is equipped with a Kelco rotary tap switch designed to provide, according to the manufacturer, practically any combination of switching ar-

rangement by a simple change of the cam mechanism.

The new "Kni-Tron" rectifiers, which are made in six case styles (see illustration), range in supply rating from the low-intensity arc of 15 amperes, 55 volts, to the suprex carbon trim operating as high as 80 amperes at 42 volts. Balancing transform-



"Kni-Tron" rectifiers in six styles, and (below) rotary switch used on all models.



ers are used in each type having more than four tubes, and the weight of the transformers is borne on their own mountings.

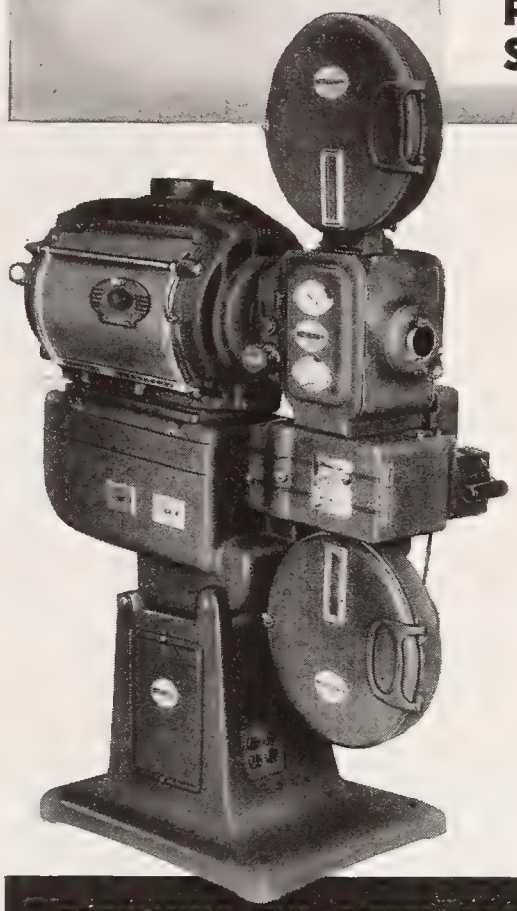
Cases are of streamlined design, with round corners, and are finished in Gunmetal Hammertex baked enamel with chrome and red trim.

The rotary switch employed with all models has a rated capacity of 30 amperes, 230 volts, a.c., and occupies space 4 inches in diameter and 1 inch in length. It is described as capable of continuous rotation in either direction with absence of 'pigtail' connections, and is adapted to either delta or "Y" connections. The common terminal is a heavy bronze casting so designed that heat developed at a contact point is radiated throughout the carrier casting.

Fountain Attachment For Tot-Age Youngsters

YOUNGSTERS OF the tot age are rendered independent of their elders when they want a drink of water,

IT'S BETTER BECAUSE IT WAS DESIGNED AND BUILT BY PROJECTOR SPECIALISTS



MOTIOGRAPH

PROJECTOR

Yet it costs less to own and operate because it gives you business-building projection quality and long, dependable, trouble-free service.

AND FOR LIFELIKE SOUND IT'S ALSO MOTIOGRAPH

MOTIOGRAPH, INC.
CHICAGO, ILL.

PRODUCING THE BETTER PROJECTORS FOR OVER 50 YEARS

AND THE DEAF SHALL HEAR!

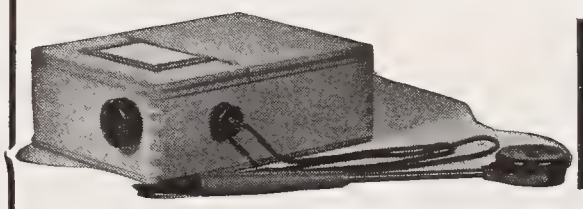
THE TELESONIC THEATREPHONE, U. S. Patent 2252641, is an important and epoch making development in the art of group sound amplification and is especially adapted for use in Theatres, Churches, and places of public assembly for the benefit of the deaf and hard of hearing.

THE MISSING TENTH!

The TELESONIC THEATREPHONE opens wide the doors of your theatre to "The Missing Tenth" to their profit and yours.
"The Missing Tenth'" are the 10% of the population tributary to each motion picture theatre, small or large, who cannot now patronize and enjoy the show unless you install the remarkable TELESONIC THEATREPHONE.

TELESONIC THEATREPHONE SYSTEM

It enables the user to hear and enjoy your programs from ANY seat in ANY part of your theatre, without plugging in or attachment to any seat or fixed point and even while walking about.
Easily installed in any theatre, old or new, small or large. Soon available on a practical rental basis.
The Telesonic Theatrephone pays for itself in cash, prestige and profit.



CHARLES H. LEHMAN, President
TELESONIC THEATREPHONE CORPORATION
Times Building Times Square
New York 18, N. Y.

THE TELESONIC SYSTEM IS IDEAL FOR DRIVE-IN THEATRES

If you do not see what you want advertised, write BETTER THEATRES. *Use* BETTER THEATRES Catalog Bureau, *page* 38.

Disastrous Film Fires—Don't Just Happen

Pro-Tex REEL BAND

- PREVENTS FILM DAMAGE
- PREVENTS FILM FIRE

PRO-TEX REEL BAND CO., 200 Film Bldg., Cleveland, O.

by a special fountain attachment which the Ebco Manufacturing Company, Columbus, Ohio, has made available for its line of "Oasis" water coolers. It thus relieves the grown-ups with them of the necessity to lift

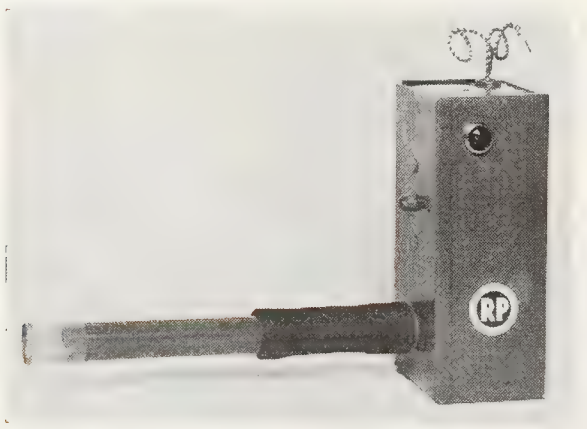


them up to the bubbler, and eliminates the hazard to the equipment and themselves in their climbing up the fountain to reach the bubbler by themselves.

The attachment is illustrated on an "Oasis" cooler of capacity to serve 120 persons an hour. A smaller cooler is available for 60 persons per hour. Both are equipped with a dial type bubbler control, and a splash-proof bubbler valve.

Device to Tell Exactly When to Change Filters

A SIMPLIFIED gauge for determining when air filters should be cleaned or changed, has been developed by the Research Products Corporation, Madison, Wis. By measuring the differential of

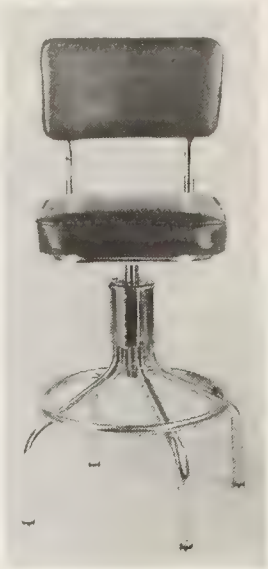


air pressure, it indicates when filters may still be continued in use without loss of efficiency, and also when they are becoming too loaded for effectiveness.

Reaching of the maximum desired pressure is indicated by a signal light, which can be mounted on either side of the unit, according to the conditions of the filter installation; or the light may be wired to a remote location.

Metal Chair Primarily Designed for Cashiers

A METAL CHAIR designed primarily for cashiers in theatre box-offices and comparable locations, is now available from the Dependable Manufacturing Company, Omaha, Neb. It is, the manufacturer points out, fashioned specifically to provide fatigue-reducing comfort and working facility for girls whether they be "tall or short, thin or fat."



A special feature of this cashier chair, which is of metal construction, is means of immediate adjustment—only a light upward pull of the seat is necessary to raise it, while to lower the seat it is raised to extreme height and released, whereupon it smoothly goes down by itself to the base.

It is made in two models—one finished in enamel, which can be had in olive green, gray or brown; the other finished in chrome.

New Method to Reduce The Infection Hazard

GREATER ATTENTION of recent years on the reduction of infections from air-borne bacteria in public and semi-public places, as well as to minimize absenteeism in industrial plants because of common illnesses, has brought a new commercial development in such controls. This is a product which has as its objective, the confinement of bacteria to surfaces so that they are not breathed in.

Such bacterial confinement was studied during the war under the auspices of the Commission on Air-Borne Infections, directed by the U. S. Surgeon-General. Now a method representing this purpose has been developed by L. S. Green Associates of New York City, employing a compound called "Germseal."

This compound is applied in regular cleaning procedures. Mixed with the washing water, it forms, according to its proprietors, an imperceptible film on the washed surfaces, and this coating, it is asserted, acts to adhere bacteria to them.

"Our experience," states L. S. Green, "is that by far the larger portion of bacteria in the air of an active space at a given moment are there by virtue of disturbed surface accumulations. Actually, an active space may have from 500% to 1000% more germs in the air than the same space when quiet, with the same occupancy. In the last few months we have been applying Germsealing procedures to several banks and a retail clothing establishment, effecting reductions in bacterial counts varying from 60% to 70%. This is identical to the results obtained during the war in barracks and hospitals."

For the study of theatre application, surveys to determine costs will be made without charge, he said.

Named Export Agents

DISTRIBUTION outside of the United States, of the company's Superior projectors and Blue Seal sound equipment, has been assigned to Cinematograph International, Inc., New York, by Blue Seal Cine Devices, Inc., Long Island City, N. Y.

International has been distributor of Blue Seal products in Latin America; now, according to J. Burgi Contner, president of Blue Seal, this distributorship will be exclusive in all foreign countries. M. D. Faige, general manager of the exporting concern, who recently returned from a trip through Latin America, will appoint Blue Seal distributors in other regions of the world.

•

The export firm of K. Streuber & La-Chicotte, New York, has been appointed exclusive distributors abroad of the products of The Ballantyne Company, Omaha, Neb., including the "Royal Sound Master" line of sound equipment and projector bases, and "Arc-Master" projection lamps.

The export firm further announces that an intensified program is being formed for sales, advertising and technical service in cooperation with distributors of the Ballantyne equipment in foreign countries.

New Protective Polish For Wood, Plastic, Metal

A NEW POLISH that cleans, waxes and polishes in one operation, has been announced by Marsh Wall Products, Inc., Dover, Ohio. Marlite polish forms a protective high-gloss film on smooth wood, plastic or metal surfaces. Non-inflammable and non-explosive, it contains a base of Carnauba wax and is an all-purpose polish.



Marlite Polish is stated to be ideal for use on Marlite plastic-finished wall and ceiling panels and Marsh mouldings, products of the same manufacturer. The polish is packaged in one-pint cans, as illustrated.



"I prefer
STRONG LAMPS,
and I don't mind
telling you why!

They deliver more light, giving me the brightest pictures in town. Their efficiency saves me money. They keep on working day in and day out, year in and year out, without constant attention and maintenance. They're simple to operate...my projectionists prefer them above all others. You can give me Strong Lamps every time."

CATALOG BUREAU

A free service through which literature on products for the physical theatre may be conveniently procured. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, flood
106—Lamps, projector
107—Lamps, reflector
108—Letters, changeable
109—Marquees
110—Signs, theatre name
111—Transformers

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Filters
209—Furnaces & boilers
210—Grilles, ornamental
211—Heaters, unit
212—Humidifiers
213—Insulation
214—Motors
215—Oil burners
216—Outlets, mixing type
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass fabric
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Plastic veneering
312—Porcelain enamel tiles
313—Roofing
314—Terrazzo
315—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Deodorants
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Ozone generators
409—Perfumes
410—Polishes
411—Sand urns
412—Snow melting crystals
413—Soap, liquid
414—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet lining
504—Concrete paint
505—Linoleum
506—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION & SOUND
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Cue markers
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Lenses, condenser
917—Lenses, projection
918—Microphones
919—Mirror guards
920—Motor-generators
921—Non-sync. turntables
922—Photoelectric cells
923—Projectors, standard
924—Projectors, 16-mm.
925—Projector parts
926—Projection, rear
927—Public address systems
928—Rectifiers
929—Reel end alarms
930—Reels
931—Reflectors (arc)
932—Renovators, film
933—Rewinders
934—Rheostats
935—Safety devices, projector
936—Screens
937—Speakers & horns
938—Splicers
939—Soundheads
940—Stereopticons
941—Tables, rewind
942—Vent fans (arc lamp)
943—Voltage regulators
944—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Lobby Rails & Ropes
1105—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING, ETC.
1501—Beverage Dispensers
1502—Bowling Equipment
1503—Candy counters
1504—Candy machines
1505—Popcorn machines
1506—Phonographs, automatic
1507—Soda fountains

47

BETTER THEATRES CATALOG BUREAU COUPON

Write in numbers. Mail to Better Theatres, Rockefeller Center, New York.

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Name..... Theatre.....

Address.....

Deferred Payment Plan

A DEFERRED payment plan for the purchase of air-conditioning equipment has been placed in effect by the U. S. Air-Conditioning Corporation, Minneapolis. The company is now offering three types of "package" air-conditioning plants, each adapted to certain capacity requirements.

Contour Curtain Service

CONTOUR CURTAIN installations may now be designed integrally with the necessary automatic operating equipment through a new service established by the Automatic Devices Company, Allentown, Pa., manufacturers of curtain track and control equipment.

According to the announcement, the specifications and equipment will be available through this service only as a complete "package unit" including all equipment and accessories and full instructions for fabrication of the curtain itself.

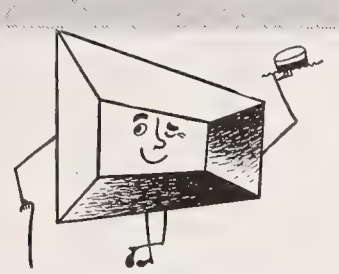
SUITCASE THEATRE



Proof, delivered under charming auspices, that the new DeVry 16-mm. sound projector weighs only 31 pounds. This is the equipment which the DeVry Corporation, Chicago, calls a "theatre in a suitcase"—it contains almost everything necessary for the presentation of a 16mm production put together with extraordinary compactness. Light capacity is from 750 to 1000 watts, and condenser and projection lenses are coated, providing enough light for sizeable auditoriums. Flutter filtering is by spring rollers acting in conjunction with a dynamically balanced flywheel, and the projector is equipped with an automatic loop setter.



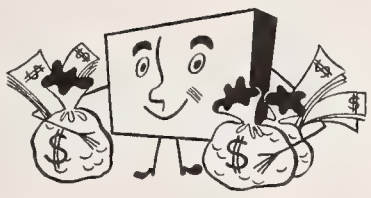
Corrects Distortion...
Correct picture vision makes every seat in your theatre a profitable one.



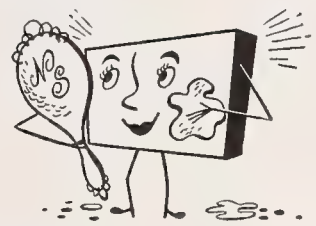
Dimensional Lifelike Picture...
Concave-convex construction gives Nu-Screen an illusion of depth.



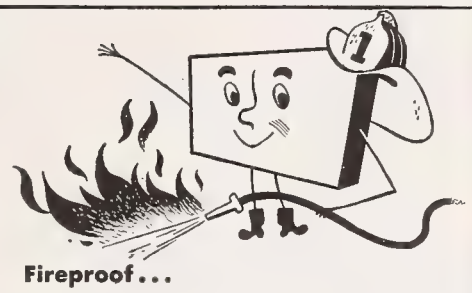
Permanent...
Nu-Screen is long-lasting because it is constructed of durable steel and Fibreglas.



Reduces Screen Cost...
Screen resurfacing and replacing are avoided by using Nu-Screen.



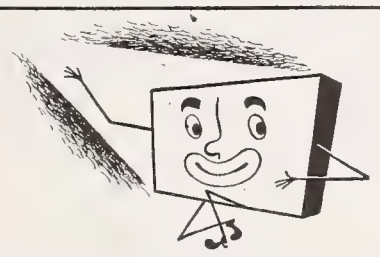
Washable...
Washing with readily available materials restores Nu-Screen to original brilliance.



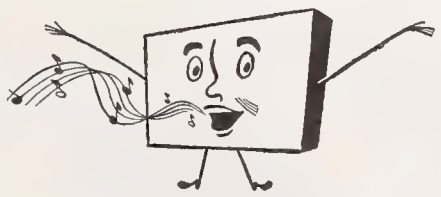
Fireproof...
Non-combustible steel and Fibreglas cannot burn.

Here's your screen for a lifetime...

Top showmen of the country have welcomed Nu-Screen and have capitalized on its exploitation values.



Improves Screen Light...
Curved construction distributes light evenly, reduces glare, increases picture clarity.



Improves Sound...
Porous weave of Fibreglas permits free sound transmission at all frequencies.

Leading theatres of the nation believe that Nu-Screen is the greatest improvement in entertainment since sound. Here are some of the installations:

Universal Pictures Company, Inc.
Winter Garden Theatre, New York, N. Y.
Park Avenue Theatre, New York, N. Y.

Astor Theatre, New York, N. Y.

Syndicate Theatres, Incorporated
Elwood Theatre, Elwood, Ind.
Mode Theatre, Columbus, Ind.

Sidney Lust Theatres
Bethesda Theatre, Bethesda, Md.
Hyatsville Theatre, Hyatsville, Md.
Marlboro Theatre, Marlboro, Md.
Kaywood Theatre, Mt. Ranier, Md.
Rockville Theatre, Rockville, Md.
Cheverly Theatre, Cheverly, Md.

Interstate Circuit, Inc.
Esquire Theatre, Dallas, Tex.
Palace Theatre, Dallas, Tex.

Hollywood Pantages Theatre Corporation
Pantages Theatre, Hollywood, Calif.

Fabian Theatres
Plaza Theatre, Schenectady, N. Y.
St. George Theatre, Staten Island, N. Y.

Lane Theatre, New York, N. Y.

Center Theatre, Bloomfield, N. J.

Town Theatre, Baltimore, Md.

Quimby Theatres, Inc.
Auditorium Theatre, Fort Wayne, Ind.

20th Century Theatre, Buffalo, N. Y.

Dunn Theatre, Dunn, N. C.

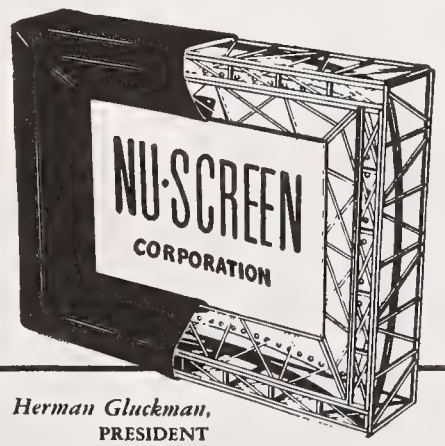
M & P Circuit
Metropolitan Theatre, Boston, Mass.
Circle Theatre, Brighton, Mass.

B & Q Associates, Inc.
Astor Theatre, Boston, Mass.

Butterfield Circuit
Majestic Theatre, Grand Rapids, Mich.

Fanchon & Marco Service Corp.
St. Louis Theatre, St. Louis, Mo.

Send for details about Nu-Screen and see how it can give your patrons greater entertainment value.



Herman Gluckman,
PRESIDENT

1501 BROADWAY, NEW YORK 18, N. Y.
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Fascinating murals and dramatic atmospheric effects are easily and inexpensively created with

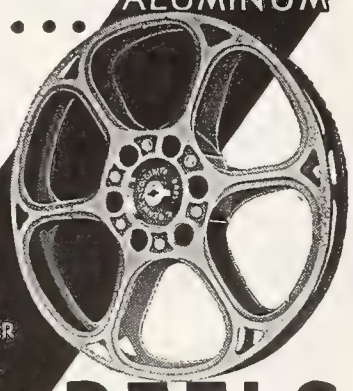
"GLO-CRAFT"

PERMANENT FLUORESCENT PAINTS AND LACQUERS and THEATRICAL BLACK LIGHT EQUIPMENT

FREE! Write today for details on how to give your theatre distinction in decoration.

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WHITE AND COLORS

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LAWRENCE METAL PRODUCTS, Inc.
436 Broadway, New York 13, N. Y.

READ THE ADS—*they're news!*

Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by
BEN SCHLANGER
Theatre Architect & Consultant

THE WAY TO A MORE PERFECT SCREEN ILLUSION

HERE IS A simple little experiment you can make in your own theatre to give you an idea of the possibility of creating a motion picture image that is more realistic than the one we presently achieve. Cut a rectangular aperture ⅜-inch high and ½-inch wide in the center of a piece of cardboard about 10 inches high by 15 inches wide, and view the projected motion picture through this aperture. The cardboard should be held at a distance from the eyes that will allow seeing *only* the projected image. If any of the masking of the picture shows, place the cardboard farther away to eliminate vision of the masking.

View the picture alternately with and without this cardboard to compare the two effects. The difference will be most striking at the row of seats farthest from the screen, especially if your auditorium has lighting fixtures and decorations on the walls and ceiling which make you conscious of the distance from the picture. The difference is very striking with Technicolor pictures. Observations made by persons who have made this test have been:

You feel as though you are close to the image.

You see the picture only and as a result you are less picture *conscious.*

An effect somewhat of depth is obtained.

The effect is rather surprising, but of course you cannot have each spectator looking through such an aperture. Two worthwhile purposes are served by this experiment, however. First, we see an effect that is worth striving for in research that would be carried on to achieve a practical and economical method for obtaining it; and second, this test convincingly indicates some of the faults of present picture presentation.

Specifically, it proves, I think, that the auditorium walls and ceiling must be absolutely neutral, obliterated from audience consciousness for the greatest illusion to be realized. Further, it proves that some method ought to be developed to eliminate completely the black masking around the projected image. The effect in looking through this aperture is that of blocking out the physical environment of the auditorium.

The question rises whether it would be possible to neutralize the auditorium surfaces sufficiently so as to attain for an audience the effect produced in the experiment here described. The more we do neutralize these surfaces, the closer we come to such conditions of audience vision, therefore we should go as far as it is practicable to go in that direction.

•

Some theatre operators may be surprised to learn that chair support standards for balcony seating are available for attachment to the risers of the seating platforms instead of the floor. This arrangement makes it possible to clean the floor more rapidly and thoroughly, permitting an effective mopping job. As the standards are now made, the riser height has to be at least 8 inches. These chairs have been used for many years in some of the largest athletic stadiums. The chairs dimensionally, as well as in all other respects, conform with standard theatre chair design.

•

CARPET SELECTION

THE PROBLEM of carpet selection is made simpler by avoiding, at the outset, an obviously defined pattern. Foot marks and stains are less visible when the pattern is indefinite. Such a pattern is often provided in the modern "abstract" designs (they have no familiar forms), and these of course fit readily into modern style interiors.

Rigid geometric patterns are the ones to be avoided the most. Freely flowing lines and forms not readily identified are most easily adapted to conditions likely to be encountered in theatres. For that matter, an abstract pattern happens to go well with period as well as modern architecture, whereas most rigid geometric or definite type patterns do not fit into the modern scheme successfully.

•

OPEN PHONE BOOTHS

IT IS WELL to omit doors of telephone booths in theatres. This solves the ventilating problem, creates a saving in maintenance and initial cost, allows for better control, and discourages defacement.

The fully enclosed telephone booth usually measures about 2½ ft. square. When the door is omitted the measurement should be 2½ by 4½ ft. This extra depth permits the instrument to be placed away from the opening to the booth and allows sufficient area of wall and ceiling to finish with an efficient acoustical material for absorbing the sound of speech.

For the acoustical surface a material should be used which cannot be easily effaced, by pencil marking, scratching with a key or other object, which talking on the telephone seems to suggest. A material which effectively supplies this requirement while allowing for efficient acoustical treatment at the same time, is a perforated metal sheet obtainable with decorative embossings. It definitely discourages the doodler, and the perforations transmit the sound to sound-absorbing material that is installed behind it.

•

FLOORS AT FOUNTAINS

TERRAZZO MAKES a practical floor finish at drinking fountain locations, but alundum should be added to the terrazzo mix to make the floor non-slip. There should be at least 15 square feet of such a surface around a drinking fountain. Where carpet joins such a terrazzo surface there should be a non-ferrous metal divider strip of at least ¼-inch width. The terrazzo should be of one color, in a shade that approximates the dominant color of the adjacent carpet. In some instances it may be attractive to carry the same terrazzo up on to the wall behind the drinking fountain. In such cases, additional color and pattern effects can be made interesting.

•

When the auditorium is separated from them by walls and doors, why not soft non-sync music in the lobby or foyer? Loudspeakers could be easily concealed by the interior treatment, and two or three would allow audibility without interference with the performance. The loudspeakers can be built in flush into the ceiling or walls and be concealed in effect. The music need not be used for more than a short period each day when peak business is experienced.

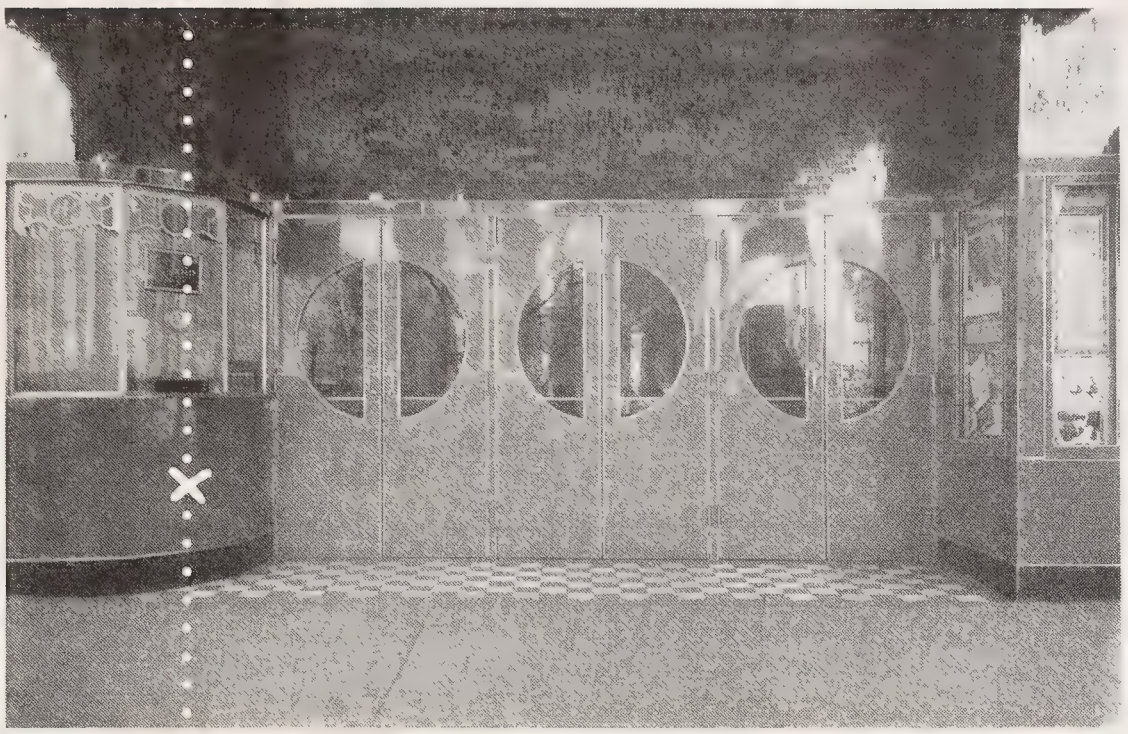
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GLASS DOOR PUSH PLATES

ON ALL-GLASS doors, a plate on the push side is advisable to avoid finger marks on the glass. A pull handle should not be used for a push plate because it makes for confusion, and functionally it is not suitable.

Push plates for this type of door should be designed with an air space between the glass surface and the plate to allow cleaning of the glass behind the plate. A plate tight to the glass cannot be kept clean.

These push plates should be at least 75 square inches in area to allow for the spread of the hand.



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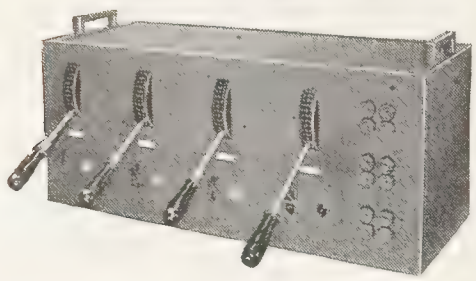
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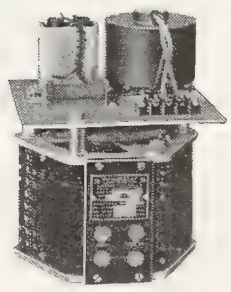
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Lighting Dimmer Equipment For Small to Average Theatres

IN ONE OF the papers at the last convention of the Society of Motion Picture Engineers, dimmer circuits for even foyer and lobby lighting were suggested—here for the purpose of modifying color tones, to emphasize one shade over another according to season or other conditions, and also to change the intensity of the illumination during daylight hours from that during evening operation, thus aiding "dark-adaptation" of patrons' eyes as they proceed from street to auditorium.

Well, that's an idea, all right, and one that has its merits; but however much dimmer circuits are to be recommended for the front part of the theatre, certainly they represent the only finished way to handle lighting in the auditorium. Here there is the factor, practically always, of running illumination during the projection period, to supplement the screen light enough to make it possible to find seats before the eyes have become "dark-adapted" and in general to provide not only conditions that are actually safe, but that give patrons a sense of safety. Illumination for other periods should be lowered and raised gradually in any theatre, regardless of class and size, if operation is to have an effect that is professionally theatrical instead of crude—"corny" is the word.

Today dimmer-operation of auditorium lighting is standard practice in first-line operation, but by now it ought to be so generally, and with the equipment available there is no good financial reason why it shouldn't be. In addition to house lighting, footlights and stage borderlights, preferably in colors, are useful as simple means of creating a "live, cheery" effect during non-projection periods, and they should come on and go off with the dimming of the house lighting.

One of two types of dimming equipment is recommended today for the average theatre—either the resistor, or the transformer action type. The resistor type has one or more round banks of resistors with contact buttons on each face to which rods are connected from the operating color master switches. When these master switches are operated the connecting shaft or rod makes contact with the buttons on the resistor face plate, thus either reducing or increasing the resistance to the flow of the current.

In the transformer type of dimmer there is a continuously tapped transformer which, by rotating the color master contact arm, varies the lighting gradually from full-black to full-bright.

These dimmer banks are usually installed in the projection room for the projectionists to operate. They can, of course, be also installed on the stage if sufficient space is available and if it is desirous to operate them for prize games, announcements, etc. However, in nearly all small theatres these dimmers are best controlled from the projection room.

DEPARTMENT NEEDS

Before ordering and installing a dimmer bank, the ground work should be prepared thoughtfully for designing the controls for light intensity and color effects, with the assistance of the equipment manufacturer's engineer. It must be remembered that the size of the switchboard and dimmer banks will depend on just how elaborate the setup is to be, and how much and what kind of lighting is desired.

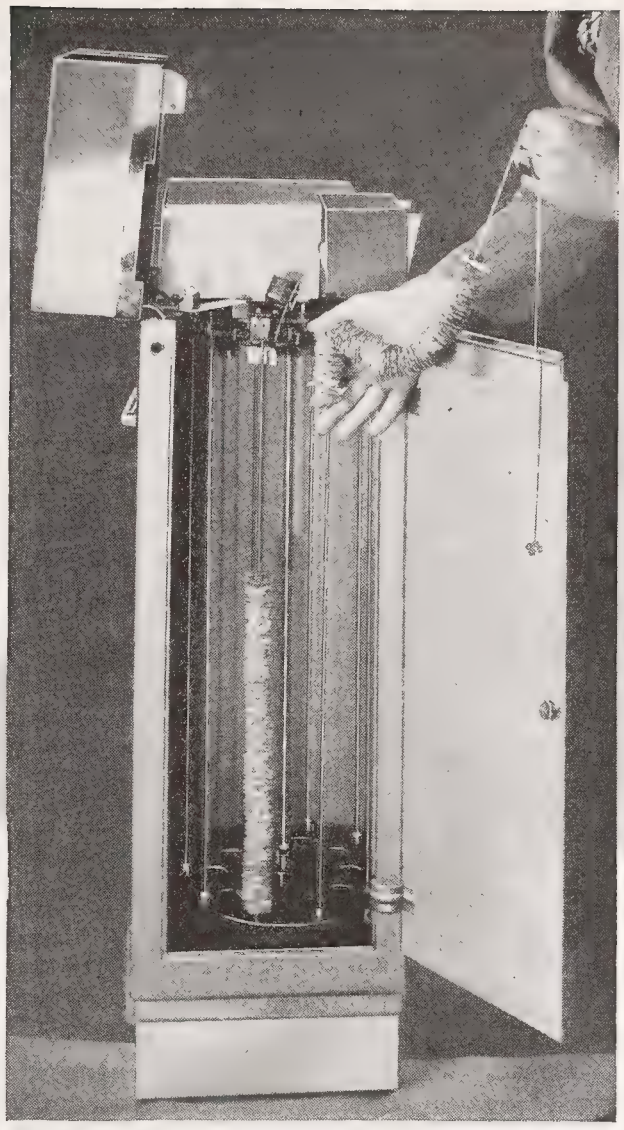
Regardless of the size of the switchboard, the control switching should be so arranged on it that *each color* can be dimmed or lighted easily and smoothly by an individual color master switch, and all the various colors be dimmed or lighted *together* by means of a grand master switch. The front of the board should always be of the dead front type—that is, having no exposed electrical parts or connection to allow accidental contact by a person.

Each control switch should be identified as to sequence of operation, with a pilot light of the same color as the color on its circuit. With the resistive type dimmer, a magazine panelboard should be part of the switchboard so that each lighting circuit can be cut out dead, if need be. With the transformer type of dimmer, each circuit

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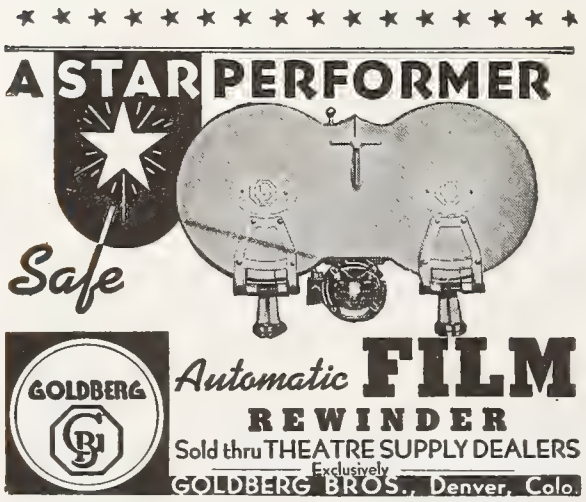
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is equipped with a circuit breaker having an on-off switch with sufficient overload protection.

When the resistive type of dimmer is used, the entire dimmer bank should have the sides and top screened in by a substantial metal guard, easily removable for accessibility in maintenance. Great care should be taken in laying out the circuits and figuring the loads, and the following will give an idea how this is done:

CIRCUIT REQUIREMENTS

In figuring the number of color master switches required on the board, and the number and size of dimmers—in watts—necessary to carry the load, the exact number of lamps, the lamp spacing center-to-center, and finally the wattage of each lamp should be determined. In nearly all cases only three different colors are selected, with the lamps installed alternately as to color and wired on as many circuits as required to carry and properly balance the lighting load. It should be remembered that most electrical codes have a maximum set on the wattage that any one circuit in lighting should carry—around 1300 watts. For example, if there are to be 60 lamps on 4-inch centers, each lamp 75 watts—the maximum size for 4-inch spacing—and the lamps are to be equally divided into three colors, giving three circuits of 20 lamps each, the total load on each circuit will be 1500 watts. If this would be above the maximum set by the code, then two circuits to the dimmers would have to be used for each color.

SAFE LOAD MARGIN

It is always best that the dimmers be selected so that their maximum capacity is a little *above the total capacity* or wattage of each color of lighting connected to them. When the color wattage is greater, the size of the dimmers should be increased, or two such dimmers should be used to take care of each color light load. It must be kept in mind that an overloaded dimmer will deteriorate fast, with the result that the control buttons on the dimmer face, as well as on the sliding operating rod, will become burned, or arced, and roughened. Also, the excessive heat from the dimmer bank will tend to crack or injure the insulation of the wiring.

Where it is desired, a dimmer can be used that has a fractional horsepower motor attached to it for controlling the lighting circuit. In this way, each color circuit or a combination of colors can be smoothly and quietly dimmed or put on full brilliancy in a predetermined time by merely pressing a button located in the projection room or manager's office. By means of this motor control, the lights can be controlled automatically from black-out to full-on in from 6 to 45 seconds. This setup can be very

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Economy In Maintenance

A SHORT TIME ago, in a letter primarily about another matter, a former theatre manager commented on shabby conditions that he had noted recently in theatres—evidence of neglectful housekeeping. He is now in another field of work and sees the theatre as a patron does, but against the background of his experience as a manager. Shabbiness is a critical fault of any theatre where it exists, but some of it may still be a hangover from war days when the usual standards were temporarily set aside.

Shabbiness, however, is not the only important result of indifferent housekeeping in theatres. Just as important is what shabbiness can grow into—what is a minor repair becoming a big one. In fact, mere shabbiness can sometimes be quickly and inexpensively corrected, but in such a superficial way that the real trouble continues to develop from a relatively small one to a substantial job. Here is a good example of that in a theatre in which the carpeting became shabby in one aisle more rapidly than in all of the others.

It was found that the pattern of this particular carpet could not be matched as none was available, so carpeting of somewhat different pattern and design would have to be laid. On checking the old carpet in this aisle, it was noticed there were three large patches with the seams partly opened and edges raveling just below the line of the standee rail. The story was that no matter how good the patchwork was done, it would open up in a very short time, causing tripping and further tearing of the carpet.

A CASE OF CRACKED FLOORING

When the old carpet was taken off the floor, it was discovered that bad cracks had developed in the floor with some edges of these cracks extending about an inch above the other portion of the floor. With the trouble exposed, the explanation was that these cracks were known to exist for some time, *but by placing two or three layers of hair lining over them, it was thought that no more trouble would result!* However, in this case what was not known, or the time was not taken to know, that the jagged edges of the cracks would work through the lining and the carpet under the constant pounding of patrons' feet. Also, that the seams would continue to open up due to the incline of the floor and the pull exerted by the patrons' feet as they hit the humps of the cracks and the heavy layers of lining. If these cracks were quickly repaired as soon as they were noticed, the carpeting would have the normal wear and the cost of temporary repairs and *then* laying of new carpeting in the aisle would have been avoided. In a case like this, the best remedy is to chip out the jagged edges and then fill them in solidly with cement, producing a reasonable smooth and even surface for the lining and carpet to lay on.

A SIMPLE JOB, BUT—

Or, consider the small theatre where an exit door was sticking because the bottom of the door at the front edge fitted tightly against the floor—a common enough situation. A local carpenter was called in to make the repair, but, was told to do it as cheaply as possible. After the carpenter left, the door was tried and it opened and closed easily. However, soon after this job was done, patrons sitting near this particular exit door complained always of having a cold draft on their feet. A check was made and it was found that the carpenter did a cheap job all right, simply cutting off about an inch of the bottom of the door. The cutting was done to match reasonably the line of the floor, but no time was taken to bend back the metal lining of the door, which was left ragged and bare in places. When he was called back to the job his comment was that he thought the one inch offset between the auditorium floor and the exit area would make up for the one inch cut off the bottom of the door.

To prevent leakage of cold air into the theatre, he said it would be a simple matter to nail a small strip on the bottom of the door. He then did that. This strip held on for a little while, but it soon came loose due to the scraping on the concrete and banging of the door against an outside wall as it was opened. Now the only thing left to do was to install a saddle on the floor that would fit snugly under the door, and the other door had to be cut also at the bottom to fit this new saddle!

Now, in the first place, there was nothing serious about this door not opening or closing easily. The main trouble was that the door *sagged* about a ¼-inch off its hinges. By rehanging the door and relocating the fastening holes, this ¼-inch could have been made up easily at the top. Nevertheless, nobody thought of this until after all of the unnecessary work was done.

Still at another theatre a puddle of water was always noticed on the floor in the women's room. At first the cleaning woman was blamed for not properly mopping up the floor, then it was thought that the trap on a fixture was clogged and was leaking. Soon after the trouble showed itself when several tiles came loose on a wall near the floor line. Then the water leaked through readily, staining the tile wainscoting.

A mason was called in and this tiled portion was reset with cement. In a relatively short time, however, the leak re-

have you heard?



that to remedy aluminum blinds having paint chipped off in spots, first sandpaper the edges of the chipped parts gently, apply white enamel paint, then cover the blind with a coat of clear varnish or wax to help prevent future chipping while being cleaned?

that to get rid of centipedes, sprinkle fresh Pyrethrum powder generously in the places where they are found? This sprinkling should be repeated quite frequently because the Pyrethrum powder must be fresh to have any effect on these insects.

that to remove rust spots from carpet, caused by chairs or tables in the lounges or foyers, first flush out the spots with clean water and then blot with white blotting paper until the rust stains disappear? In obstinate cases, the use of a good rust remover soap will be effective.

that to remove unsightly bulges in wallpaper in lounges, etc., first slit the bulges with a razor blade, then insert paste — very lightly — underneath with a knife blade and finally flatten the slit bulge with a stiff hairbrush?

that to remove water stains from cosmetic tables or similar furniture, first apply a coat of liquid wax, then wipe off while still wet. If this does not do the trick, rub the stain with rottenstone or powdered pumice and linseed oil? It can be also rubbed with oil of peppermint on a damp cloth. Then rub dry with a clean soft cloth and polish with either wax or furniture polish.

that banana oil (amyl-acetate) will remove lipstick from light-colored fabric? Place the stained side down on an absorbent pad, moisten the stain with clean water and change the pad as soon as it becomes soiled. Apply the banana oil by using a glass rod, if available; then rinse with clean water and repeat the process until the stain is entirely removed.

appeared and the tile again became loose. After several such repair jobs, waterproof cement was used, but still the leaks would reappear. Then and only then it was decided to check the wall behind the tile wainscoting. By careful probing along this wall, which was partly below the outside grade line, a crack was found that had developed partly from expansion and contraction and partly from settlement of the building. A reliable waterproofing contractor was called in to fill in the fractured wall, whereupon, when the wall was back filled with earth and the tile was reset, no more trouble occurred. It was a waste of time and money to keep patching the tile in any old way; the real remedy was to waterproof the wall in back of the wainscot.

ROUGH ON MATS

Then at another theatre, a newly purchased rubber mat laid in a recess in a long lobby had broken through at the perforations. At first it was thought that the mat makeup was defective; however, the other three mats in use for the same length of time showed hardly any wear. Then the porter was questioned to see if he had handled the mat roughly in cleaning. He admitted that it was impossible for him to take extreme care in handling the mats as he had no one else to help him in lifting the mats out of the recesses to get at the floor underneath. His method was to roll the mats in the best way he could out of the recesses, then half-roll and half-slide them to one side. This method was not too bad in handling the mats by himself, the other mats handled in the same way gave no trouble. A check of the recess showed that the floor had cracked and had bellied up at the edges about the center of the lobby. Due to neglect or oversight, the porter had not reported this cracked floor, and as a result the mat was slightly broken through under the traffic of patrons. With the mat being picked up, rolled and then unrolled the slight breaks finally worked themselves completely through in several places. To repair the cracked floor was simple. But the mat had been ruined.

These—and we could cite many others like them—are actual cases which show the necessity, first to maintain a system of thorough inspection, with the house staff trained to observe and to report; and second, to hunt out the *real* cause of the trouble and to repair it effectively right away. At least the inspection and reporting part of this job is among the house manager's duties, we believe, and if those who are finally responsible for the correction follow through on it, a considerable amount of money can be saved over a period of time. And according to our observations, and to our mail, there is money to be saved in this way in a large percentage of our theatres today.

How a Circuit Won Official Citation for

GOOD MAINTENANCE

ONE OF THE theatres of the Century circuit operating in and near Long Island sections of New York City—the Fantasy in Rockville Centre—was recently cited in the *Industrial Bulletin,* organ of the New York State Department of Labor, which applies the state building codes, as an example of "safety-minded management in action." Conditions at the Fantasy, of course, merely reflect circuit policy, so we asked Leonard Satz, who is in charge of physical operation for the circuit, to summarize that policy. Here it is:

"One thing that the management will never permit is loose film, no matter how small an end it may be, laying exposed in the projection or rewind rooms.

"The district managers and managers give periodic refresher courses in the actual test operation of different types of fire extinguishers. Each theatre has available in the manager's office a chart listing the types of fires, as classified by the National Board of Fire Underwriters, and the proper extinguishers to use for each different type fire.

"Boiler rooms are kept shipshape at all times and the oil burner equipment kept in constant repair for smooth functioning and in order to avoid puff-backs or explosions of minor extent.

"Carpenters never finish adjusting and repairing panic bolts on exit doors, and travel from theatre to theatre in order to check, first the exit hardware, and then to do other jobs which may be required.

"All theatres are supplied with a complete first-aid kit of large size.

"Most of the Century theatres have secondary means of light and power in case of an emergency, and when this secondary service is not available from municipal lighting companies, it is provided by means of an auxiliary battery operated system.

"All theatres are given a complete physical inspection four times each year, and during such inspections it is found essential to check skylight ropes, fusible links and the fusible link system that operates the fire curtain for the stage area. It is during these inspections that the parapet walls, fire escapes, roofing around tanks, etc. are carefully checked for deterioration, buckling, etc.

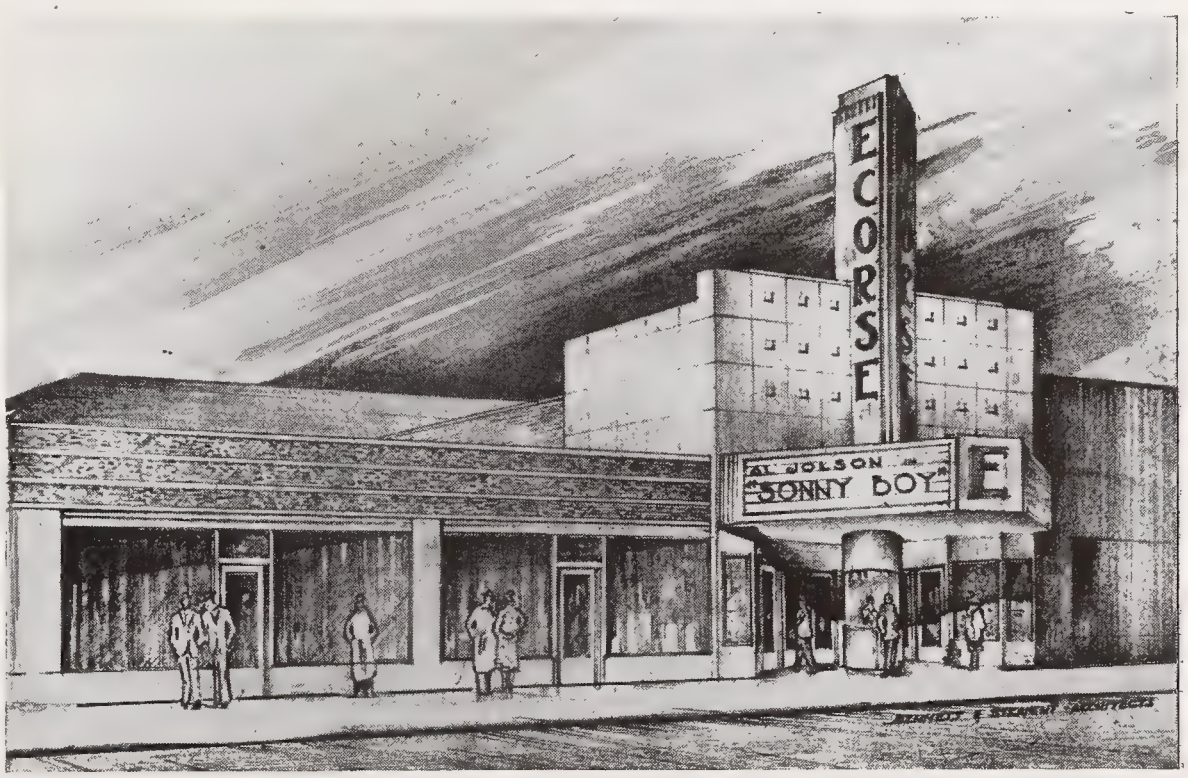
"Upright signs are checked to see that guides lines, turnbuckles, chains and angle iron supports are tight with no evidence of rust showing.

"Ladders are checked, and if they are wobbly or shakey they are immediately replaced and the old ladders thrown away.

"Cleaning supplies and miscellaneous theatre supplies are kept neatly arranged in storage rooms not only to facilitate proper inventory, but once again to prevent a possible source of fire.

"A separate rewind room is provided at all Century theatres, and separate exhaust vents for projection and generator rooms."

FRONT OF TERRA COTTA FOR 1500-SEAT THEATRE IN INDUSTRIAL SUBURB

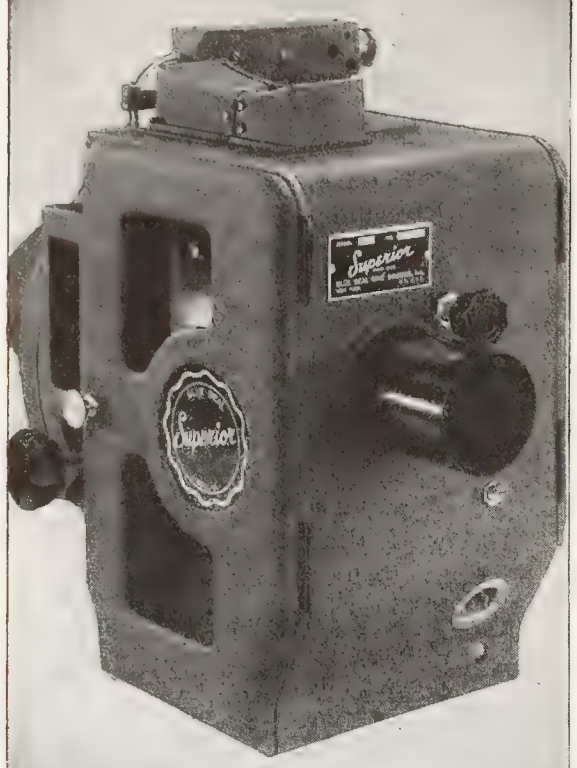


Rendering of the front elevation of the Ecorse theatre to be built in Ecorse, Mich., steel center suburban to Detroit, for the Ecorse Theatre Corporation. According to Daniel Bzovi of the theatre company, the theatre front will be finished in terra cotta, with adjoining store fronts in tile-finish brick. The tower will be 60 feet tall. To seat 1,500, the Ecorse will be served by a parking lot for 500 cars, and a nursery-type "cry room" will seat 50 persons. Architects are Bennett & Straight.

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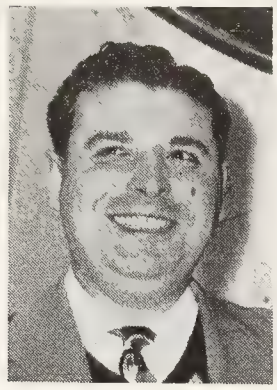
"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —TERRY RAMSAYE

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; business manager, Local 365, IATSE & MPMO

Staff Training in Picture Fault Detection

LAST JULY these columns made some suggestions to managers who might want to instruct their assistants and floor staffs, or student managers, in common faults of projection and sound so that they would be better able to report them, either to the manager or directly to the projection room. We don't believe a manager need to go very far in that direction—just enough for the practical purpose of keeping tabs on the screen image and quality of the sound during the performance just in case noticeable faults occur which the projectionist does not promptly catch. The need for this will vary from theatre to theatre, depending importantly on the size and duties of the projection staff.



GUY HEVIA

We therefore were interested to learn how this is being done at one of the theatres of the Walter Reade circuit in New Jersey. Instruction of this kind was put into effect recently by Guy Hevia, city manager in Morristown. We heard about it, and inquiry has brought this description of Mr. Hevia's procedure:

"Cost of the training program is only the time and effort placed in its preparation. It requires no extra equipment—only the co-operation of the regular projectionist. Effectiveness lies in the fact that the 'students' actually see the errors projected on the screen and have the errors identified and explained as they occur. Demonstration and explanation are the training factors.

"In developing the program, Guy sat down and listed some twenty common projection and sound accidents and faults. Then he called in William Bullock, one of his regular projectionists, and Bullock agreed that with an old reel of film, he could simulate the errors. The two then drafted up a 'cue' sheet, chronologically listing the 'troubles' Bullock would project and Hevia would explain. All that remained was to assemble the managers, assistant managers and student managers for one morning hour.

"When the picture flashed on, it was dark and hazy. That, Mr. Hevia explained to the group, was because Bullock had a bad carbon in the projector. Bullock stopped projecting, put in a new carbon, and the difference was immediately apparent.

"Then the screen took on a blue tinge. Hevia told the group that was because

What to Do in Case of Film Fire

Burning nitrate film is dangerous. It can kill—it has killed. The slower it burns, the more dangerous it is. Burning nitrate film produces nitrous gases which, when breathed into the lungs, combine with the water of the body to form nitric acid, which burns the lining of the lungs, causing injury likely to endure for years if it does not soon result in death. When film is ignited in a theatre projection room, only one proper course of action remains for the projectionist.

GET OUT — INSTANTLY!

[Originally published in Better Theatres of Feb., 1945]

Bullock had not set the carbon in the machine correctly—it was too far away from the mirror. He called Bullock to correct it, and the picture took on a yellow tinge. Hevia again called Bullock, and at the same time explained to the group, that the carbon was now too close to the mirror. When this was corrected, the film appeared properly lighted, and the managers had firmly fixed in their minds that poor lighting is usually caused by a bad carbon; blue lighting by the carbon being too far from the mirror; yellow when it was too close.

"Hevia then had Bullock demonstrate broken film troubles, showing how the film stalls on the screen when the break is below the aperture plate, and how the screen goes white if the break is above the aperture. It was also shown that when reel numbers flash on the screen the operator has missed cue marks to switch reels.

"From there the lesson moved to sound distortions. Bullock demonstrated, while Hevia explained, how a hair stuck in the sound aperture gives a double-talk effect; how a bad condenser or resistor will cause a crackling noise, and how muffled sound results when an exciter lamp goes bad or the film sags in the exciter lamp. Bullock turned the sound too high and the echo effect in the theatre was shown.

"Among the other effects demonstrated and explained were how fuzz around the aperture plate will cause hazy or round corners on the screen—and how cleaning of the aperture will quickly remedy it; how oil on the film causes spots on the picture; how scratches on the film caused by careless handling are magnified on the screen, and how 'ghosts' occur on the screen when film sprocket holes are torn or the shutter is out of time.

"The training was brief enough and interesting enough to elicit a horde of questions, and clear enough that Guy was confident that his managerial personnel will never be in the position of knowing something is going wrong projection-wise, yet having no idea of what is causing the trouble. The same training is now being introduced by other Walter Reade city managers.

"Bullock reported the fun he had 'making' the errors compensated for the thorough cleaning he had to give his machine after the 'course' was over."

Screen Resurfacing by The Mechanical Method

RESURFACING OF screens has generally been a hit-or-miss affair—it could be done effectively if there were people available to do it who were really skillful at it, and if they used coating material expertly compounded for the purpose.



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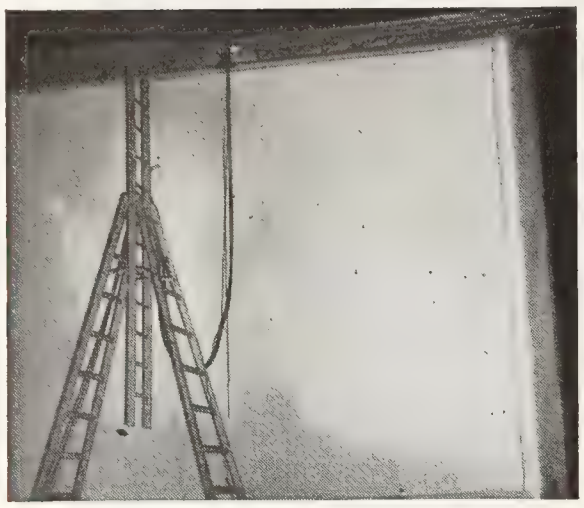
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The trouble is that these qualifications are too often lacking. Of course, you can get some kind of picture on most any relatively white surface, but that attitude hardly jibes with the continual effort to get more and better light on the screen, so as to realize a picture of maximum definition.

Now a concern operating at present mostly around New York, but planning to make the service available nationally, is using a method which takes the uncertainties out of resurfacing. The job is done by machine (the name of the company is the Mechanical Re-Nu Screen Company). It is not exactly a new method—it was really introduced a few years ago in the West. However, we don't think it is generally known, at least the details of the process.



Setting up for mechanical screen resurfacing (above). The track starts at top and carries the spray gun (see detail view below) across the screen in downward steps.



Below, looking along track toward spray gun.



The equipment is made up of two metal towers, one for each side of the screen, between which runs a track for a motorized spray gun. When the spray gun apparatus reaches one side of the screen, the track drops about 2 or 3 inches, then the gun goes back across the track to the other side, where it again trips the track so that it drops another couple of inches or so, the gun riding across the screen to the other side, and so on, until the bottom of the screen is reached. With the spray gun set at a certian volume of paint and spread and moving at a steady rate according to that volume, and with the track dropping a uniform amount to get the same overlap all of the time, the screen gets uniform coverage. Further, this mechanical consistency keeps paint from getting into the sound perforations, at least to such a degree that resurfacing can be done many times.

Meter readings on the screen of a Loew theatre recently resurfaced show the uniformity of coverage as well as the increase in reflection power. Twelve readings were taken across the screen both immediately before and after resurfacing, four across the top, four across the middle, and four across the bottom. The reflection readings before resurfacing were (reading left to right, and top to bottom, in foot-candles) 3, 4, 3, 2.5—3.6, 4, 4, 3—3, 4, 3, 2.5. After resurfacing these readings became 3.2, 4.4, 4, 3.2—4.6, 5.6, 5.5, 4.6—3.2, 4.4, 4, 3.2. This was with a screen 22.5x15.8 feet, or 355½ square feet.

Two men do the job (with a standby if union conditions require) and it takes about an hour to set the equipment up and from ten to fifteen minutes to do the actual resurfacing. The screen is dusted and any breaks are patched with a compound before the gun is started. After the equipment is taken down and cleaned, which takes about another hour, the stage is cleaned up by the fellows who do the work. However, little mess is made—only the horns are covered during the job. The paint used has an oil base and is stated to be non-inflammable. Screens that have been previously resurfaced do not give as good results the first time as one not resurfaced, but a standard effect is obtained after that.

Cueing Not Only Serious Film Mutilation Cause

THERE IS and long has been so much hue and cry about film mutilation by projectionists themselves, mostly by the use of clips, pins and what-have-you for making cue marks, that the lack of inspection and repair at some exchanges may be getting lost in the shuffle. Here, however, is a factor in film mutilation of growing importance. During the war exchange inspection and repair was reduced, doubtless for good reason; but it is our observation that it is staying pretty much that way.

In some areas—and it may very well be quite general—prints are coming in with as much as fifteen minutes of the picture out, taken out somewhere along the line because of torn sprocket holes. And prints too green to get through without mutilation are pretty common—so frequent, in fact, that a lot of oil is going on to prints.

Where a lubricant must be put on a green print, the safest way is to rewind the film very tight, then wipe a rag lightly dampened with oil on the sides of the wound film. Enough of the oil will seep along the sprocket holes to do the trick. Beeswax is much better than oil, of course —the old fashioned yellow kind that comes off—but it is hard to find.

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BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD . . . George Schutz, Editor. Ray Gallo, Advertising Manager. Advertising Representative: J. Urben Farley, 120 South LaSalle Street, Chicago.

PRODUCT DIGEST

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SHORT SUBJECTS CHART
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THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Senator Was Indiscreet

***Universal-International*–Political Satire**

National politics come in for a biting, if funny, lampooning in "The Senator Was Indiscreet." The barbs are many and are thrown relentlessly in broad, satiric style. How many sensitive skins they will pierce is difficult to predict, almost to the point of impossibility.

This attraction, produced by Nunnally Johnson and directed by George S. Kaufman, has its undeniable laughs. Its tempo is not always maintained at peak level which, perhaps, would be asking too much. Moreover, its comedy may hardly be described as subtle. Rather, it is a case of slapping it on with strokes so broad as to be unmistakable in intent, content and result.

William Powell plays the U. S. senator from an unidentified state. He has presidential ambitions, fanned from a joke to the near-tragedy of accomplished fact by the modern press agentry of Peter Lind Hayes. The party bosses have no illusions about the snow-balling maneuver and are ready to sever Powell's political head when he rebels. Rebellion comes about through existence of a diary maintained by the senator for 35 years faithfully recording the inner workings of the party bigwigs. The record has enough questionable chapters to blanket the nation and, evidently, most of its political scalawags. At this point, Powell is winner.

When the diary is stolen by a crusading politico of opposing allegiance, the boys walk out on Powell, insisting he resign from the Senate for a job as nabob of professional football. When the diary is recovered from Arleen Whelan by Ella Raines, the original deal is on again. When Hayes sees his duty, he swipes the diary and Miss Raines' newspaper publishes its content. Powell ends up on a South Sea Island where, for a closing flash, Myrna Loy is revealed as his wife. The other boys scatter to Little America, Outer Mongolia and Greenland.

All of this is played out for satire bordering on farce, including darts directed at Communists. All of the well-known shibboleths which are recognizable as part and parcel of political campaigning are present. Since Powell already is a senator—and banal and dumb beyond all plausibility—the Senate itself may be viewed as being taken for a ride. Since he is after White House occupancy, the presidency does not escape. All in fun, of course, but there is precious little in the national political canvas which is permitted to get off lightly, including the voting public which is expected to buy tickets to see itself satirized on the motion picture screen.

By direction, Powell plays his role to its broad hilt. Others do nicely in the standard pattern. This film may well prove a problem in light of the ground it tramples. The considered advice for the exhibitor is to weigh the content for what it is, consider it carefully, then make his decision.

Seen at home office projection room. Reviewer's Rating—Very good on entertainment. Speculative on content.—RED KANN.

Release date, January, 1948. Running time, 81 min. PCA No. 12698. General audience classification.
Senator Ashton .....William Powell
Poppy .....Ella Raines
Lew .....Peter Lind Hayes
Valerie .....Arleen Whelan
Ray Collins, Allen Jenkins, Charles D. Brown, Hans Conried

My Wild Irish Rose

***Warner Brothers*—Mr. Olcott Sings**

Warner Brothers dips back into the past—into the Lillian Russell and the gaslight era—and comes up this time with the life and times of Chauncey Olcott, an Irish singer of international repute and a man who could hit the high ones in "My Wild Irish Rose" perhaps better than any before or since.

Let it be said right away that this Technicolor nostalgia contains three or four excellently staged production numbers, some highly commendable dance specialties, and a handful of those beloved and familiar tunes so engagingly sung that the feature might well turn into one of those audience participation shows — with everybody joining in with the principals for the last chorus of "Mother Machree."

But when that's said, that's about all there is to be said. The life of Mr. Olcott, on celluloid, is undistinguishable from any other piano player, composer, or singer who has been put on the screens. But the excellence of the above mentioned production numbers take the edge off this recognition.

The picture lacks romantic interest, any sort of suspense, and has almost every known cliche of humor:

"You talk like an imbecile." "No, you talk like an imbecile." "This is just between us imbeciles."

"I won't stand for it." "Then sit for it."

"I want to invite him for dinner." "Him? I'd rather have meat and potatoes."

Dennis Morgan doesn't join in in much of this horseplay, concentrating, instead, on acting Chauncey Olcott pleasantly and singing him very well indeed. A newcomer, Arlene Dahl, plays the object of Chauncey's affections and Andrea King appears as Lillian Russell. Alan Hale, George Tobias and Ben Blue are the comics.

When the show concentrates on the old minstrel days, then there's a lot of fun to be had. William Jacobs produced. David Butler directed from a screenplay by Peter Milne.

Previewed at the home office projection room. Reviewer's Rating: Good.—RAY LANNING.

Release date, December 27, 1947. Running time, 101 min. PCA No. 122008. General audience classification.
Chauncey Olcott.....Dennis Morgan
Lillian Russell.....Andrea King
Rose Donovan.....Arlene Dahl
George Tobias, George O'Brien, Sara Allgood, Ben Blue, William Frawley

Last Days of Boot Hill

***Columbia*—Durango Kid Western**

With Charles Starrett again in the role of The Durango Kid, "Last Days of Boot Hill" is a swift moving story of the west designed for those fans, young and old, who follow the adventures of the cowboys.

Produced by Colbert Clark and directed by Ray Nazarro from an original screenplay by Norman S. Hall, The Durango Kid, believed to be dead, masquerades as someone else in an attempt to recover $100,000 stolen from the government. He trails it to a ranch where the thief's widow puts up a gun fight, but is overpowered. Eventually the hidden fortune is found and returned to the government, but only after The Kid has run into the usual obstacles and adventures.

Woven throughout the adventure are touches of comedy, provided by Starrett's side-kick, Smiley Burnette, and a hint of romance in the person of Virginia Hunter. The Cass County Boys again lend their usual support.

Reviewed in New York. Reviewer's Rating: Fair.—D. H.

Release date, November 20, 1947. Running time, 56 min. PCA No. 12551. General audience classification.
The Durango Kid .....Charles Starrett
Smiley .....Smiley Burnette
Virginia Hunter, Paul Campbell, Mary Newton, Bill Free, J. Courtland Lytton, Bob Wilke, Alan Bridge

The Crime Doctor's Gamble

***Columbia*—Mystery and Murder**

As another in the series of pictures starring Warner Baxter and based on the radio program, "Crime Doctor," by Max Marcin, this has "Dr. Ordway" working with the Paris police in an attempt to find the man responsible for a murder.

With Micheline Cheirel, Roger Dann and Steven Geray in supporting roles, the direction by William Castle has kept the story moving at an even, if not a swift, pace. While vacationing in Paris, the Crime Doctor sets out to prove that a suspected man held by the police is innocent of the murder with which he is charged. After the usual adventures, "Dr. Ordway" proves the man's innocence and exposes the real murderer, who turns out to be the lawyer, who killed the victim to cover his theft of priceless paintings.

The screenplay was written by Edward Bock from a story by Raymond L. Shrock and Jerry Warner. Rudolph C. Flothow produced.

Reviewed in New York. Reviewer's Rating: Fair.—D. H.

Release date, November 27, 1947. Running time, 66 min. PCA No. 12549. General audience classification.
Dr. Ordway .....Warner Baxter
Mignon .....Micheline Cheirel
Roger Dann, Steven Geray, Marcel Journet, Eduardo Ciannelli, Maurice Marsac, Henri Letondal, Jean Delval

SHORT SUBJECTS CHART

index to reviews, synopses

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84,402	It's Tommy Tucker Time (R) (8)	10-3-47	3919
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84,404	Duke Ellington	11-28-47	3966

TWO REEL DRAMAS

83,201	My Pal (22)	10-31-47	3908

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

7203	Harvest of the Sea (9)	7-4-47	3563
8251	Holiday in South Africa (8)	8-22-47	3862
8252	Home of the Danes (8)	10-17-47	3876
8202	The 3 R's Go Modern (9)	11-7-47	3876
8253	Jungle Closeups (8)	12-12-47	....
8254	Copenhagen Pageantry (8)	1-2-48	....

SPORTS REVIEW (Color)

7304	Wings of the Wind (8)	7-18-47	3715
8301	Gridiron Greatness (9)	8-1-47	3862
8351	Vacation Magic (8)	9-26-47	3862
8352	Aqua Capers (8)	1-16-48	....

TERRYTOONS (Color)

8502	Flying South (7)	8-15-47	3862
8503	A Date for Dinner (7)	8-29-47	3862
8504	Fishing by the Sea (7)	9-19-47	....
8505	The First Snow (7)	10-10-47	....
8506	Super Salesman (7)	10-24-47	....
8507	A Fight to the Finish (7)	11-14-47	....
8508	The Wolf's Pardon (7)	12-5-47	....
8509	Swiss Cheese Family Robinson (7)	12-19-47	....
8510	Hitch Hikers (7)	1-9-48	....
8511	Lazy Little Beaver (7)	1-30-48	....

MARCH OF TIME

V13-12	New Trains for Old? (18)	7-11-47	3725
V13-13	Turkey's 100 Million (16)	8-8-47	3759
V14-1	Is Everybody Listening? (18½)	9-5-47	3807
V14-2	T-Men in Action (18)	10-3-47	3862
V14-3	End of an Empire? (18)	10-31-47	3907
V14-4	Public Relations—This Means You!	11-28-47	....

DRIBBLE PUSS PARADE

8901	Album of Animals (8)	11-21-47	3876

UNITED ARTISTS

LOEW MUSICOLOR

....	Moonlight (7)	9-47	3876
....	Enchanted Lake (7)	12-47	....

DAFFY DITTY

....	The Fatal Kiss (8)	11-47	....

LANTZ CARTUNES

....	The Band Master (7)	12-47	....

[Chart continued on page 3980]

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3974-3980, issue of December 13, 1947.

Feature product listed by Company on page 3957, issue of November 29, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Albuquerque (color)	Para.	....	Randolph Scott-Barbara Britton	Not Set	....	.....	....	3956	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	.....	....	3956	....
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	..
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	....	....
Bambi (Reissue) (color)	RKO	....	Disney Feature Cartoon	(T) Dec.,'47	70m	Dec. 6.'47	3966	....	....
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	....	.....	....	3956	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	May 15,'47	78m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	74m	Apr. 5,'47	3562	3422	....
Betrayed (Reissue) (formerly When Strangers Marry)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956	....	....
Big Fix, The	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	2776	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	....
Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	Not Set	110m	Nov. 22,'47	3941	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3783
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	Nov. 29,'47	3955	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	....	.....	....	3919	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	69m	Nov. 29,'47	3954	3830	....
Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	3819
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Border Feud	EL	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	70m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	Nov. 29,'47	3955	3587	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	Nov. 29,'47	3955	3539	....
Bush Christmas	Univ.	....	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Call It Murder (Reissue)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Nov. 29,'47	3956	....	....
Captain Boycott (Brit.)	Univ.	....	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	140m	Nov. 29,'47	3953	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3909

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	....
Check Your Guns	EL	535	Eddie Dean-Roscoe Ates	Oct. 18,'47	55m	Nov. 15,'47	3930	....	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	....
Chinese Ring, The (formerly The Red Hornet)	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	....	.....	....	3850	....
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	....
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
† Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3933
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Curley	UA	....	Larry Olsen-Frances Rafferty	Not Set	....	.....	....	3875	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m.	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Not Set	99m	Nov. 29,'47	3953	3876	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	....
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	....	.....	....	3943	....
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Double Life, A	Univ.	....	Ronald Colman-Signe Hasso	Not Set	....	.....	....	3956	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3933
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	May,'47	108m	Mar. 29,'47	3549	3312	3909
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	....
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	....
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	....
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	....	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov. 22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	...	...	...	3931	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	Nov. 29,'47	3958	3830	....
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Dec.,'47	....	.....	....	3972	....
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	....
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	3909
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GANGSTER, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 1,'48	....	.....	....	3931	....
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Nov. 29,'47	3957	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	118m	Nov. 15,'47	3929	3818	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
Good News (color)	MGM	809	June Allyson-Peter Lawford	Dec.,'47	85m	Dec. 6,'47	3965	3850	....
Grapes of Wrath, The (R.)	20th-Fox	745	Henry Fonda-Charley Grapewin	Dec.,'47	128m	Dec. 6,'47	3966	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	3851
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	....
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3851
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3851
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	.....	....	3919	....

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HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	63m	Nov. 29,'47	3958	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	3933
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	....	Robert Taylor-Audrey Totter	Feb.,'48	....	.....	....	3972	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
I Love Trouble	Col.	....	Franchot Tone-Janet Blair	Jan.,'48	....	.....	....	3980	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
If Winter Comes	MGM	....	Walter Pidgeon-Deborah Kerr	Jan.,'48	....	.....	....	3972	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841		....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	....	.....	....	3907	....
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
It Had to Be You	Col.	....	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,47	3893	....	....
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3933
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	....	.....	....	3919	....
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933
JEZEBEL (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907	....	....
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	..	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Not Set	....	.....	....	3895	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	...	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	69m	Nov. 29,'47	3958	3679	3909
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	...	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	810	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LAND of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	Nov. 29,'47	3955	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	Nov. 29,'47	3958	3539	....
Letter from an Unknown Woman, A	Univ.	....	Joan Fontaine-Louis Jourdan	Not Set	....	.....	....	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Linda, Be Good	EL	....	Elyse Knox-Marie Wilson	Dec. 20,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	Nov. 29,'47	3958	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	92m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	....
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933

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MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	3933
Main Street Kid, The	Rep.	....	Al Pearce-Arlene Harris	Jan. 1,'48	....	.....	....	3972	....
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Dec. 27,'47	....	.....	....	3895	....
Man in the Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	Nov. 29,'47	3956	....	....
Marauders, The	UA	....	William Boyd-Andy Clyde	July,'47	63m	July 19,'47	3734	....	....
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyrone Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	Nov. 29,'47	3954	3587	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Jan. 24,'48	71m	.....	....	3919	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3933
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585		
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3933
Mourning Becomes Electra	RKO	....	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	....
NEW Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3877
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nicholas Nickleby (British)	Univ.	....	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	....
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Ninotchka (R.)	MGM	....	Greta Garbo-Melvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942	....	....
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	3933
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	3933
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	Nov. 29,'47	3958	3689	....
Panhandle	Mono.	4712	Rod Cameron-Cathy Downs	Jan. 31,'48	....	.....	....	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Jan. 24,'48	66m	Nov. 1,'47	3906	....	....
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	....	.....	....	3865	....
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Not Set	77m	Nov. 22,'47	3942	3127	
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Jan. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	Nov. 29,'47	3955	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Prince of Thieves, The	Col.	....	Jon Hall-Patricia Morison	Not Set	....	.....	....	3943	....
RACKETEERS (Reissue)	SG	S-1	Preston Foster-Melvyn Douglas	Sept. 13,'47	55m	Nov. 29,'47	3956	....	....
Railroaded	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3909
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3933
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3933
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	Nov. 29,'47	3958	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Jan. 17,'48	....	.....	....	3931	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	....	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Not Set	66m	Nov. 8,'47	3918	....	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....

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SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	123m	Feb. 15,'47	3473	3238	3851
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Beyond the Door, The	Univ.	....	Joan Bennett-Michael Redgrave	Dec.,'47	....	.....	....	3956	....
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3933
Senator Was Indiscreet, The	Univ.	....	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	....
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3851
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	63m	Apr. 12,'47	3574	3488	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Slight Case of Murder, A (R)	WB	712	Edw. G. Robinson-Jane Bryan	Dec. 13,'47	85m	Dec. 13,'47	3980	....	....
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Jan. 15,'48	....	.....	....	3943	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	....	.....	....	3907	....
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	67m	Nov. 29,'47	3958	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48	....	.....	....	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3933
Song of My Heart (Allied Artists)	Mono.	....	Frank Sundstrom-Audrey Long	Jan. 17,'48	85m	Nov. 8,'47	3917	3717	....
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	....
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	....
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	Nov. 29,'47	3955	3679	....
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	....
Swing the Western Way	Col.	853	Jack Leonard-Mary Dugan	June 26,'47	66m	Nov. 29,'47	3958	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Jan.,'48	81m	Oct. 25,'47	3894	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3933
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tender Years, The	20th-Fox	....	Joe E. Brown-Noreen Nash	Not Set	81m	Dec. 6,'47	3965	....	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	(T) Jan. 13,'48	....	.....	....	3031	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	....
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	...
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	...
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	....
Three Daring Daughters (color) (formerly The Birds and the Bees)	MGM	....	Jeanette MacDonald-Jose Iturbi	Feb.,'48	....	.....	....	3599	....
Three on a Ticket	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
T-Men	EL	....	Dennis O'Keefe-Mary Meade	Dec. 27,'47	....	.....	....	....	...
Tobacco Road (Reissue)	20th-Fox	744	Gene Tierney-Charley Grapewin	Dec.,'47	84m	Dec. 6,'47	3966	....	....
Too Many Winners	EL	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	...
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	...
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Tycoon (color)	RKO	....	John Wayne-Laraine Day	Not Set	126m	Dec. 6,'47	3965	3956	....
† UNCONQUERED (color)	Para.	4705	Gary Cooper-Paulette Goddard	(T) Nov. 7,'47	146m	Sept. 27,'47	3849	3809	3933
Under Colorado Skies	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	....	.....	....	3943	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3933
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	REVIEWED: Advance Synopsis Page	Service Data Page
† VARIETY Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	....	.....	....	3831	....
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3933
West to Glory	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	3933
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3933
Woman's Vengeance, A	Univ.	....	Charles Boyer-Rachel Kempson	Jan.,'48	....	.....	....	3972	....
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	....	.....	....	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 3957

[*Continued from page 3974*]

UNIVERSAL

LANTZ COLOR CARTUNES

Prod. No.	Title	Rel. Date	P.D. Page
2328	Solid Ivory (7)	8-25-47	3943

VARIETY VIEWS

2347	Brooklyn, U.S.A. (9)	8-4-47	3895
2348	Play and Plenty (9)	8-11-47	3919
3341	Tropical Harmony (9)	9-29-47	3942
3342	Chimp Aviator (9)	11-17-47	3966

NAME-BAND MUSICALS

2311	Record Party (15)	7-2-47	3715
2312	Tony Pastor & Orch. (18)	8-27-47	3908
2313	Tex Williams and His Western Carnival (15)	8-27-47	3943
3301	Alvino Rey & Orch. (15)	10-22-47	3931
3302	Drummer Man (15)	12-3-47	3966

SING AND BE HAPPY SERIES

2385	Let's Go Latin (10)	7-21-47	3818
2386	Kernels of Korn (10)	8-18-47	3862
2387	Manhattan Memories (10)	8-25-47	3918

THE ANSWER MAN

2396	Here's Your Answer (10)	7-28-47	3876
2397	Lights of Broadway (10)	8-18-47	3807
2398	Hoop Skirt, Bustle and Skin (10)	8-25-47	3895

TWO-REEL SPECIALS

2201	Fight of the Wild Stallions (20)	8-27-47	3850
2202	Harnessed Lightning (17)	11-12-47	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

3805	Glamour Town (10)	8-2-47	3807
3806	Branding Irons (10)	8-16-47	3862
4801	Land of Romance (10)	9-6-47	3942
4802	Beautiful Ball (10)	11-15-47	3966
4803	Dad Minds the Baby (10)	12-20-47	3966

TECHNICOLOR SPECIALS

3006	Hollywood Wonderland (20)	8-9-47	3785
3007	Romance and Dance (20)	8-30-47	3831
4002	Soap Box Derby (20)	10-18-47	3943
3008	Sunset in the Pacific (20)	11-8-47	3943
4001	Celebration Days	1-31-48	....

FEATURETTES

4101	Power Behind the Nation (20)	10-11-47	3931

SPORTS PARADE (Color)

3511	Sportsman's Playground (10)	7-5-47	3785
3512	Carnival of Sports (10)	8-23-47	3831
3513	Fishing the Florida Keys (10)	9-27-47	3931
4501	Las Vegas, Frontier Town (10)	11-1-47	3943
4502	Action in Sports	12-13-47	3957

MELODY MASTER BANDS

3606	Zero Girl (R) (10)	7-19-47	3785
4601	Freddy Martin & Orch. (10)	9-13-47	3943
4602	Swing Styles	10-25-47	3931
4603	Borrah Minnevitch & Harmonica School	12-6-47	....
4604	Rubinoff and His Violin	1-3-48	....

BLUE RIBBON CARTOONS (Color)

3309	The Sneezing Weazel (7)	7-26-47	3785
3310	Rhapsody In Rivets (7)	8-16-47	3862
3311	Sniffles Bells the Cat (7)	9-20-47	3943
3312	Cagey Canary (7)	10-11-47	3931
3313	Now That Summer Is Gone (7)	11-22-47	3966
4301	Dangerous Dan McFoo (7)	12-20-47	3966
4302	Hobo Gadget Band (Tech.)	1-17-48	....

MERRIE MELODIES CARTOONS (Color)

3702	Crowing Pains (7)	7-12-47	3785
3703	Pest in the House (7)	8-2-47	3818
3704	Foxy Duckling (7)	8-23-47	3862
3705	House Hunting Mice (7)	9-6-47	3931
3706	Little Orphan Airdale (7)	10-4-47	3931
3707	Doggone Cats (7)	10-25-47	....
3708	Mexican Joy Ride	11-29-47	3966
3709	Catch as Cats Can	12-6-47	3966
3710	Horse Fly Fleas	12-13-47	3966
3711	Two Gophers from Texas	1-17-47	....

"BUGS BUNNY" SPECIALS (Color)

3720	Slick Hare (7)	11-1-47	3966
3721	Gorilla My Dreams (Tech.)	1-3-48	....

VITAPHONE VARIETIES

3406	So You're Going on a Vacation (10)	7-5-47	3818
4401	So You Want to Be a Salesman (10)	9-13-47	3931
4402	So You Want to Hold Your Wife (10)	11-22-47	3966
4403	So You Want an Apartment	1-3-48	....

MEMORIES FROM MELODY LANE

4201	Let's Sing a Song of the West (10)	9-27-47	3943
4202	Let's Sing an Old Time Song (10)	12-27-47	3966
4203	Let's Sing a Song About the Moonlight	1-24-48	....

SERIALS

COLUMBIA

9120	The Sea Hound (15 episodes)	9-4-47	3862
9140	Brick Bradford (15 episodes)	12-18	....

REPUBLIC

791	G-Men Never Forget (12 episodes)	9-9-47	....
792	Dangers of the Canadian Mounted (12 episodes)		....

ADVANCE SYNOPSES

I LOVE TROUBLE

(Columbia)

PRODUCER-DIRECTOR: S. Sylvan Simon. PLAYERS: Franchot Tone, Janet Blair, Lynn Merrick, Janis Carter, Adele Jergens, Steven Geray.

MELODRAMA. A wealthy man hires a detective to investigate his wife's past. The detective discovers that the wife had been a dancer and left her home town with an actor. The latter is located but is killed before he can tell all he knows. With the help of a showgirl, the investigator reveals that the wife had stolen papers from a girl friend and used them to enter college after she had stolen $40,000 from the night club where she worked. Her husband, upon discovering his wife's guilt, and to protect his future career, had killed her, and tried to frame the detective, whom he had originally hired for that purpose.

REISSUE REVIEW

A SLIGHT CASE OF MURDER

(Warner Brothers)

When this 10-year-old feature was first reviewed in the HERALD, issue of February 12 1938, the reviewer wrote: "Every once in a while a comedy comes along which possesses elements that seem to guarantee its success in any kind of theatre. . . . When such a thing happens the public is quick to sense its amusement value and exhibitors are quick to appreciate its exploitation possibilities. 'A Slight Case of Murder' looks like that kind of picture." Edward G. Robinson stars in the picture, which is concerned with a bootlegger who goes straight and who has more trouble with a legitimate business than with an illegitimate one. Others in the cast are Jane Bryan and Allen Jenkins. Lloyd Bacon directed, Sam Bischoff was the associate producer. The reissue date is December 13, 1947.

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

High Wall

Dangerous Years

I Walk Alone

T-Men

For You I Die

Under Colorado Skies

Bandits of Dark Canyon

The Chinese Ring

Heading for Heaven

JACKSON PARK DECREE APPLIES TO ALL, IGOE RULES IN CHICAGO

Industry to Tell Public about Itself in Academy-MPA Shorts

— by William R. Weaver

Rank, Telling Finances, Says He Will Still Spend on Production

— by Peter Burnup

"Theatre Television Must Wait for Continuous Performance"

— by Paul Raibourn

VOL. 169, NO. 12; DECEMBER 20, 1947

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1947 by Quigley Publishing Company.*



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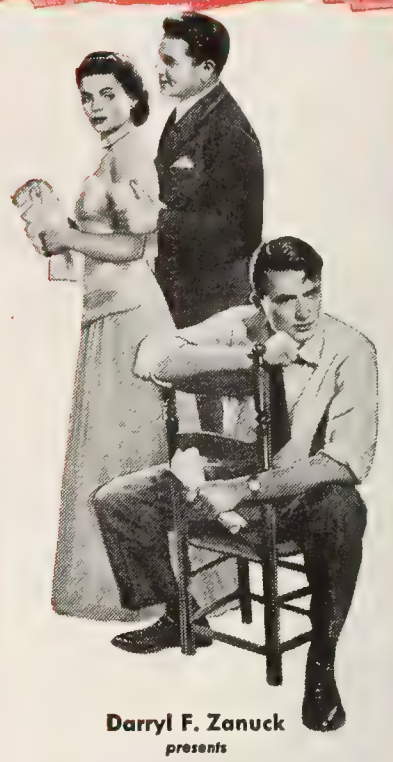
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Christmas Week at

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APOLLO, Chicago
PALACE, Los Angeles
BEVERLY, Beverly Hills

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 169, No. 12 — December 20, 1947

THE GROWING LAW

THE process by which this industry is being brought under the control and administration of a corpus of un-enacted law, built up by the accumulation of the judgments of courts, has been sharply illuminated. Out in Chicago, Judge Michael Igoe in Federal Court on Monday rejected Columbia Picture Corporation's quest of permission to play "The Swordsman" at a B & K downtown theatre beyond the two-week limit set by the Jackson Park decree, despite the fact that Columbia was not a defendant in that action.

The line between litigation and legislation grows thinner and thinner.

Interesting indication of the ramified intricacies of the structure of business in general and this one in particular, there now comes from Chicago word that because of the Jackson Park decree Balaban & Katz have put stagehands and musicians at the Chicago theatre on notice. That is because, they say, with runs limited to two weeks elaborate stage shows cannot be supported.

A big court decision can reach even as far as a piccolo player.

■ ■ ■

OVER-MUCH has been made in the press of the book-keeping fact that Mr. J. Arthur Rank's motion picture operations have recorded some red figures, a net loss of about $2,000,000 for 1946, according to our own London dispatches. While that is indeed money, it is not even an exciting detail of a long term, long range program to create a worldwide institution of production and distribution in the flamboyantly and excitingly competitive world map of the motion picture. It is not difficult to recall the titles of some single pictures which have had to charge off that much to "prestige".

■ ■ ■

FIGHTING PIONEERS

THE effulgent success of the Louis-Walcott fight picture, a two-reeler doing feature business and romping across the land into many of the better theatres, sets a new high-tide mark in the hectic and tangled experience of the prize ring on the screen.

In the dawn years when the pictures were peep-show, variety hall and carnival black tent attractions, the prize fight was popular material. It was made so not only by the taste of the customers but also by the fact that the confines of the ring made it easy to keep the action on the film in the ponderous cameras of the day.

When the industry began to grow up with the development of a theatre of its own and acquire some disciplines, the Patents Company group decided to discourage the exhibition of fight pictures to the family trade. They bought the rights to one big fight to control the release.

In those days of course women did not attend the fights. Also girls did not smoke cigarettes on the street or stand at bars.

The fight pictures did contribute to the development of the art. The first cameras able to take pictures over fifty feet long were made to record full rounds. The first motion picture to be made under lights was the Jeffries-Sharkey match at the Coney Island Athletic Club, November 3, 1898. It took four hundred arc lamps, and led to the establishment of indoor studios. It was a start.

■ ■ ■

AUSTRALIAN APPRECIATIONS

WAY down yonder in Australia, the *Film Weekly*, edited by Mr. J. Griffen Foley, has come forth with an expression of appreciation of the trade attitude of the American industry expressed in arrangements to continue service through a dollar stringency. The editorial stands unique in the flow of sharp and critical utterances of the day in many lands overseas.

Under the title of "So We're Still in Business", it says:

"The gravest crisis imaginable has passed after long suspense, leaving the motion picture industry of this country luckily unscathed.

"That we still have the Hollywood films to keep our theatres open is matter for thanksgiving, almost for wonder. We have them—quite clearly—because of tolerance and sympathy on the part of the American makers of the films.

"It must be obvious that in the negotiations with the Commonwealth Government the American film-makers held the whip hand. They own the films; a theatre without attractions is no more than empty bricks and mortar.

"You cannot go on making films unless they are paid for, and it seems the whole world is intent on taking bites out of Hollywood's revenue. At the best, Australia in no case yields more than three per cent of the producer's returns from the whole world.

"Now, reduced by 30 per cent, what the producer gets from Australia is literally chickenfeed—'it scarcely pays for the sub-titles,' remarks one observer.

"If, instead of allowing a sum of money to be frozen in local investments for a period of years, the Americans had withdrawn their films, the fractional Australian revenue would have been not even missed. Their acknowledgement of Australia's economic difficulties seem more goodwill gesture than hardfisted business."

■ ■ ■

¶ Sigma Delta Chi, the journalism fraternity, in conclave in Washington, has resolved against any move to put the Government in the newspaper business, a sequel to last year's opposition to the Mundt bill provision for a Government news agency. We may now look to Moscow and Pravda for an explosive denunciation of Greek influence on American affairs.

■ ■ ■

¶ As example of bewildering questions from tourists, the New York Automobile Club cites: "Is Mexico conducive to romance? Does the climate make the hair grow better?" Obviously, the answer is tequila. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

O. K. Mason

O. K. MASON, vice-president and general manager of Commonwealth Theatres since he and C. A. Schultz, president, organized it more than 15 years ago, is retiring and disposing of his interests about the first of the year. He and Mrs. Mason, both of whom like to fish and hunt, have bought acreage on Frying Pan River, near Glenwood Springs, Colo., and will settle down for a time for themselves. Mr. Mason entered the industry 38 years ago. He started Commonwealth with eight theatres. It now has 70. And that's plenty O. K.

Video Trailer

UNIVERSAL-INTERNATIONAL is going to advertise its wares via television, the company has announced. It will produce a special film for television—a five-minute short designed to promote its forthcoming "The Senator Was Indiscreet." This short will be the first of a series to condense the highlights of U-I features and to be presented over both NBC and CBS under the title, "Universal News Presents." "The Senator" will be played daily for two weeks before the New York opening.

Family Budget

Washington Bureau

JUST FOR THE RECORD, the Bureau of Labor Statistics has set up an admittedly non-average large-city family of four and figured out how many times they attend the theatres. BLS came up with the figures in an attempt to show how city workers' budgets have gone up recently. They set up an employed father, a housewife mother, a boy of thirteen and a girl of eight, and the Bureau figured that the adults in that family go to the picture theatres 17.2 times a year, the boy goes 26.1 times, the girl 17.3 times.

Handy Gadget

IN SOME WAYS the world is getting to be a better and better place to live in. Some humanitarian has invented a "radio interrupter," a vest-pocket-size plastic box with a couple of buttons attached that you put at your chairside when you're listening to the radio. You sit there listening to your favorite disc jockey, the platter is finished, and the jockey starts talking about shoes. You push one of those buttons and you fade him into inaudibility for 30 seconds—or, if he's one of those long-winded talkers with an insistent sponsor to please, you push the other button and you fade him for a minute and a half. The radio is gradually and automatically brought up again after the commercial is gone. A company out in California, the *Wall Street Journal* says, is making 10,000 of them a week and can't keep up with the demand.

MOTION PICTURE HERALD

for December 20, 1947

GROSS of $1,000,000 is high point for fight pictures — Page 12

COURT orders all companies to obey ruling in Chicago case — Page 13

SUPREME Court hears appeals in Schine and Griffith suits — Page 13

MAJOR companies file appeals next week in anti-trust action — Page 13

SKOURAS calls for increased rentals as essential now — Page 14

INDUSTRY to tell public about itself through special subjects — Page 19

RAIBOURN says theatre television must await continuous showings — Page 20

RANK tells public of financial status; plans . . expansion — Page 22

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MPEA ready to take over from military in German market — Page 36

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Oops, Sorry

THERE'S an Arizona state official now making the rounds of Hollywood producers urging them to tie their stars in their saddles whenever they produce a Western. There are too many of those Hollywood people falling off their horses and they're bankrupting the state. Seems that Arizona has a 65 per cent workman's compensation law and a lot of open desert country where Hollywood regularly films its Westerns. Hollywood has a lot of not-so-good riders. Why, the official said, one of those expensive stunt men fell off a horse onto some Arizona soil and was injured and has been drawing $235 a week from the state ever since. The official shudders to think what would happen if a $5,000 a week star got hurt that way.

The Cold Seat

LAST WEEK, in temperatures hovering about 10 degrees above zero, 800 Bucharest picture fans huddled together in the outdoor garden of the Eforia theatre to see MGM's "National Velvet." According to a report from the Motion Picture Export Association, the Eforia's owner was forced to open the garden to accommodate the hundreds who could not be accommodated in the main house's 850 seats. The MPA reports that a couple of enterprising characters did a land-office business selling aspirins at the garden gates. "National Velvet," by the way, is one of the few features which have survived a recent censorship purge by Rumanian authorities who have placed a dozen or so American stars, directors and producers on the local blacklist for their recent anti-Communist statements.

Cash Collecting

JAMES PETRILLO is a man that's very sure of himself. Right now he's sure that his American Federation of Musicians is going to go right on collecting royalties for their records despite the fact that the AFM is going to make no more records after December 31 and despite the fact that the Taft-Hartley bill outlaws such royalty payments. The way Petrillo looks at it, he announced in Chicago Tuesday, "we will continue to collect money so long as the master records my boys make are alive. I don't know how much we will collect, but it may go as high as $10,000,000, because we will be collecting cash for many years to come." Under the terms of the AFM contract which expires at the end of the year, the union gets its royalty fees. Petrillo is of the opinion that royalties must always be paid on records recorded under that contract. For more on the Petrillo problem, see page 40.

Gilded Cage

THE RETURNS are in. The champion has been crowned. Warner Pathe has a new rooster to sit on that weather vane and make like a trade mark for the newsreel. The rooster, a truly magnificent white specimen, name of "Snight," was selected last week from one of 12 finalists, plucked from his gilded cage in Oklahoma City's municipal auditorium and crowned there by Wayne Morris. When the crown was placed on his head, the band struck up the State song, "Oklahoma," the huge crowd roared to its feet and "Snight" crowed victoriously. The Oklahoma State Poultry Federation had prodded 25,000 roosters to find "Snight." Louella Parsons, Nick Kenny and Earl Wilson had written in their syndicated columns that the search was on for "Snight." The Governor of Oklahoma, Roy J. Turner, took part in the crowning ceremonies, being given the honor of crowning the number two winner—and perhaps of eating him later. The Warner News cameras shot 3,000 feet on the ceremonies. And then there was this Plymouth Rock, this "Snight," this winner, this trade mark.

Final Tribute

AS A TRIBUTE to the late Ernst Lubitsch, Twentieth Century-Fox will release "This Is the Moment," which he was making when stricken, with his name as producer and director. Otto Preminger has taken over the production and direction of the half-finished picture and has requested that he receive no screen credit, it going instead to Mr. Lubitsch.

Kids' Choice

London Bureau

THE BEHAVIOR PATTERN of the some 50,000 children who each Saturday morning attend his children's matinees, has been charted by Sidney L. Bernstein, chairman of the Granada Theatres, Ltd. High peaks on the graph are Mickey Mouse, Roy Rogers, "Flash Gordon Conquers the Universe," and history. Having submitted a questionnaire to his children and the answers to that questionnaire to Dr. Emanuel Miller, M. A., F. R. C. P., D. P. M., Mr. Bernstein now knows that historical films are the most popular and that the cowboy film is least popular. But with the sweet unreasonableness characteristic of the breed, the children have voted Roy Rogers as their most popular star, giving him more than six times as many votes as the next star on the list, James Mason. Ninety-two per cent of the children liked pictures with children in them; 93 with animals in them; 96 liked Donald Duck and 71 per cent liked newsreels, which are more popular with boys than with girls. When people are hurt on the screen, 43 per cent look away, when there is love on the screen only 37 per cent look.

Saturday morning shows were more popular than the adult shows with 91 per cent of the children and the serials "Black Arrow" and "Flash Gordon Conquers the Universe," along with "Lassie Come Home," were the three most popular films ever seen by the kids.

Germ Free

WHEN YOU ENTER the Rivoli, New York, in the near future, you're going to be watching the picture through a cloud of glycol vapor and you'll be part of what will in all probability be the most hygenic audience in the world. Seems that this glycol stuff is a germ killer, a vapor front against bacteria released by talking, coughing, and sneezing —or just plain breathing, for that matter. Last week Montague Salmon, of the Rivoli, made arrangements with Joseph W. Kelley, vice-president of Air Purification Service, Inc., and, talking through a couple of sterile masks, terms were agreed upon and the glycol vapor apparatus is now being installed. Gesundheit!

No, Not That!

ONLY TOO WELL aware that the bobby-soxer crowd adds up to a mean hand with an ice cream sundae, Eagle Lion has dished up a sundae to end them all and is putting that sundae—in Technicolor—into its forthcoming "Mickey." This is what 16-year-old Lois Butler will eat at the "Mickey" soda fountain: two bananas, one orange, one peach, eight scoops of various flavors of ice cream, an eighth of a pound of chopped pecans, four jiggers of chocolate sauce, the whole to be smothered with marshmallow fluff. If that recipe makes you slightly queasy, you might settle your stomach with a lemon parfait. That's what Lois does in the picture after being slipped that "Mickey."



A MERRY CHRISTMAS

PEOPLE

SERGE SEMENENKO, vice-president of the First National Bank of Boston, handling many film interests, has been appointed senior vice-president, it was announced last Friday.

MANNY REINER, general sales manager for Latin America for the Selznick Releasing Organization, has returned to New York from Rio de Janeiro after 10 months.

J. GUY SELSMER, director of maintenance, purchasing and construction for the Schine Circuit in Gloversville, N. Y., was guest of honor at a dinner at the Ten Eyck Hotel in Albany, N. Y., last Thursday, marking his retirement after 26 years with the circuit.

AL MARGOLIAN, formerly with the RKO exploitation department in Boston, has been appointed advertising and publicity director of the New Astor theatre there.

GERRY WOLLASTON, manager of the State theatre in Harrisburg, Pa., was promoted to city manager for the Wilmer and Vincent division of the Fabian theatres in Philadelphia. He succeeds the late C. FLOYD HOPKINS, who died in 1944 and whose post has been vacant since then.

AL SHERMAN, Washington publicist and film consultant, has been appointed studio representative for Film Classics in Washington.

JOSEPH POWERS, associated with National Screen Service in Minneapolis, since he sold his Exhibitor Poster Service to the company in 1940, has resigned, effective January 1. He will devote his time to theatre operations.

PETER CUSACK was elected a director of United Artists at a board of directors meeting in New York Tuesday. He will represent MARY PICKFORD, and succeeds FRANKLIN COLE, resigned.

ELMER F. BLAKEY, Nashua, N. H., has been appointed chairman of the motion picture committee assisting the state's campaign for $1,000,000 to build a hospital for crippled children at Greenfield, N. H.

HAROLD CHESLER and ROY FIRMAGE have been named trustees of the Pacific Coast Conference of Independent Theatres Owners to represent the recently affiliated ITO of Utah and Southern Idaho.

MAURICE BERGMAN, eastern advertising-publicity director of Universal-International, was to address the American Veteran Committee in New York Thursday.

JOHN J. FITZGIBBONS, president of Famous Players Canadian, left New York Wednesday night after a week of conferences with Paramount officials on theatre television equipment. He was accompanied by JAMES NAIRN, publicity and advertising director of FPC.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, 624 South Michigan Avenue; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

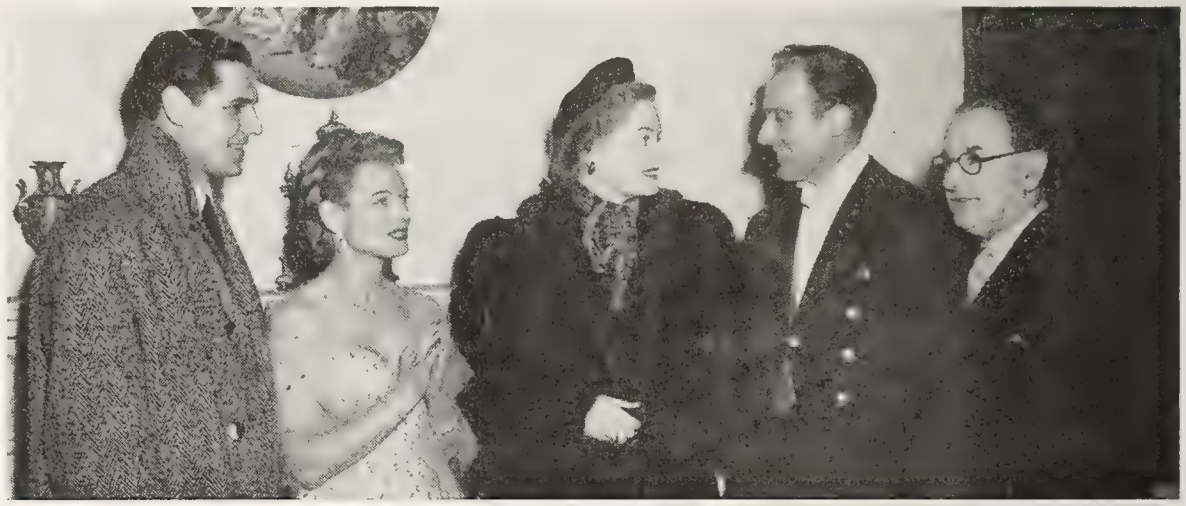
THIS WEEK the Camera reports:



IN LONDON, Queen Mother Mary visits Pathe's private theatre, at Film House, Wardour Street, to see "The Princess' Wedding Day" and "Scrapbook for 1922".
Left to right: Mrs. John Maxwell; Sir Phillip Warter, Associated British Picture board chairman; William Moffet, Pathe; Queen Mary, Anna Neagle and Lady Warter.



THE HUMANITARIAN AWARD plaque of the Hollywood Foreign Correspondents Association is presented to Harry M. Warner, left, national chairman of the Friendship Food Train Committee, by Mishel Green at the Hollywood Roosevelt Hotel.



IN LONDON, too, at the right, Herbert Wilcox, producer, is host at the MGM studios, Elstree, to Alexis Smith, visitor from America. Left to right are Craig Stevens, Anna Neagle Miss Smith, Michael Wilding and Mr. Wilcox.



AT THE THEATRE OWNERS OF OKLAHOMA convention at Oklahoma City, in usual order: Ralph Williams, RKO branch manager; Lew Chatham, Tulsa; Vance Terry, Woodward; Fred Jackson, Griffith circuit; William Slocum, El Reno; Seibert Worley, Shamrock, Texas; Harry Lowenstein, Griffith circuit; Leon Bamberger, RKO; Claude Motley and Claude Leachman, Griffith circuit, and Herbert Boehm, Watonga.



NED E. DEPINET, executive vice-president of RKO, and Mrs. Depinet are shown above attending the New York gala opening of the RKO-Samuel Goldwyn film, "The Bishop's Wife." The next day, Dec. 11, Mr. Goldwyn, standing at the right, was guest of honor at a Boston luncheon to celebrate acquisition of his part interest in the Astor theatre there. With the producer are Harold Kern, publisher; Mrs. Goldwyn and Don Jacocks, circuit owner.





AT THE ILLINOIS ALLIED, Chicago, testimonial dinner, last week, to president Jack Kirsch. Left to right, Ed Donovan, Spyros Skouras, 20th Century-Fox president, and chief speaker; A. Van Nomikos, Mr. Kirsch, Howard Lubliner and Sol Lockwood.



CLIMAX of the New York Federation of Jewish Philanthropies amusement division drive to raise $325,000. George Jessel, guest of honor, speaks to the Hotel Astor luncheon meeting, last week. Seated at his left is Louis Nizer, industry s attorney, also a speaker.



TWO employees of the Valley Enterprises circuit, of the Virginia area: Otho Bricker and his wife, and their daughter is Linda Lou. Mr. Bricker is relief projectionist at the State and Strand theatres, Harrisonburg, Va. He recently received a "birth gratuity" check from the circuit's Valley Welfare Club. Sam Roth, circuit president, said he believes in happiness for his employees.

Million Gross High Point for Fight Pictures



From "Come Out Fighting" by Edward Rice

The heat was on in more ways than one in this 25-round fight between Jim Jeffries and Tom Sharkey at Coney Island, New York, November 3, 1899. This is a blowup from the first motion picture made under artificial lights. Four hundred arc lamps were suspended over the ring and the heat singed the fighters' hair. William A. Brady managed the bout. Billy Bitzer photographed it for the American Mutoscope & Biograph Company. Another, and bootleg, version was shot by Vitagraph cameramen, bringing legal — and physical — battles.

TEN thousand bookings and an expected $1,000,000 gross for the RKO Pathe two reel special on the Louis-Walcott fight mark a high point in the rise of prize-fight pictures to respectability and big business.

Once the bad boy of the industry, the fight film had a frequently shady history commingled with the story of the motion picture from its earliest days but it has been growing in stature since 1940 when it was legitimatized by the repeal of the Sims law.

On the Federal books from 1912 to 1940, that law forbade the interstate transportation of fight films and its frequent circumvention made for some colorful chapters in motion picture history. A long period of bootlegging and ugly racketeering finally brought a wave of reaction which led to repeal of the law.

Controversy Aided Film

All are agreed that the Louis-Walcott fight ranks with the Dempsey-Firpo go and the second Louis-Schmeling contest as one of the most popular and talked-about fights ever brought to the screen. RKO-Pathe, knowing that with Louis' unexpected setback and the disputed decision, it had a box office knockout on its hands, went all out to service every situation in record time.

To date some 1,250 prints are in circulation and the 18-minute subject is playing circuits and independents not usually given to booking this type of short. The fight ended shortly after 11 P.M. Friday, December 5. At midnight, a noisy crowd of delivery boys had gathered at the RKO-Pathe studio at 106th Street and Park Avenue, waiting impatiently for the first prints for theatres in the city. Public interest was at a high pitch. Money did not seem to matter. According to Harry Michalson, RKO short subject sales head, the short was sold at "top terms."

Some Deals at 50%

In a number of situations the fight picture was sold on percentage terms going as high as 50 per cent. In others it sold flat, but some exhibitors were reportedly asked to pay as much as $200. Pointing to the excellent business brought out by the subject and stressing that it increased earnings anywhere from 50 to 100 per cent, Mr. Michalson observed: "Nothing's extravagant that makes money."

With RKO-Pathe rushing every roll of film to the laboratory as it came off the camera and cutting the finished product from 21,000 to 1,850 feet, the Trans Lux Broadway theatre and 53 RKO houses had the short before noon Saturday. San Francisco and Los Angeles played it Sunday.

New York representation was not as good as the rest of the country because RKO "could not get terms here," Mr. Michalson said. Televising the fight did not hurt theatre attendance, he reported.

The actual, on-the-scene shooting of the bout at Madison Square Garden was supervised by Larry O'Reilley, RKO-Pathe ace cameraman. He started covering fights for the company in 1940 and since has applied his skill and experience to such fights as the two Louis-Conn bouts in 1941 and 1946, the Louis-Baer fight and others.

"Covering the fights puts a great strain on you," he says. "We know that there can't be any retakes and missing out on a knockout also may mean losing out on a couple of hundred thousand dollars' worth of business." All cameras, except those operated by hand at the ringside, are located on a platform in the "cage" on Garden's first balcony. The average number of prints made totals about 650. On the Louis-Walcott fight RKO now is also printing 16mm versions for later release.

Gross receipts at the Garden for the December 5 fight were $216,477. Of this, Louis' share amounts to $74,035 and Walcott's to $24,678. Louis earnings from the film will be higher than his purse, amounting to about $100,000. The 20th-Century Sporting Club gets about $60,000 and Jersey Joe about $33,000.



One kind of peanut vending that paid off. Here is Harry Hardy, former Pathe News cameraman, now with Universal newsreel, getting ready to sneak a few shots of the Jack Dempsey - Tom Gibbons fight at Shelby, Montana, in 1923.

The motion picture camera started to turn on the prize ring back in 1894 when the Kinetoscope Exhibition Company first recorded on 1,000 feet of film a staged fight between Michael Leonard and Jack Cushing at the Edison plant in West Orange. It was shown in several specially-built peep show Kinetoscopes in New York. The film created a sensation as well as a demand for new programs. The first fight film projected on a screen was a pre-arranged six-rounder between "Gentleman Jim" Corbett and Peter Courtney.

After the famous Negro, Jack Johnson, knocked out Jim Jeffries at Reno, Nevada, in July, 1910, a wave of public reaction brought legislation aimed at fight pictures. In 1912 Congress passed the Sims bill, making interstate traffic in fight films illegal.

A Famous Violation

One famous violation followed Johnson's defeat in Havana in 1915. Prints were smuggled in, but to make it seem all legal and proper, an enterprising distributor set up a machine with a negative on the Canadian border, just one foot from the U. S. side of the line. A printer with blank raw stock for the positive was located an equal distance from the line on American territory. Then the Johnson film was flashed across, giving the defense lawyers a handy story for the inevitable trial.

Theatres were willing to buy fight films from anyone, so newsreel men and freelancers often would smuggle their cameras into an arena, disguised as candy-vendors or drink salesmen.

ALL COMPANIES MUST OBEY CHICAGO EDICT, COURT SAYS

Judge Igoe, Throwing Out Columbia Appeal, Hits "Attempted Evasions"

Chicago Bureau

The decree entered in the Jackson Park anti-trust suit applies to all distributors doing business in Chicago and not alone to the defendants in the case, Judge Michael Igoe declared Monday in Federal court. The judge dismissed an application by Columbia Pictures for permission to play "The Swordsman" for more than two weeks at a Balaban & Katz theatre before releasing it to subsequent runs.

Judge Igoe made it plain that his ruling in the Jackson Park case was intended for all distributors and he reprimanded the film companies which, he said were making an obvious attempt to break down the effect of the decree. He said he would be adamant in his stand and that no film company could sway him.

The Supreme Court has twice refused to review the decision and the decree which was upheld in the Circuit Court of Appeals.

Columbia took its request to court to find out if it would be liable for contempt proceedings if it violated that part of the Jackson Park decree which states that a film may not be played for more than two weeks in its first, or Loop, run unless released to other theatres.

Although not a defendant, Columbia found that it would.

There is another test of the two-week running time provision coming up. B. and K. announced that it would hold Twentieth Century-Fox's "Nightmare Alley" for a third week at its State Lake, beginning Wednesday. At the same time, the picture was to be released to subsequent run houses. It was to open Friday at the Jackson Park, Piccadilly and the B. and K. Uptown, Marbro and Maryland.

B. and K. contends that such holdovers are permissible. Thomas McConnell, attorney for the Jackson Park, maintains that the action is a violation of the decree and that he will cite the circuit for contempt.

Theatco Anti-Trust Suit Trial for January 26

Theatco's long pending anti-trust suit against Golden State Theatres, T & D, Jr., Enterprises, San Francisco Theatres, Fox West Coast Theatres and the eight major distributors will go to trial January 26, Federal Court Judge Roche announced Monday as he denied a request for postponement of the trial. Theatco filed suit in November, 1945, and is seeking treble damages of $1,300,000.

SUPREME COURT HEARS SCHINE, GRIFFITH CASES

Washington Bureau

Six members of the Supreme Court heard four hours of argument here Monday in the Schine Chain Theatres and Griffith Amusement Company anti-trust suit appeals. The lawyers were arguing today about something that will happen tomorrow, for the indications are abundant that the Schine and Griffith cases will be decided only after the Paramount, et al, anti-trust case is heard, the week of January 12, and then in the light of the decision on that more general, all-embracing case.

Schine, judged guilty of monopolistic practices in the Buffalo District Court, Griffith, judged not guilty in Oklahoma City, both told the justices that their methods of exhibition followed accepted trade practices and could not be construed as embodying monopolistic intent.

Court Keeps Wright on His Feet Answering Queries

The court was in a questioning mood Monday and kept Robert Wright, attorney for the Department of Justice, who argued both cases, jumping to the defense of his arguments.

Bruce Bromley, attorney for Schine, told the justices that it would be punitive and grossly unfair for the Schine cases to be decided before a decision was handed down on the Paramount, et al, case. His client, he said, had gained no "territorial monopoly" because of the wide geographical area covered by its theatres.

The Buffalo court, in finding for the Government, decreed that the circuit should divest itself of certain of its holdings. Mr. Bromley pointed out that the New York District Court did not find divestiture necessary in the Paramount case.

Claims Accepted Trade Practices Followed

Charles B. Cochran, representing the Griffith interests, told the court that his case was "limited" by the fact that there were no charges of specific trade restraints. When questioned by the Justices concerning master agreements employed by the Griffith licensing agent, Mr. Cochran maintained that the agreements pertaining to both playing pictures in the order of their release and licensing pictures on selective contracts followed accepted trade practices.

In finding for the Griffith circuit last October, Judge Edgar S. Vaught was of the opinion that "the attitude of the Government is one of suspicion," arguing too much about what "could be done" or "might be done." He found Griffith not guilty on what "had been done."

Of the three high court justices not present at the hearings, Justice Robert Jackson disqualified himself from participating in a decision, presumably because he had been Attorney General when the cases were prosecuted, and Justices Frank Murphy and Stanley Reed were ill.

Justice Felix Frankfurter did most of the questioning of the lawyers, pressing repeatedly for a clarification of what the Government deemed to be monopolistic practices.

Observers at the hearings included a number of the counsel for the Paramount, et al, anti-trust case.

No early decision on either the Griffith or Schine cases is expected.

Filing Trust Suit Brief Next Week

The eight defendants in the Paramount, et al, anti-trust suit will begin next week to file their appeals with the Supreme Court in anticipation of hearings to begin January 12.

Also looking forward to that hearing was the Conference of Independent Exhibitors' Association which Tuesday asked the Supreme Court for leave to file an *amicus curiae* brief.

The principals' briefs should nominally be filed by or on Monday, but the defendants wish to exchange their briefs for the brief which the Government is drawing up and which should be completed Monday, according to Robert Wright, who will argue for the Department of Justice. This exchange of briefs, which was by no means settled upon by midweek, may delay the actual filing of the briefs.

The appeals to the Supreme Court are limited by the Petitions for Appeals and Assignments of Errors which the eight defendants had drawn up, published, and sent to the Supreme Court by February of this year.

Thus provisions against price fixing and clearances will be appealed by the five ma-

(Continued on following page, column 2)

Rentals Must Be Raised, Skouras Says in Chicago

Chicago Bureau

Greater unity and cooperation between the exhibition and distribution branches of the industry was the keynote of addresses at the testimonial dinner given by the Allied Booking and Buying Organization to Jack Kirsch, president of Allied Theatres of Illinois and Allied States Association, at the Congress Hotel in Chicago last Thursday.

In the main address of the evening, Spyros P. Skouras, president of Twentieth Century-Fox, reviewed the restrictive measures placed on American films by foreign countries and the problems the industry is facing at home, then said: "Our tribulations are too great, our risks too many, our industry at much too crucial a point in its history for this unity any longer to be neglected." He urged that both branches of the industry meet their problems "face to face and man to man, within our own family, without running to the public and to the courts."

Cites Cost Increases

Continuing his discussion of national and international films problems, Mr. Skouras said: "In spite of the most vigilant, unceasing effort of the past several months to reduce production costs, they are still abnormally high. This high level of production expenses is principally due to wage increases. There can only be one solution for both of us if we are to stay in business. Film rentals have to be increased."

In his talk as guest of honor, Mr. Kirsch thanked the 350 executives and industry members present for their show of friendship at the dinner; reviewed the history, problems, and accomplishments of Allied, then said: "We all of us know that there are controversies in this business—particularly between the independent exhibitors and the distributors which should have been settled by the normal and orderly processes of negotiation and agreement . . . (this) failed because distributors stood solidly on what they claimed to be their legal rights . . . when the Supreme Court speaks next March or April in the Government suit it is probable that still others will find that their legal rights were not all that they supposed them to be."

Kirsch Urges Harmony

Taking a softer and more optimistic tone Mr. Kirsch said that cooperation will eventually be arrived at "but the details of the new order must be worked out in concert, harmony and agreement."

Among those on the dais were: Edward Lachman, president of New Jersey Allied; Sidney Samuelson, president of Eastern Pennsylvania Allied; William Gehring and Sam Shain of Twentieth Century-Fox; Roy Haines, Warner; Burtis Bishop, MGM; Van A. Nomikos, Illinois Allied, and others.

TO FILE BRIEFS

(*Continued from preceding page*)

jors, United Artists and Universal. Provisions against franchises and master agreements will be appealed by United Artists and Universal.

Block booking and competitive bidding will be appealed by Paramount, Columbia, Universal and United Artists. RKO, MGM, Twentieth Century-Fox and Warner Brothers will appeal the provisions forbidding pooling agreements and the five majors will appeal the provision that no distributor is to have less than 95 per cent interest in any theatre nor more than five per cent and the proposed abolition of the Consent Decree and its arbitration system, as ordered by the New York District Court.

The Department of Justice will continue to press for divorcement, which it has long sought.

To prevent repetition, each company will concentrate on one aspect of the appeal.

The CIEA brief, submitted by Abram F. Myers, general counsel, opposed, as was expected, the competitive bidding provisions of the New York decree, but suggested that if the competitive bidding plan is retained it should be accompanied by a ban on cross-licensing and put on a flat rental basis. The brief argued that any effective decree must be based on complete divestiture and asserted that "arbitration as provided by the Consent Decree is dead."

The brief was opposed by the five major companies which have asked the Supreme Court to deny the petition.

20th-Fox Completes Revision Of Prints on "Amber"

Revisions on all of the 475 prints of Twentieth Century-Fox's "Forever Amber" now playing or available for distribution at the company's branch offices have been completed in accordance with the original objections of the Legion of Decency, it was announced Tuesday by A. W. Smith, Jr., general sales manager for the company. The picture is now rated by the Legion in the B or objectionable in part category following its reclassification from the C or condemned list.

Raibourn Will Coordinate Paramount Ad Department

Paul Raibourn, vice-president of Paramount Pictures, will "coordinate and realign" the company's advertising, publicity and exploitation department, it was announced by the company Wednesday, following the resignation of Curtis Mitchell, head of the department. Mr. Mitchell, head of the department since 1945, will leave the company in January.

David Adams with NBC

David C. Adams, formerly assistant to the general counsel of the Federal Communications Commission, has been appointed assistant general counsel of the National Broadcasting Company.

Form New Allied Unit in Kansas And Missouri

An organization of independent exhibitors was voted at the two-day meeting of the organizing convention of Allied of Kansas and Missouri at the Phillips Hotel in Kansas City, Tuesday and Wednesday.

Kansas-Missouri Allied was initiated last September in Kansas City while the Motion Picture Theatre Owners of America was meeting to ratify its merger with the Theatre Owners of America. O. F. Sullivan, a Wichita exhibitor, was instrumental in forming the Kansas-Missouri unit, and was elected president Wednesday. Larry Larson, Webb City, was named vice-president, and V. R. Stamm, Kansas City, was elected secretary-treasurer.

During this week's meetings the delegates, representing owners and managers of independent theatres in Kansas and Missouri which are unaffiliated with distributing companies, discussed the questions of Ascap and how the organization is preparing to fight the increase in license fees; advanced admission price pictures; film buying; clearance and print shortage; local checking, and other problems confronting exhibitors.

Chief speakers at the convention were Colonel H. A. Cole, president of Texas Allied Independent Theatre Owners; Sidney E. Samuelson, general manager of Allied Independent Theatre Owners of Eastern Pennsylvania, and publisher and distributor of *Allied Caravan,* a bulletin on film buying and distributor practices; Charles Niles, general manager of Allied of Iowa and Nebraska; Benjamin N. Berger, president of North Central Allied, and John M. Wolfberg, president of Rocky Mountain Allied, who discussed the experiences of his organization since its formation last spring.

Skouras, Selznick Head Brotherhood Week Drive

Spyros Skouras, president of Twentieth Century-Fox, is chairman of the motion picture committee to enlist support for "American Brotherhood Week," February 22 through 29, sponsored by the National Conference of Christians and Jews. David O. Selznick, producer, is chairman of production for "Brotherhood Week."

Will Fyffe, Scottish Comedian, Dies

Will Fyffe, 62, well known Scottish comedian and character actor, died December 14 at a hospital in Saint Andrew, Scotland, from injuries received the day previous in a fall from a hotel window. Mr. Fyffe, who only recently gave up his role in the film production of "Bonnie Prince Charlie," was a vaudeville favorite, popular on the radio, and a character actor of distinction in motion pictures.



"An Ideal Husband
has to think of
his future.....
A woman has to
think of her past!!!!"

Vert's

The First Alexander Korda Production for 20th Century-Fox!



PAULETTE GODDARD



Alexander Korda's production of

Oscar Wilde's Most Scandalizing Comedy!

An Ideal Husband

Color by TECHNICOLOR

with MICHAEL WILDING · DIANA WYNYARD

Glynis Johns · Constance Collier · Sir Aubrey Smith · Hugh Williams

Produced and Directed by ALEXANDER KORDA



...and coming soon from ALEXANDER KORDA for 20th Century-Fox

Anna Karenina

Starring **VIVIEN LEIGH**

with **Ralph Richardson • Kieron Moore**

Directed by JULIEN DUVIVIER

The Lost Illusion

Starring

Ralph Richardson • Michele Morgan

Directed by CAROL REED

Based on a story by Graham Greene

Bonnie Prince Charlie

TECHNICOLOR

Starring **DAVID NIVEN**

Directed by ANTHONY KIMMINS

Screen Play Written by Clemence Dane

Cyrano de Bergerac

Starring **ORSON WELLES**

From a script by BEN HECHT

The Devil's Delight

Starring **CARY GRANT**

Produced and Directed by CAROL REED

Script by Alan Melville

I Will Repay

A PIMPERNEL STORY

Starring **REX HARRISON**

Based on a story by the Baroness Orczy

PRINTED IN U.S.A.

INDUSTRY TO TELL PUBLIC ABOUT ITSELF ON SCREEN

Cooperative Project Aims at Betterment of Public Relations; Plan 9 Shorts

by WILLIAM R. WEAVER
Hollywood Editor

About the second week in January cameras are to begin grinding out a series of at least nine short subjects specifically designed, and with more than a year of forethought, to accomplish betterment of the industry's public relations by acquainting the population intimately with the processes and procedures of Production, Distribution and Exhibition.

Their titular sponsor is the Academy of Motion Picture Arts and Sciences, and the cross-industry enterprise responsible for production, distribution and exhibition of the shorts is known, not very widely thus far, as the Industry Films Project.

Production, Distribution, Exhibition Arranged

The IPF, like Topsy, "jest growed," and still has some filling out to do. As of now, the nine major studios are committed to provide production facilities, the major producers are committed to take care of distributing the films—either through their own channels or via National Screen Service, this detail being one of several yet to be worked out—and a good many exhibitors, notably Ted Gamble of the Theatre Owners of America, are committed to provide screen time for exhibition of the shorts in their theatres.

The MPA appears to be committed, a little informally at this point, but quite positively, to furnish the monetary sinews of over-all operation until such time as the nominal rental fees begin flowing back to cancel out expenses incurred and, it is hoped, yield an overage substantial enough to finance continuation of the activity on a permanent basis. (The long view contemplates ultimate reduction of the shorts to 16mm for use in schools.

N. Peter Rathvon, RKO president, is chairman of the 13-member Inter-Talent Committee in charge of the Hollywood phase of operations, and the first picture is to be filmed at his studio, with Edgar Peterson, executive assistant to Dore Schary, handling production, and with King Vidor directing.

Leenhouts Is Coordinator Of All Production

Grant Leenhouts, signed in New York and brought to Hollywood, where he functions at and as of the Academy, although on the commttee's payroll, is the IFP's coordinator of production in direct charge of preparing the pictures. He had charge of making 3,700 Naval films of all kinds, sizes and purposes during the war. In the present undertaking he has at his disposal the resources of the Academy and all the studios in town, plus the pledges of all the talent guilds and studio unions to furnish their members' services at minimum scale, which can be very minimum indeed when an undertaking is as widely favored as this one.

Historically, the IFP is a materialization of heretofore nebulous but earnest aspirations long simmering in Hollywood and brought to boiling point about a year ago when Mary C. McCall, Jr., and Lester Cole, of the Screen Writers Guild, sensible of a rising tide of unconstructive attentions on the part of the lay press, and of a certain coolness in prevailing relations between the SWG and the producer body, packaged their thoughts and took them to the Association of Motion Picture Producers, Hollywood arm of the MPA, then under Byron Price.

A flurry of screen activity followed submission of the proposal. New York company heads were talked to privately, and Edward Cheyfitz, Mr. Johnston's aide, flew west to canvass Hollywood studio heads.

The ultimate answer took shape during Mr. Johnston's all-purpose visit to Hollywood in March. The original proposal to make the industry oral on general topics gave way to the present plan of making purely informative films designed to show, objectively and entertainingly, the basic structure and fundamental operational procedure of the industry in all its branches. The change of substance did not dampen Miss McCall's interest in the enterprise, but Mr. Cole attended only one or two meetings of the planners thereafter.

The setting up of the Inter-Guild Committee under Mr. Rathvon followed in sequel to the Johnston visit. Academy sponsorship was unanimously agreed upon.

When the International Variety Clubs Convention brought about a concentration of the nation's leading exhibitors in Hollywood in May, the committee invited them to a dinner at Perino's and outlined the IFP's plans and objective, asking counsel and cooperation. The latter was freely volunteered, the former including admonishment to keep the shorts inside eight minutes so they could be assured of maximum exhibition.

Shorts To Be Informative, Declares Coordinator

Tall, energetic Coordinator Leenhouts, a young 42, who spent eight pre-war years in various phases of Hollywood production and started making training films for shipyard workers in 1939 because he thought he saw a war coming—and when it came was offered Army and Navy commissions on the same day—says the IFP shorts are going to be strictly informative, totally inclusive (with Hollywood receiving no more than its properly proportionate emphasis as the manufacturing branch of the industry) and are going to cost very little to make.

They will combine all the kinds of picture ingredients there are—original footage, stock shots, clips from all varieties of available films, cartoon techniques and so on—and they will happen to have, perhaps, more stars of marquee magnitude than any equivalent length of celluloid ever released.

Studied Market during Cross-Country Trek

Engaged in New York in June, Mr. Leenhouts arrived in Hollywood in August. He drove across country, shoe-lacing the map, stopping in small towns and big ones, exchange centers and outposts, talking and listening to the men and women of Exhibition and Distribution, so that the film which will cover their activities might be faithful to fact.

The central fact the IFP seeks to establish, he says, is that the motion picture industry is a big, substantial, serious hard-working, essentially practical institution. In common with Mr. Johnston, Mr. Price, Mr. Rathvon, and all the co-workers engaged in the IFP, Mr. Leenhouts believes that a successful dissemination of this information will be good for everybody concerned.

PLAN NINE PUBLIC RELATIONS SUBJECTS

The nine Industry Film Project shorts designed to effect betterment of the motion picture's public relations are:

1. Untitled introductory subject, sketching the industry's history, to be produced by Edgar Peterson and directed by King Vidor from a script by Alan Rivkin and Leonard Spiegelgas. 18 min.

2. "This Theatre and You", a presentation of the exhibitor-patron relationship, from a script by Lyle Robertson. 8 min.

3. "A Film Goes to Market", detailing the distribution operation, from a script by Ted Gnisel. 8 min.

4. "Pictures Are Adventure", dramatizing the theatre seat as a Magic Carpet, written by Wells Root. 8 min.

5. "History Brought to Life", revealing the procedures of studio research departments, by Robert Calloway. 8 min.

6. "What Oscar Really Means", the story of the Academy, by Courtney Anderson. 8 min.

7. "Film Writers", an exposition of the writer's function in the making of a picture, by Paul Gangelin. 8 min.

8. "Film Actors", a treatment of the players as people, by Francis Swann. 8 min.

9. "Film Directors", illuminating the director's place in the filmic scheme of things, by Francis Swann. 8 min.

RAIBOURN SEES TELEVISION DELAY

Says Use in Theatre Must Wait for Showings on Continuous Basis

"We will not put theatre television at the Paramount theatre in New York into effect until we have devised ways and means to present it on a continuous rather than a 'one-shot' basis that would serve merely to cash in on the medium's novelty appeal," Paul Raibourn, Paramount vice-president, said last week.

His statement came in the wake of wide industry interest aroused by Paramount's demonstration of its intermediate large-screen television system at the one-day convention of the Television Broadcasters Association in New York. There are a number of problems, ranging from patent and copyright questions to jurisdictional union disputes, that remain to be cleared up before theatres can be equipped with the large-screen television apparatus.

Showed Two Short Films

The Paramount demonstration at the TBA meeting involved the showing of two short films—a round from the Louis-Walcott fight and the opening sequence of the NBC television presentation of "The Late George Apley"—and was received enthusiastically. The films were photographed in 35mm from the viewing surface of 10-inch television receiver tube at the projection booth of the Paramount theatre and were developed and ready for showing within 66 seconds.

The films were projected over the usual projector on a screen about 10 by 12 feet in size. They included a standard sound track. The images, thrown about 70 feet, were clear, but did not quite come up to the standard of regular newsreel shots, it was felt. They did, however, have the necessary brightness.

Looking ahead, Mr. Raibourn said the films and television would not be competitors. "The motion picture people look at both mediums as instruments for entertainment. The newer medium will be a success in the exact proportion in which entertainment is put on its screen," he said. At the same time he speculated on the various uses to which television could be put to bring an element of immediacy to news presentations in theatres.

Equipment Expensive

The Paramount equipment is expensive. costing anywhere from $15,000 to $20,000 The company is unlikely to take a chance on losing its investment by starting theatre television now and laying itself open to lawsuits. Paramount lawyers are trying to determine the legal aspects of theatre television. In number of instances the rights involved are anything but clear.

There is, for instance, the question of patents. Is the equipment, including the expensive receiver, the recording camera and the processing machinery, adequately covered by existing patents? Both RCA and DuMont are involved in the receiver patents. DuMont also holds the camera patent. Paramount may not choose to go any further before the question of its control over DuMont is finally cleared.

In addition the company must proceed cautiously because of the pending consent decree decision in the U. S. anti-trust suit against Paramount, General Precision and Scophony of America and London.

Anti-Trust Suit a Factor

The problem of copyright also figures prominently. As long as Paramount chooses to transmit a program from its own studio to its theatre or theatres, it has an unquestioned right to do so. Should it elect, however, to pick up a CBS or NBC program, a variety of copyright problems arise. The network programs all carry a tag, stipulating that they are for reception on home receivers only. How the networks feel about having their presentations piped into a theatre remains to be seen. On "The Late George Apley," for instance, rights would have to be cleared with the Theatre Guild, with Max Gordon, the theatrical producer, with 20th-Fox, which made the picture, and with NBC.

When NBC televised the play it had to run a trailer at the end, advertising the 20th-Fox picture of the same title.

One of the many facets of theatre television became apparent at the TBA meeting when the New York Telephone Company announced it would soon have a micro-wave transmitter unit mounted on a truck with receiving equipment located in a high midtown building. This means that, providing legal obstacles are overcome, Paramount could summon the telephone company truck to the scene of any interesting event. This would then be transmitted to the midtown building from where it would be beamed to a receiver in the theatre projection booth.

Relay Tests Planned

According to Mr. Raibourn there is a possibility that the company will conduct experiments along that line during the coming year. The one obstacle is the possibility that micro-wave relay in a congested metropolitan area may not be free of interference. Five sets of micro-wave equipment are available in New York.

Meanwhile it was announced that the Bell System now has 7,000 miles of lines capable of carrying television programs and that the company planned to double this mileage.

Hail Tax Cut Bill As First Step in Ending Impost

Hailing the introduction of Representative John D. Dingall's bill in the House Ways and Means Committee providing for a 50 per cent reduction in the Federal admission tax, Ted R. Gamble, president of the Theatre Owners of America, said last weekend: "Leading representatives of both major (political) parties" are supporting the elimination of the "unfair and discriminatory" wartime excise taxes.

Mr. Gamble's announcement came the day after the Senate Executive Expenditures Committee approved a resolution calling for the elimination of the admission tax "as soon as practicable." The Senate resolution was adopted originally at a joint conference of governors and Congressmen, held in Chicago last autumn. In addition to elimination of the admission tax, the resolution recommends turning over the levying and collecting of excise taxes to the states.

Calls It First Step

Mr. Gamble said that Representative Dingall's bill is "the first definite step of Congress in carrying out the commitment it made when the war revenue measure was enacted in February, 1944." At that time it was stated that the increase from 10 to 20 per cent in admission taxes would be rescinded six months after the war's end.

In Chicago theatre operators have been forbidden by the City Council to add the new city tax to the price of admission tickets. Hence, the local three per cent tax, which becomes effective January 1, will be paid by the exhibitor.

Meanwhile, the St. Louis exhibitors' committee in charge of the campaign against a five per cent admission tax, has wired Mayor Kaufmann urging him to defer action on the "discriminatory tax on theatre admissions" as recommended by his legislation committee.

In Lincoln, Neb., the occupation tax on theatres has been increased up to 20 times, but the City Council has stipulated that this is in lieu of an increase in admission taxation, which would have been less acceptable.

Table Tax Proposal

The South Boston, Va., Town Council has tabled action on a proposal to place a two-cent license tax on theatre tickets "because there is some doubt as to whether such a tax can be legally collected under the present provisions of the city charter." The council is seeking a charter change.

In Baltimore, the City Council has voted down the proposed 5½ per cent tax on admissions, while in Reading, Pa., theatre managers are confronted with the problem of what to do about ordering the printing of next year's tickets since the City Council is studying a new tax proposal.

British Form New Council on Films; Duties Vague

London Bureau

Coincidental with the newly emerging notions of industry control this side is the announcement of the formation of yet another "consultative" body which has been created by Harold Wilson, president of the Board of Trade.

Christened, for want of a better name, the Joint Film Production Council, the body looms above the Joint Production Advisory Committee, even now in the process of forming with first-rate squabbles breaking out among the three trades unions on the matter of their representation on the Committee, which, of course, will have producer representation.

Just what the new Production Council will do, nobody seems to know at present. Mr. Wilson, himself, confesses that he doesn't see momentarily what its functions will embrace, except that it should operate in a "consultative" capacity.

Critics, not only on the employers' side of the industry, but in extra-mural quarters, point out that a statutorily constituted body already exists for just that "consultative" purpose. This is the Cinematograph Films Council, created by the original Quota Act and still functioning.

The Films Council, it is pointed out, has as its statutory task the reporting periodically to Parliament on the progress of the industry. The proper use of production space and a fair showing for British films are among the specific subjects referred to by law. The report on Monopolistic Tendencies in the Film Industry, published three years ago, showed, it is claimed, that there is plenty of knowledge and vigilance at hand concerning conditions in the industry.

General view is that Mr. Wilson thought up his new organization as a speedy, easy device of bringing together the two warring groups, the producers and the trades unions.

Right now, in view of its larger membership, Tom O'Brien's National Association of Theatrical and Cine Employees is staking a claim for a larger representation on the Advisory Committee. George Elvin's Association of Cine-Technicians will have none of this, and the squabble is on.

Not Selling Advertising, Say Hollywood Producers

Following a board meeting in Hollywood Monday, members of the Association of Motion Picture Producers issued a formal denial of published reports that they were considering selling advertising in feature pictures. "Not only is no such plan contemplated," according to the statement, "it will not be permitted by any member studio and every precaution will be taken to see that no inadvertent free advertising for commercial products enters any picture."

Indianapolis and Des Moines Theatres Total 494 and 425

Statistical summaries of the Indianapolis and Des Moines directories, others in the series of 31 theatre directories compiled by the Motion Picture Association in its census of U. S. theatres by exchange territories, were released this week.

INDIANAPOLIS EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity		Number	Seating Capacity
Theatres in operation*	475	282,485	Circuit-operated theatres†	218	168,086
Closed theatres	19	5,909	Non-circuit theatres	276	120,308
Totals	494	288,394	Totals	494	288,394

Seating capacity of theatres now in operation, according to population groupings*:

Population	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
500,000-250,001	2 (Indianapolis) (Louisville)	..	92	...	78,787	.....	856
250,000-100,001	1 (Fort Wayne)	3	14	106	12,999	91,786	929
100,000- 50,001	2 (Evansville) (Terre Haute)	5	27	133	19,163	110,949	710
50,000- 25,001	7	12	34	167	28,332	139,281	833
25,000- 10,001	16	28	47	214	34,066	173,347	725
10,000- 5,001	31	59	60	274	36,207	209,554	603
5,000- 2,501	37	96	55	329	26,072	235,626	474
2,500 and under	142	238	146	475	46,859	282,485	321

* Excluding two drive-in theatres — total capacity, 900 automobiles.
† A circuit is defined as "four or more" theatres operated by the same management.

DES MOINES EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity		Number	Seating Capacity
Theatres in operation	416	172,906	Circuit-operated theatres†	161	92,052
Closed theatres	9	2,577	Non-circuit theatres	264	83,431
Totals	425	175,483	Totals	425	175,483

Seating capacity of theatres now in operation, according to population groupings:

Population	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
250,000-100,001	1 (Des Moines) (Davenport)	..	21	..	15,238	....	726
100,000- 50,001	3 (Cedar Rapids) (Waterloo)	4	22	43	21,782	37,020	990
50,000- 25,001	7	11	34	77	24,034	61,054	707
25,000- 10,001	9	20	28	105	16,076	77,130	574
10,000- 5,001	17	37	32	137	16,067	93,197	502
5,000- 2,500	35	72	46	183	20,677	113,874	450
2,500 and under	232	304	233	416	59,032	172,906	253

†A circuit is defined as "four or more" theatres operated by the same management.

De Mille Loses Third Time In Radio Union Fight

Cecil B. De Mille lost his third legal fight Tuesday to enjoin the American Federation of Radio Artists from suspending him as a member because he refused to pay a $1 assessment to a campaign against California's 1944 right of employment act. The unanimous decision of the California Supreme Court, handed down Tuesday, upheld the ruling of the Los Angeles Superior Court and the State District Court of Appeal. Mr. De Mille was ousted from the union in 1944 and forced to quit his $98,000-a-year job as director of the Lux radio theatre program.

Arnswalder Heads Bookers

Alex Arnswalder has been elected president of the New York Motion Picture Bookers Club, and Irving Kaplan and Dan Ponticello were named first and second vice-presidents, respectively.

"WILL CONTINUE TO SPEND," RANK SAYS

Defends Financial Status in Stockholder Call For Odeon-GFC Approval

by PETER BURNUP
in London

Like his father before him—"Holy Joe, the Yorkshire Miller"—J. Arthur Rank finds that frankness pays with the investing customer.

With disconcerting, nevertheless well calculated, frankness, he has made blithe confession to motion picture production losses of £2,224,775 ($8,899,100) and announces coolly that he proposes putting another £2,000,000 ($8,000,000) of the public's money into his film production brew along with the £6,500,000 ($26,000,000) that is already at stake there.

Calls Stockholder Meeting

The nigh-astronomical figures with which this country's movie-miller mogul plays around were made public as Mr. Rank prepared to call the Odeon Theatres stockholders into extraordinary general meeting Friday to ratify Odeon Theatres' acquisition of General Cinema Finance Corporation for £1,172,000 ($4,688,000) — an acquisition which has been hotly protested in the public prints.

Following the tough buffeting he has suffered from his newspaper adversaries, Mr. Rank made every effort to put all the cards on the table.

His statement shows that GCF owes £8,857,708 ($35,430,832) to the banks. It shows that he lost $717,648 in 1944, $1,513,172 in 1945, and $6,668,280 in 1946 on production. The company as a whole, however, lost money ($1,899,108) only in 1946 because of counterbalancing receipts from film distribution. Only a small profit was reported in 1945.

Cites Company Assets

While GCF, according to the report, holds only £193,397 in cash, it has assets of £5,876,525 ($23,506,100) in films and stories it has bought or made.

But Mr. Rank, in addition to these disturbing disclosures, makes three encouraging forecasts:

1. Future profits on the films carried on the GCF balance sheet have not yet been taken into account.

2. Profits on films shown in some countries are blocked by currency restrictions and will be released some day.

3. Odeon's circuit of overseas cinemas will provide a bigger market for high quality films.

Mr. Rank maintains that GCF, which is a holding company, is an excellent buy for Odeon's stockholders even though they will be called upon to find an extra $8,000,000 for production. The Friday meeting of stockholders was expected to ratify the deal if only for the fact that Mr. Rank controls up to 80 per cent of the ordinary stock.

Brendan Bracken and his newspaper, *The Financial Times,* still does not like Mr. Rank or his operations. But financial opinion generally feels that the voluble Mr. Bracken overplayed his cards in his recent remarkably vicious attacks on the Rank setup.

The investing public, it is evident, prefers Mr. Rank to Mr. Bracken in this particular hurly-burly if only because of the Rank facade of disarming frankness.

Full Share of Pickings

There's also the circumstance that Rank investors—unlike other motion picture venturers—get a share of the picking at every stage of the game. Mr. Rank and his stockholders control actors under contract to him. He "lets" his studio to himself as producer; hires the processing laboratory to himself; takes dividends out of his own renting company; rents the completed film to himself as exhibitor, all this altogether apart from the projectors, theatre seats, drapes, cameras, lights, actors' makeup and a dozen other profit-making ancilliaries which Mr. Rank owns.

One reason for his production loss, Mr. Rank admits, was last year's "Caesar and Cleopatra," one of several large-scale films, which, says Mr. Rank, "resulted in substantial losses," but "greatly enhanced the prestige of British films all over the world."

Mr. Rank promises that he intends in the future "to concentrate on the production of films which will still be of the highest quality and which can reasonably be expected to obtain an adequate return from exhibition in the United Kingdom and overseas."

His statement contains a significant hint here and there that Mr. Rank has become aware of the necessity of showmanship in his showman's setup. There's even a suggestion that those costly overseas distribution organizations are also due for an overhaul. A shakeup impends thereabout.

Thursday a Labor Member was to ask the House of Commons for the appointment of a commission to enquire into the future direction of the film industry in view of the implications in Mr. Rank's GCF financial statement and in view of the resignation of Barrington C. Gain, secretary.

GAIN RESIGNS FROM RANK ORGANIZATION

London Bureau

Barrington Campbell Gain, hitherto one of J. Arthur Rank's intimate financial advisers, has resigned his directorate in General Cinema Finance and all other Rank companies. His resignation comes as a climax to a long series of policy differences between Mr. Gain and John Davis, Mr. Rank's chief executive assistant. It is authoritatively reported that Mr. Gain's resignation is not the result of the pending absorption of GCF by Odeon Theatres, Ltd.

See Settlement of British Film Tax Early in Year

London Bureau

Indication that the British Government expects a settlement of the British tax-American embargo difficulties early in 1948 came Tuesday with the Board of Trade's release of the proposed new quota bill.

That bill would normally go into effect April 1, after approval by both houses of Parliament, but Board of Trade officials significantly propose an extension of the existing exhibitors' quota until the end of September, 1948, manifestly awaiting a tax settlement before fixing new percentages.

It was announced a conference was to be held Wednesday on the tax between Fayette W. Allport, representing the Motion Picture Association, and British officials.

Most exhibitors currently regard an intensive opposition to the quota bill largely a sham fight until the American embargo is lifted. They declare that without the flow of American pictures that quota law is not only a practical dead letter, but that their businesses are faced with ruin.

The new quota law, which would be in effect for 10 years, does away with the renters' quota and purports to continue the existing exhibitors' quota, although effecting substantial innovations for the exhibitors.

In lieu of the present distinctions between long and short films, the bill provides separate quota for "first features," calculable by number of days exhibited, and "supporting program," calculated on footage. "First features" are defined as long films of at least 3,000 feet. If a program is made up of more than one such feature, the one carrying the larger rental is the "first feature." If both bear equal rentals, the one shown last is the "first feature."

"Special quota theatres" comprise circuit theatres and London's West End shopwindows and other pre-release houses. The quota bill makes these theatres liable for higher quota rates, with circuit theatres further liable by the obligation to show additionally their own affiliated product and up to six features annually from independent producers nominated by the Board of Trade.

The Board is given the authority to include substandard films in quota provisions. The existing informal agreement that circuits not acquire further theatres without governmental consent is now compulsory.





How many dollars are 17 million readers?

The powerful best-seller is now a dynamic screen romance! It is the most eagerly-awaited picture of years coming to your patrons from its brilliant World Premiere engagement at Radio City Music Hall and backed by a far-reaching ticket-selling magazine, newspaper and radio campaign.

When dynamic Spencer Tracy as proud, impetuous Cass meets lovely Lana Turner, as Jinny, the girl from the other side of town, there's electric drama in the air! Suave Zachary Scott is their best friend who falls for Lana too, in the explosive, romantic picture M-G-M has made of the Sinclair Lewis famed novel!



Only yesterday she was Jinny, who lived on the other side of town!

M·G·M *presents*

SPENCER **TRACY** · LANA **TURNER**

ZACHARY **SCOTT**

in

Cass Timberlane

TOM DRAKE · MARY ASTOR · ALBERT DEKKER

Screen Play by Donald Ogden Stewart • Adaptation by Donald Ogden Stewart and Sonya Levien • Based on the Novel by Sinclair Lewis

Directed by GEORGE SIDNEY · Produced by ARTHUR HORNBLOW, JR.

ALBANY

The Palace played "Crossfire" and "Two Blondes and a Redhead," with the Louis-Walcott fight pictures. The Strand had "Carnegie Hall" and the 30-minute subject on the Royal Wedding. The Ritz booked a revival of "The Corsican Brothers" and "South of Pago Pago." The Grand presented "Nightmare Alley" and "The Son of Rusty." . . . The Colonial brought Maurice Chevalier back to the screen in "The Beloved Vagabond" and played "Life Dances On" as a second feature. . . . SOKO's panel of critics discussed "Crossfire" on the air for their broadcast. . . . Warners had such fine results with kiddie cartoon shows Thanksgiving morning in Albany, Troy and Utica that they will be given in other Warner theatres next year. . . . Officers for the Albany Variety Club have been installed: Harry Lamont, chief barker; S. J. Ullman, first assistant; Arthur J. Newman, second assistant; Joseph Saperstein, dough guy, and Eugene Vogel, property master. . . . Buffalo Variety officers are: William J. Dipson, chief barker; Myron Gross, first assistant; Harry L. Berkson, second assistant; John G. Chinell, treasurer; W. E. J. Martin, secretary.

ATLANTA

New owners of theatres in the south are: Jack Berk and Miss Jean Tarlow, Safety theatre, Safety Harbor, Fla.; J. L. Yarby, of Birmingham, Ala Siluria theatre, Siluria, Ala., purchased from Albert Guy; Mr. and Mrs. R. M. King have opened their new Pitts theatre, Pitts, Ga. . . . Paying a visit to Atlanta with William Richardson was John Jenkins, of Astor Pictures, Dallas. . . . C. J. Jackson has opened his new theatre in Woodbine, Ga., seating 250. . . . The new Tower theatre, formerly the Erlanger theatre, owned by Harvey Smith, will open about Christmas day with stage shows and road show films. . . . Visitors to the city: Mr. and Mrs. Fred Weis, Weis theatres, Savannah, Ga. . . . William E. Little, 65-year old manager of the Fairview theatre, died recently of a heart attack while at the theatre. . . . Joe Fieldman has returned to Screen Guild as sales representative.

BALTIMORE

Usual complaints about the seasonal slump but, despite crowds shopping, attendance is fairly good. Only four new pictures at first runs. "Song of Love," very good at the Century. "Louisiana," with vaudeville, good at the Hippodrome. "The Exile," at Keith's, okay. "Exposed," with "Hell's Angels," good at the Times and Roslyn. "Fabulous Texan" went into good second week at the Mayfair. New theatre only so-so with "Daisy Kenyon" in third week, and the Town going nicely with "Walter Mitty," in third week. Stanley brought back "Jezebel" to fairish patronage, while the Little brought back "The Great Mr. Handel." . . . Election of officers of Baltimore Variety Club, Tent No. 19, night of December 12, as follows: O. D. Weems, chief barker; J. C. Grant, first assistant; Fred Schmuff, second assistant; Chauncey Wolf, secretary; Spalding Albert, treasurer; Frank H. Durkee, national canvassman. Board of Directors includes: B. Claster, Barry Goldman, Sam



Tabor, Mark Silver, Al Vogelstein and W. G. Myers. . . . Campaign of exhibitors against the proposed five and a half per cent tax on admissions was successful. Delegation of nearly 100 exhibitors, headed by L. C. Garmen, president of MPTO of Maryland, Inc., presented 250,000 cards against the measure. The tax was thrown out.

BOSTON

Although five Hub houses were showing holdovers, the Memorial holding "The Secret Life of Walter Mitty" for a third week, Loew's State and Orpheum holding "Green Dolphin Street" for a third week, and the Paramount and Fenway keeping "Unconquered" for a second week, business continued fair to good at all houses. . . . B & Q Theatres previewed "The Bishop's Wife" to a heavily social audience at the Astor theatre last Wednesday. . . . The regular monthly meeting of Independent Exhibitors December 9 at the Bradford Hotel was attended by 35 members. Ray Feeley reported on the executive meetings at the recent Milwauke Convention. Also planned at the meeting was a bulletin to be sent out to New England members, following through on the National Allied action on the Miles proposal that one year's dues to ASCAP be paid and put in escrow in case ASCAP sues. Plans were also set to hold a convention in mid-April next year for New England regional members at the Copley Plaza Hotel here. . . . New Variety Club officers: Joseph Cifre, chief barker; Harold Stoneman, first assistant; Louis Gordon, second assistant; James Marshall, dough guy; John Dervin, property master, and Murray Weiss, national canvassman.

WHEN AND WHERE

April 12–17: International Variety Clubs 1948 convention at the Roney Plaza Hotel in Miami Beach, Fla.

May 7–8: Independent Theatre Owners of Iowa and Nebraska convention at Des Moines, Ia.

June 23–25: Associated Theatre Owners of Indiana annual convention at Lake Wawasee, Ind.

CHARLOTTE

Warner Brothers was to hold their annual Christmas party at Pecan Grove, December 19. . . . The lawsuit in Mecklenburg Superior Court, in which Phillip Berler, E. M. Loew and others sued H. B. Meiselman over theatre holdings, ended with the litigants making final disposition of the interests that formed the basis of the lengthy suit. Under the judgment, plaintiffs are allowed to purchase 50 per cent of the Carolina Theatres stock for $48,250, and the defendants get the outstanding stock of the Manor theatre for $1,540,500. . . . J. W. Ellis has been appointed to represent Wilby-Kincey Theatre Supply in the eastern part of North Carolina. . . . Seen on Film Row: Fenn Lee, Warsaw; Harry Cook, Mt. Olive; James Highsmith, Robbinsville; Jimmy Austin, Clinton; H. P. Rosser, Sanford, and Howard Anderson, Mullins.

CINCINNATI

RKO will hold its annual holiday morning matinee at the Albee theatre on December 27. In previous years, three downtown theatres were used for these showings. . . . Film Exchange Local B37 gave a Christmas party at the Hotel Kemper Lane, December 10. . . . William Keyes, operator of the Victory theatre, in Dayton, Ohio, was given a testimonial dinner by the Dayton Variety Club, December 16, in recognition of his outstanding work as chief barker of the Dayton Tent. He was given a life membership. . . . Plans have been completed for the new 750-car drive-in theatre to be built near Troy, Ohio, at an estimated cost of $150,000. Completion is scheduled for April of next year. . . . Mr. and Mrs. Oliver Josting, Cincinnati owners of the Rand theatre, Lynchburg, Ohio, have announced appointment of Mrs. Betty Houk as manager.

CLEVELAND

A special pre-release performance of "My Father's House," sponsored by the Cleveland unit of the National Zionist Youth Congress, to be held December 23rd in the Lowell Mall theatre, has been over-subscribed at $10 a seat. Picture opens its local first run at the same theatre in Christmas Day. . . . Max Mink, RKO Palace manager, is back from a vacation in the east. . . . Walter Kennenberg is manager of the Homestead theatre, succeeding Ed Weis, promoted to manage the new Fairview theatre. . . . Irwin Sears, Paramount booker, was chairman in charge of the Paramount Xmas party held December 18 in the Fenway Hotel Jade Room. . . . Sam Weiss has resigned as Eagle Lion salesman to join his father and brother Manny, who resigned from Eagle Lion in Cincinnati to enter the automobile accessory business in Ulrichsville, O. . . . Fred Holzworth, manager of the Hilliard Square theatre, and pioneer in presenting special children's Saturday shows, has been named to the Lakewood Recreation Planning committee.

COLUMBUS

Pre-Christmas box office slump set in two weeks before the holiday with shopping occupying major attention of showgoers. "That Hagen Girl," at the Palace; "It Had

(Continued on following page)

(*Continued from preceding page*)

to Be You," at the Ohio; "The Gangster," at the Grand, and second week of "This Time for Keeps," at the Broad, all felt the falling-off in business. The Louis-Walcott fight pictures at the Palace and Grand, and the second week of "The Royal Wedding" at the Broad proved definite box office magnets. . . . Village council of Grove City, Ohio, will adopt a three per cent admission tax modeled after the Columbus levy. Tax will chiefly affect the Grove, only theatre in the village, and Beulah Park racetrack. . . . Newest local FM station, operated by WCOL, went on the air last Sunday. . . . Martha Babbington is new assistant to John Barcroft, RKO theatres publicity director. . . . Columbus theatres will have another payroll deduction to make starting January 1 when the city's new one-half of one per cent income tax goes into effect. Same tax will apply to gross business of all local firms. . . . New Variety Club officers: Leo Haenlein, chief barker; John Barcroft, first assistant; John Hardgrove, second assistant; Jacob F. Luft, treasurer, and Arthur Robinson, secretary.

DENVER

Giveaways are started in big style here again. The Fox theatres are giving away a Mercury, along with other merchandise, while 10 opposition houses have grouped to give $1,500 away at one clip. . . . Carl Schaffer opens new Pastime, Broadus, Mont., December 15. . . . Chet Bell, Paramount branch manager, on leave of absence, in California recuperating from operation. . . . W. W. Williams, Eads, Colo., theatre owner, out of hospital after having been in several times for treatments. . . . Frank Whalen, Highway, Deertrail, Colo., owner, in Fitzsimons Hospital, Denver, for treatment, closes theatres for time being.

DES MOINES

The Louis-Walcott fight pictures boosted business at the Orpheum last week to above that of the other houses. The pictures are being kept over for a second week. . . . Tri-States Theatre Corp. is planning to sell popcorn in cans for home popping. . . . The incorporation of King Enterprises was announced last week by Julian H. King, president. King said the corporation of Film Classics of Iowa and Nebraska has been dissolved. . . . John Niggeling, retired professional baseball pitcher, who was with the Boston Braves in 1946, has bought the theatre at Jasper, Minn. . . . Admission prices have been advanced at the Iowa and Onawa theatres in Onawa. . . . The State and Fox theatres, Washington, are again under the active management of Ralph Pratt, one of the owners. Pratt succeeeds Lionel Wasson, who has gone to Burlington. . . . Mr. and Mrs. Oliver Doop, operators of the Rialto theatre, Adel, for many years, have sold the house to D. C. Kennedy, branch manager for MGM here. . . . C. V. Porter has bought the Park theatre, Fort Dodge, from F. B. Damon.

HARTFORD

"Green Dolphin Street" held for a third week and "Where There's Life" stayed for a



fortnight in downtown Hartford showplaces. . . . Plans have been announced by Joseph Gloth of New London, Conn., to erect a drive-in theatre on Route One, in Waterford, Conn. Associated with him in the project is his brother, Robert, of Hartford, who will build a similar theatre in Newington, a Hartford suburb. . . . Perakos theatre interests of New Britain, Conn., are building a 1,000-seat theatre in a Hartford suburb, Elmwood. Incorporation papers for Elmwood Theatre Corp. indicated capital of $200,000. Incorporators are Peter, Sperie, and Johnnie Perakos, all of New Britain. . . . Fred Cloutier, operator of a trucking business in Pittsfield, Mass., has been planning to erect a drive-in theatre near that western Massachusetts city.

INDIANAPOLIS

That pre-Christmas slump has first runs here in its grip. None of last week's grosses topped the moderate level. The bottom fell out from under "Escape Me Never" in a thin $8,000 week at the Indiana. "The Royal Wedding" helped "The Exile" to an average $10,000 at the Circle. "Green Dolphin Street" got a fair $10,000 in its second week at Loew's. . . . Stanley Cooper has bought the Beverly, a 400-seat house at Brazil, from Harold Neese. . . . Alliance has taken over the unfinished Open-Air at Vincennes from Floyd Morrow of Louisville. . . . Earl Cunningham, manager of the Fountain Square group, left Friday for five weeks in Florida. . . . New Variety Club officers: Russell Brentlinger, chief barker; Earl Herndon, first assistant; A. C. Zaring, second assistant; Thomas McCleaster, secretary, and Albert Blocher, treasurer.

KANSAS CITY

The Roxy held "Out of the Blue" for a three-week run, following with "Hell's Angels" and "Scarface." The Kimo, quitting its foreign picture policy, is showing "Gone With the Wind." . . . Joe Pratz, of Durwood Theatres accounting department, has been promoted to comptroller, succeeding J. Lubin. . . . Selected Pictures has opened a Kansas City branch. . . . J. T. Ghosen has opened his new theatre, the Go-Sho, at Clinton, Mo. . . . Ben Crocker plans to open his second theatre at Ulysses, Kan., about the first of the year. D. M. Cotter is preparing to open a theatre at Smithville, Mo. . . . J. S. March has a theatre enterprise at Flower, Kan., nearing the opening stage.

LOS ANGELES

James G. Riley, who formerly operated the Pacific Coast Theatre Supply Company in San Francisco, has affiliated with Louis Wutke's Projection Equipment and Maintenance Co. . . . Tom Huntington, of the Vogue and Seville theatres in Chula Vista, was on the Row, as was Max Gubiner, Dorkel theatre. . . . Al and Harold Richman have purchased the Dale in Long Beach. . . . The Ken in Kensington Heights, San Diego, was to open this week. . . . The Vista, San Diego, has been taken over by Alfred Landry from William Lowenbein and will be opened December 25. . . . Alec Schreiber, Detroit circuit owner, is visiting here and has announced he will build three theatres, seating from 1,200 to 2,000. Two will be built in the San Fernando Valley, the other in the southwest part of California. . . . Seen on Film Row: George Fink, San Diego; Ned Calvi, Hawthorne.

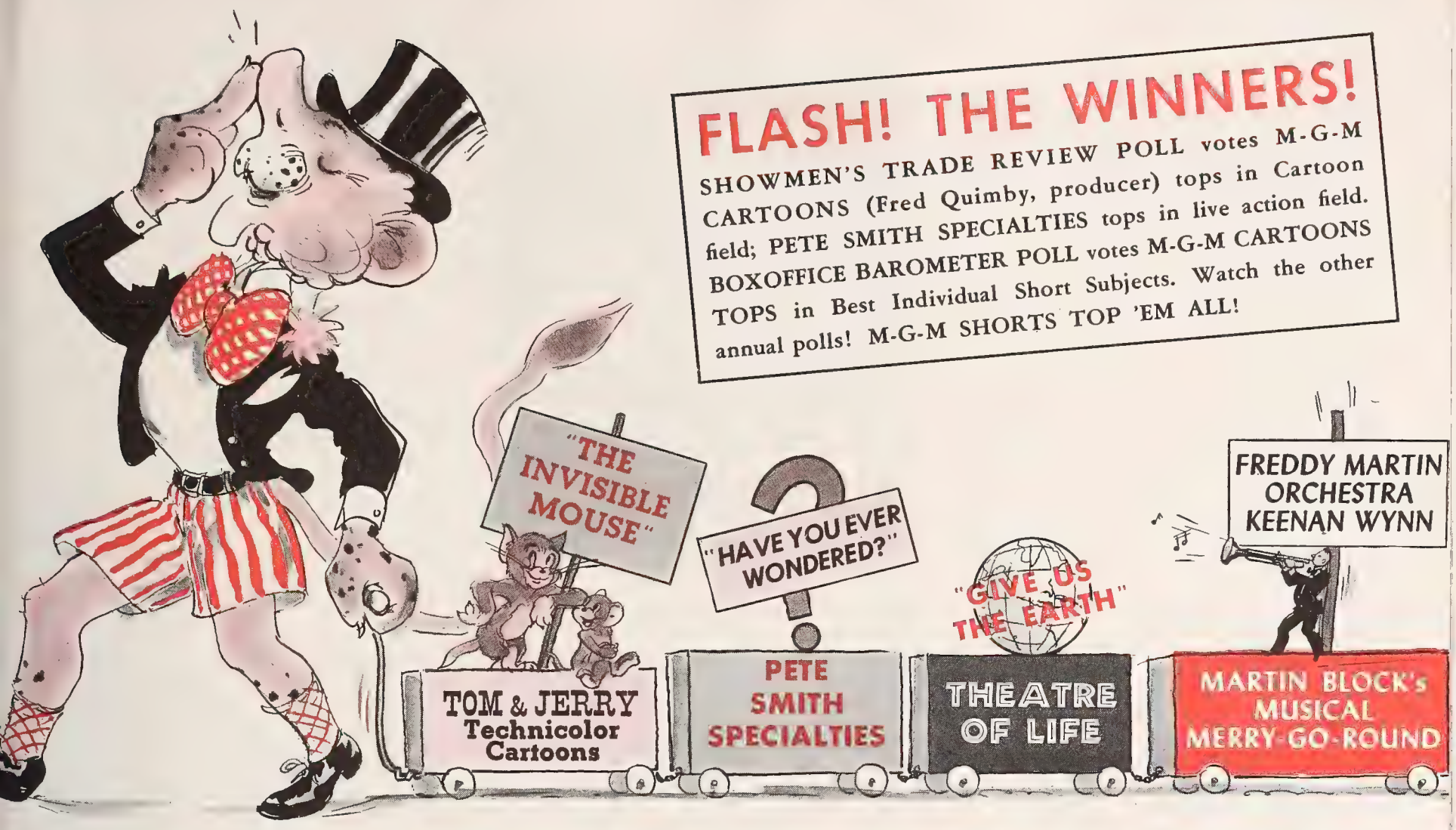
LOUISVILLE

L. B. Fuqua, owner of the Kentucky, Eddyville, has been commissioned a Kentucky Colonel. . . . A charter has been granted the Middlesboro Little Theatre, Inc. . . . George E. Jaegers has been appointed city manager of the Majestic and Vondee theatres, Seymour, Ind. . . . Roland D. Foster expects to have his new Bloom theatre, Bloomfield, open on Christmas day. . . . The new theatre, the Valley, now under construction in Taylorsville for Morris Smith and Clark Bennett has had its opening delayed until February 15. . . . Film Row visitors: Don Steinkamp, French Lick; R. L. Harned, Sellersburg; George Peyton, LaGrange; Mr. and Mrs. Bruce Aspley, Glasgow; Ralph Cundiff, Liberty; Pal Sanders, Campbellsville; Edwin St. Clair, Lebanon Junction; O. D. Hopper, Lebanon, and W. Smith, Hodgenville. . . . After a good week at the Rialto, "The Secret Life of Walter Mitty" was moved over to the Brown, with the Rialto bringing in "The Fabulous Texan" with "Exposed." The Mary Anderson brought in "Her Husband's Affairs."

MEMPHIS

City and county schools are out for the Christmas holidays until January 5. This means 75,000 school children will be seeing more picture shows during the holidays. First run and neighborhood theatres of Memphis, anticipating the Christmas attendance rush, have arranged suitable pictures. Matinees have been added at some neighborhoods. . . . Loew's Palace reported better than usual attendance to see "The Lost Moment." Loew's State was doing a landslide business with "This Time for Keeps." Malco had "Singapore" and Warner "The Gangster." Both reported lively attendance. "Welcome Stranger" was at the Strand and "Coney Island" at the Ritz. . . . Sunday night, December 21, Loew's State is to stage a gala midnight show with proceeds going to the Christmas basket fund for the poor. . . . Film Row visitors: Mrs. Ann

(*Continued on page 28*)



FLASH! THE WINNERS!

SHOWMEN'S TRADE REVIEW POLL votes M-G-M CARTOONS (Fred Quimby, producer) tops in Cartoon field; PETE SMITH SPECIALTIES tops in live action field. BOXOFFICE BAROMETER POLL votes M-G-M CARTOONS TOPS in Best Individual Short Subjects. Watch the other annual polls! M-G-M SHORTS TOP 'EM ALL!

WE'RE SO PROUD OF OUR SHORTS!

The idea of booking short subjects just to "fill in" the program is literally throwing money out of the window of your box-office. M-G-M Junior Features are planned from their inception to give added money-draw to your show and they're produced in the M-G-M feature manner. For instance:

★ TOM & JERRY TECHNICOLOR CARTOON=Another hilarious cartoon "THE INVISIBLE MOUSE. *Directed by William Hanna, Joseph Barbera. Produced by Fred Quimby.*

★ MARTIN BLOCK famed disc-jockey with 380 stations, 50 million listeners is making "MARTIN BLOCK's MUSICAL MERRY-GO-ROUND" a series with name bands, guest stars. First one features FREDDY MARTIN & Orchestra and KEENAN WYNN.

★ PETE SMITH's newest novelty "HAVE YOU EVER WONDERED?" Based on material in Pageant Magazine. Big promotion campaign by M-G-M and Hillman Publications.

★ "GIVE US THE EARTH"—A 2-reel fact film by those who gave you "Traffic With The Devil." Herbert Morgan produced in cooperation with the Associated Press. Timely! A publicity natural.

★ FITZPATRICK TRAVELTALKS "Visiting Virginia" gets feature-size World Premiere at Luray, Va.

★ JOHN NESBITT'S PASSING PARADE, tops in drama and human interest!

M-G-M, THE LONG AND SHORT OF IT!

(Continued from page 26)

Hutchins, Mr. and Mrs. Gordon Hutchins, Corning; Sunshine Daugherty, West Helena; and Nathan Flexer, Waverly. . . . Mr. Flexer's new house will open before January 1 at Waverly, he said.

MIAMI

Plans are being made for the Variety Club's New Year's Eve party at the Alcazar headquarters. . . . At midnight, at the Paramount, "The Fabulous Texan" was playing, and at the Capitol, "I Love Trouble." . . . At the Olympia, Cinema and Coral theatres this week, the Louis-Walcott fight films were playing. . . . "Heaven Only Knows," at the Miami and Lincoln, and "Dark Passage," at the Sheridan, Paramount and Beach theatres, finished out a fine week in entertaining their patrons. . . . Showing no indications of stopping, "Unconquered" is still going strong at the Colony in its third big week at advanced prices. . . . "Secret Mission" at the State last weekend was again a first showing in the area. . . . The Town is showing "The Magic Bow" and "Brief Encounter." . . . "Jesse James" and the "Return of Frank James" are at the Variety and the Royal theatres.

MINNEAPOLIS

Minneapolis theatres enjoyed another good business week, the second in a row, with two first runs, "Golden Earrings" and "Green Dolphin Street," leading the grosses. Holdovers also paid off well, with "Unconquered" and "Where There's Life" staying on for their third weeks in the Loop. . . . Julius A. Coller has purchased the Minneapolis area Screen Guild franchise from Joe Wolf. Coller heads the North Star Films, a firm distributing reissues, novelties and independent productions. . . . Art Anderson is being called on to serve his third term as chief barker of the Northwest Variety Club. John Branton, retiring chief barker, was elected national canvassman. New board members include Anderson, Bill Elson, Abe Kaplan, Joe Loeffler, Bill Volk, Ben Friedman, Ted Bolnick, Charlie Rubenstein, Al Lee, Ben Blotcky, and Pat Halloran. . . . The Mora theatre, Mora, Minn., has been purchased for dismantling by Ben Krawicke, who already owns the recently built Paradise in the town of 1,500.

MONTREAL

Pre-Christmas box office doldrums perked up slightly at Princess with showing of Louis-Walcott fight pictures. . . . "Foxes of Harrow" doing repeat session at Loew's and "Things to Come" in reissue at the Imperial. "Repeat Performance" at Capitol and "Something in the Wind" at Palace, only so-so. . . . Catholic Committee of Quebec Public Education Council has approved a recommendation for censorship of all films shown in schools under its jurisdiction. . . . Entire 20th-Century production unit for "The Iron Curtain" have left Ottawa after location shooting for film on Soviet spying in Canada. . . . Newly built United Theatres house in Cote des Neiges district to be called the Van Horne. . . . About the only big business in town is at Strand, which is showing revival of "Scarface."



NEW ORLEANS

Pre-Christmas shopping and a heavy rainfall failed to hurt business at the downtown box offices last week. "Kiss of Death" was showing at the Saenger. At Loew's State "This Time for Keeps" was the feature. The Joy had "Caravan," the Tudor had "Mother Wore Tights" for a second week, and "Dark Passage" was shown at the Globe. . . . Southern Amusement Company is building a new theatre in Winnfield, La., at a cost of $43,000. DeSoto Theatres, Inc., is constructing a $38,000 house in Many, La. G. R. May, who formerly owned houses in Ellisville, Miss., has opened a new house in Ovett, Miss., the Mayvue. . . . Seen on Film Row: W. A. Tucker, Weisner; Ed Frenkel, Moble; A. L. Royal, Meridian; Ed Delaney, Magnolia; Sidney Harp, Donaldsonville; Fred Houck, Magnolia; Cecil Howard, Jackson, and F. G. Pratt, Jr., Vacherie.

OMAHA

The usual pre-season Christmas box office slump is here, dropping grosses to their lowest point of the year. . . . RKO's Christmas party was set for the 20th. . . . The Pioneer theatre, Nebraska City, and a cafe in the same building burned. Owner Mrs. Sam Goldberg estimated damage at $70,000. . . . Mannie Schermer of St. Louis, and E. F. Petsch plan to open drive-ins at Lincoln, Neb., by next spring. . . . Film Classics is now handling booking out of Omaha, shipping out of Des Moines. . . . The American, Corning, Ia., staged free movies for children as a Christmas gift.

PHILADELPHIA

Holdovers predominate to fill out the turnover of new pictures scheduled for the Christmas holiday weekend. . . . John Deegan, assistant manager of Warners' Aldine, transferred to the Stanley, replacing Charles Goltzer, now in Florida. Both are center-city houses, Harry Hertz is the Aldine assistant. . . . Leonard Schlesinger, head of the Warner Bros. Theatres Service Corp., returned to the hospital here and is reported seriously ill. . . . William W. Kane, advertising manager for the RKO theatres in nearby Trenton, N. J., for the past 12 years, resigned to join the Theatre Guild of New York, which he will represent on the west coast. . . . Gilbert S. Wolfe has taken over the operation of the Lyric, Newmanstown, Pa., from Mark Rubinsky. . . . The installation dinner for Mike Felt, chief barker of the local Variety Club, Tent No. 13, and the other incoming officers, will be held at the Bellevue-Stratford Hotel January 12. . . . A memorial was unveiled in memory of Sam Gross, late 20th Century-Fox district manager here, in Mount Sharon Cemetery.

PITTSBURGH

The Variety Club will hold its annual Christmas kiddies party for children of members December 21. . . . Reissues are the current vogue here and the latest old-time film to be dug up for a swing around the district theatres is Paul Muni's "I'm a Fugitive from a Chain Gang." . . . Lou Gilbert, veteran manager of the Warner theatre, is down with the flu. . . . Pittsburgh will be the fourth spot in the nation to see "Gentleman's Agreement" before its general release in March. The film will open in both the J. P. Harris and Senator theatres December 31.

SAN ANTONIO

Ernest Mollison, pioneer exhibitor, died recently in a government hospital at Temple. He had operated theatres in Alpine and Raymondville. . . . Oliver B. Thomas, manager of the State theatre, is back from a rest cure at Mayo Bros., Rochester, Minn. . . . Visitors in the Alamo City: Maria Gomez, Raymondville; Wallace Blankenship, Lubbock; Manuel Womble, La Feria; Van Chamberlain, Benavides and Freer; Juan Monsivias, Kennedy; W. F. Armstrong, Dallas, and Torrance Hudgens, Dallas. . . . "Gone with the Wind" was brought back to the downtown Majestic for a return showing starting December 11.

SAN FRANCISCO

The Janitor's Union dispute continues this week with no settlement in sight. Although strike threats were averted by the Los Angeles conference last week, the group was unable to come to any agreement. . . . Irving M. Levin, district manager of San Francisco Theatres, represented the local exchange area at the Motion Picture Foundation national board of trustees meeting in New York. . . . George Mann's Rialto theatre in Eureka, now undergoing remodeling and reconstruction, was damaged by vandals who sprayed fire extinguishers over the wall murals and newly upholstered seats for an estimated damage of $5,000. . . . The La Paloma theatre, Encintas, has been purchased from Sam Sosna by Joseph Markowitz. . . . Rotus Harvey has announced the annual convention of the Pacific Coast Conference of Independent Theatres Owners will be held here next April 6-8. . . . Michael Naify this week officially appointed C. V. Taylor as general manager for United California Theatres, comprising T & D Jr. Enterprises, Golden State Theatres and San Francisco Theatres, Inc. Roy Cooper moves up as head buyer for the combine.

(Continued on opposite page)

SEATTLE

"Green Dolphin Street" entered its third week at the Music Hall. The neighborhood Varsity theatre showed "I Know Where I'm Going" for the third week. The Louis-Walcott fight pictures were shown at the Coliseum. . . . "Desert Fury" closed after four successful weeks at the Liberty and was replaced by "I Love Trouble." . . . Trustees of the Pacific Coast Conference of Independent Theatre Operators announced that a general meeting would be held in Seattle, January 14-18. . . . Herbert Kaufman, Seattle branch manager for SRO, announced that an office in Portland will be opened by SRO, with Larry Doyle as representative. . . . Among exhibitors on Film Row were: Joe Rosenfield, Spokane; W. A. and Mrs. Cochrane, Snoqualmie; Eldon Pollock and Eddie Snow, Mt. Vernon.

ST. LOUIS

With the holiday season in full swing the box office was just fair. Exhibitors were holding their prize items for the 16th and 17th, when "Road to Rio" and "Unconquered" were to make their bows at Fanchon & Marco's Fox and Ambassador. . . . Small theatres may get a break from city hall in the form of a time extension for compliance with the fire safety code. Material and labor have been just too hard to get and city authorities indicate they are aware of this. . . . In a move which will permit him to devote more time to the Theatre Equipment Dealers Protective Association, President Ray Colvin has sold Exhibitors Supply Company to J. Eldon Peek and R. W. Amos. Colvin will continue to be associated with the Theatrical Scenic and Draperies Studios.

TORONTO

"Black Narcissus" finally opened in Toronto, bringing crowded houses to Loew's Uptown where it was coupled with J. Arthur Rank's "Royal Wedding" picture in color. . . . Business elsewhere was off on account of the Christmas shopping, although "Body and Soul" had a fair third week at downtown Loew's and "Golden Earrings" remained a second week at Shea's theatre. . . . "Deep Valley" and the Louis-Walcott fight film made up the program at the Imperial. . . . The British feature, "Quiet Weekend," was still on at the International Cinema for an 11th week and plans for a pre-Christmas "film festival" of revivals have been abandoned. . . . Famous Players Canadian Corp. has applied to the Canadian Broadcasting Corp. for a permit to install television equipment and president J. J. Fitzgibbons has gone to New York to confer with Paramount officials on the new form of entertainment. . . . George Stroud, dean of Canadian showmen, has retired as manager of the Palace theatre, Hamilton, Ont. . . . Syd Samson, Canadian general manager of 20th Century-Fox, has taken leave of absence because of health.

VANCOUVER

Officers elected by IATSE projectionists for 1948 are: president, Bert Pollock; vice-president, Martin Goble; secretary, Hank



Leslie; business agent, Bob Foster; treasurer, Lloyd Pantages; recorder, Doug Calladine. . . . First run business was spotty due in large part to cold snow and thick fogs. The Vogue, with "Body and Soul" and the three-reel Technicolor "Royal Wedding," was the leader. The day-and-date Plaza and Park also good with a British film, "The Man Within," and the three bills hold over. The rest of town below average. . . . Doug Lewis has taken over the booking department of Sovereign Films. . . . The State had an excellent week with the "Behind the Iron Curtain." . . . Frank Gow and Maynard Joiner, Famous Player executives, have returned from Toronto where they attended the formation of Motion Picture Theatres Organization, for all Canada. Immediate topic was a drive to seek abolition of the 20 per cent war tax on grosses. . . . The downtown Lyric, recently acquired by Famous Players, is expected to be operating not later than Christmas Day. . . . Gordon Reambeault, of the Paradise staff here, has been promoted to manager of the Odeon theatre at Haney, B. C., succeeding Frank Marshall, who returns to the Marpole, Vancouver, which is expected to be open by New Year's Day. . . . Bert Hawkey, owner and manager of the Orpheum theatre at Fernie, B. C., was elected mayor of that town.

WASHINGTON

Washington theatre business was fair this week, with the only holdover being "The Secret Life of Walter Mitty" at Keith's for a third week. New openings included a reissue of "Jezebel," at the Warner; "Pirates of Monterey," at Loew's Capitol; "Where There's Life," at Loew's Palace; a reissue of "The Doctor Takes a Wife," at Warner's Metropolitan. Carryover for the week was "Song of Love," at Loew's Columbia. . . . Members of the District of Columbia Motion Picture Council, co-sponsor of the children's film classic series with Warner Bros. theatres, heard the national director of the project at their regular December meeting December 9. She is Mrs. Marjorie G. Dawson, chairman of the Children's Film Library Committee of the Eric Johnston Office. Local F-13 elected the following: Agnes Turner, president; William Fischer, vice-president; Ann Griffin, financial secretary; Hazel McCarthy, recording secretary; Alice Reighly, treasurer; Sally Zeoli, guardian; Sara Young, business agent; James Collins, Ida Barezofsky, and Jesse Smith, trustees; and Earl Taylor, George Kelly, and Henry Ajello, executive board. . . . New members of Variety Club Tent No. 11 are Fred August DeJager, Erwin Arthur Lesser, Thomas N. Mudd, Jr., and Robert Harlow Brient. . . . An ordinance providing for a $1,000 annual license fee for outdoor theatres in Montgomery County has been adopted by the county commissioners.

Balaban & Katz Employees Elect Walrath President

Leslie C. Walrath, of the Uptown theatre, has been elected president of the Balaban & Katz Employees Club, Chicago. Other officers include: Carl Russell, first vice-president in charge of welfare; William A. Studdert, second vice-president, entertainment; Luther B. Richardson, third vice-president, athletics; Sam E. Stott, treasurer, and Joann E. Hanrahan, secretary. The directors include: George W. Thomas, Hector C. Bishop, Joseph S. Arlia, Harry L. Odendhal and Harold J. Dyer.

Georgia Operators Backing March of Dimes Drive

The Motion Picture Theatre Owners and Operators of Georgia, meeting December 10 in Atlanta, pledged cooperation of their theatres in the 1948 March of Dimes drive and will make collections in their theatres January 24-30. They set $200,000 as their goal. E. D. Martin, Columbus, Ga., theatre executive and state theatre chairman for the drive, presided at the meeting, which was addressed by Basil O'Connor, president of the National Foundation for Infantile Paralysis.

Wehrenberg to Build St. Louis Drive-In

The Fred Wehrenberg Circuit has been granted a permit for construction of a drive-in at St. Cyr Road and Missouri Highway 99, St. Louis County. The permit was granted by a vote of two to one by the St. Louis County Court despite protests of 150 residents of the area.

A History of Universal

Patrick E. T. Whittington, 54 Fairway, Raynes Park, Wimbledon, London, S.W. 20, England, is engaged in the writing of a "history of Hollywood, in general, and of Universal Pictures in particular." He is anxious to come by data of relevancy, including old film trade paper material, copies of the old Universal Weekly, and press sheets, stills and other miscellanies pertaining to Universal Pictures, covering, he says, the years from 1920-1940.

Western Electric Dividend

The Western Electric Company's board of directors December 9 declared a dividend of $1 per share on outstanding capital stock payable December 31 to stockholders of record December 23. The company declared a dividend of 75 cents a share September 9.

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JOSEPH H. LEWIS • Produced by BURT KELLY

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January Trial For Ten Cited By Congress

Although they tried hard to escape trial, legal maneuvers met with no success, and the ten Hollywood figures, charged with contempt of Congress, will be arraigned in Washington January 9 in line with a ruling by Justice David A. Pine.

The attempts of the ten to either have the trial transferred from Washington to a removal hearing in Los Angeles or to postpone the date of arraignment from January 9 to the date of the trial which, according to the District Attorney's office in Washing, should take place late in January or early in February, failed.

Fight Removal Ruling

The men, cited because they refused to answer when asked whether they were members of the Communist party, are Adrian Scott, Edward Dmytryk, Samuel Ornitz, Lester Cole, Herbert Biberman, Albert Maltz, Alvah Bessie, John Howard Lawson, Ring Lardner, Jr., and Dalton Trumbo.

The first maneuver got under way December 11, the day after the ten had formally surrendered to Federal authorities, in Los Angeles. Robert W. Kenny, their chief counsel, argued in Federal District Court against their summary removal to the District of Columbia, where they were indicted. This procedure follows as a matter of course under a 1946 revision of the United States Criminal Code. In Washington, Martin L. Popper, attorney, argued that the ten should not be subjected to additional costs.

Reverberations pertaining to the whole issue meanwhile continued to come in. The National Council of Women of the United States sent a letter to Eric Johnston, president of the Motion Picture Association, lauding the industry's stand on subversive employees. A number of British directors, producers and actors, including Anthony Asquith, Michael Balcon, Sir Alexander Korda, David Lean and Sir Laurence Olivier, strongly supported the stand of the Hollywood ten as men "who refuse to submit themselves to this examination of their private beliefs and opinions" in a letter to William Wyler, chairman of the Committee for the First Amendment.

Guild Votes Support

In Hollywood, the membership of the Screen Writers Guild voted to oppose all forms of blacklisting and to participate in legal action taken by writers discharged in consequence of congressional indictments. The Guild also will seek to act as *amicus curiae* in civil suits to be filed by the ten against their former employers.

Moscow, too, chimed in with a broadcast by Sergei Eisenstein, Soviet director, who denounced the American film industry as having become reactionary.

Producer-Executive Branch Is Split by Academy

The Academy of Motion Picture Arts and Sciences in Hollywood has split the producer-executive branch of its organization, thus increasing its divisions to 12. Jack Warner and Walter Wanger head the producer division, and N. Peter Rathvon and Donald Nelson head the executive branch. A substitute will be named for Mr. Nelson when he leaves his position as president of the Society of Independent Motion Picture Producers January 31.

Two New Orders Restrict Building in Canada

Toronto Bureau

Two new Dominion orders have been handed down putting additional restrictions on Canadian theatre construction. The first prohibits the importation of structural steel from the U. S. The second order adds speaker and synchronization equipment to the list of imports which are prohibited. Theatres in construction can be completed under the order, but those in the blueprint stage may be halted.

Sorrell Drops Libel Suit Against IATSE and Walsh

Herbert K. Sorrell, president of Conference of Studio Unions, has dropped his $150,000 suit alleging that the International Alliance of Theatrical Stage Employees, Richard F. Walsh, president, and Roy M. Brewer, international representative, libeled him by branding him a Communist. The action, filed in Superior Court of California two years ago, has been dismissed "with prejudice," which prevents Mr. Sorrell from bringing the same suit again, according to an announcement made last week by the New York office of IATSE. The dismissal was the result of an out-of-court agreement between the parties.

U.A. Serves Summonses On Enterprise, Cagney

United Artists last Thursday served summonses on Enterprise and Cagney Pictures as a preliminary to action pending to compel delivery of Enterprise's "Arch of Triumph" and Cagney's "Time of Your Life" to UA. Monterey Productions has also been notified by UA that an arbitrator has been selected to study the dispute between the two over failure of Monterey to deliver "Red River."

20th-Fox Consolidates Two Sales Districts

Twentieth Century-Fox has consolidated its midwest district with the Great Lakes district, following the resignation of Ward Scott, midwest district manager, who asked to be relieved of his duties due to illness. The midwest branches, Kansas City and St. Louis, will become part of the central division under Jack Lorentz, and will be supervised by Tom Gilliam, Great Lakes district manager.

Ascap Committee Preparing New Rate Schedule

The negotiating committee of the American Society of Composers, Authors and Publishers is drawing up a new and revised schedule of theatre music license rates for presentation to the Society's board of directors, but it will not be a joint proposal carrying the stamp of approval of Theatre Owners of America, it was learned in New York last week.

The decision to work out new rates was taken following the recent meeting between TOA and ASCAP officials and gives the first indication of ASCAP's willingness to compromise with the exhibitors. Since no meeting of the ASCAP board is planned in the near future, and since such a meeting is unlikely before the holidays, further delay in the presentation of the proposed new fees to the theatremen is inevitable.

Allied States meanwhile continued to formulate plans for the use of the anti-ASCAP fund agreed on at the organization's national convention in Milwaukee. Present indications are that the fund will be split three ways. Some of it will be used to finance Allied's participation in the ASCAP suit against Ben Berger, Minneapolis exhibitor leader. Another part of the fund will finance anti-trust suits or other legal action against ASCAP to be initiated by Allied or any of its members. And the third part of Allied's "war chest," representing the remainder of the money, may be used later to pay the license fees of theatres participating in the fund.

In addition, it was reported that Allied was studying a plan whereby the larger Allied circuits, while continuing to pay ASCAP fees, would sue the Society for triple damages on past payments. Any Allied anti-trust action will be preceded, however, by another Allied appeal to the Department of Justice to sue ASCAP and to seek the dissolution of the Society.

Back on the ASCAP side of the fence, there were no indications of whether the board would accept the new schedule. Should it do so, however, the new rates still would have to be approved by the TOA committee. A disagreement would mean more discussions. ASCAP has set February 1 as the deadline for its new theatre rate increase. Should talks still be continued on that date, it is probable that an extension will be granted.

Moliver Opens Booking Firm

A new booking organization has been set up in Philadelphia by David Moliver, independent exchange and theatre operator. Known as Associated Theatre Service, it handles both booking and advertising, and represents 15 theatres. Abe Sunberg is chief booker, with Albert Mollinger assisting.

THE HOLLYWOOD SCENE

Careful Planning Saves Costs, Farrow Proves

by WILLIAM R. WEAVER
Hollywood Editor

The incredulous film cutter who put together director John Farrow's "The Big Clock" double-checked and checked again before he could bring himself to believe he had a grand total of only 73 feet of film left over, an all time record of precision in executing production of a feature picture. A cutter talks about a thing like that, especially in these days, when economy is the theme song of every production plant in town and a picture produced on an adjacent lot has just two hours of excess running time snipped off, and when talk like that gets around, the director who accomplished the feat gets asked how he did it.

But John Farrow replies that it may not properly be termed a feat. It happens that it does represent his nearest approach to perfect planning—and he remarks that others may have excelled it—but he explains that he never does have much footage around the place after one of his big pictures has gone to the laboratory. He was not trying to set a record with "The Big Clock," nor to prove anything in particular with respect to the practicability of trimming costs without sacrifice of quality, but he doesn't deny that the accomplishment reaffirms pleasantly his confidence in some principles to which he rigidly adheres in all his motion picture undertakings.

A Combining of the Arts

"Directing," he says, "is less truly an art than it is a combining of the arts. A director must know painting, so that he can arrange his materials, including the players and even the props, in such fashion that what he gets on the screen is not merely a scene but also a picture, in the orthodox sense of the term. He must know music, in order to set and maintain the tempo of his picture. He should know literature, a very wide range of the great works, so that he can keep his story and dialogue from running wild and defeating the whole purpose of the production. And he must know drama and dramatic construction, but if he knows painting, music and literature he cannot but know these."

Has His Own Methods

Director Farrow regularly does certain things other directors don't, and declines to do certain things nearly all of them do.

He rehearses his players as long as it may take to make sure that they know not merely their lines and business but also their story and what it means and what they can make of it by understanding and trying. He drills his crew no less thoroughly, and he retains the same one from picture to picture, which is becoming quite a feat in itself under present Hollywood conditions.

He does not film protection shots (spares, so to speak, for use in case a scene or section of dialogue goes dull as filmed) and says they are neither necessary, if a picture is properly planned, nor a satisfactory offset to error if they are not.

No Screen Tests

And he doesn't make screen tests, under any circumstances, because he believes nothing's to be learned about a player's ability by sending him without benefit of rehearsal or advance knowledge of the scene he's going to act—usually the big moment in a difficult story—onto a stage to do his excited best in front of a tired cameraman and with some casual actors who don't care either.

Like many who have expressed themselves on the point, Mr. Farrow believes the present need for economy in production can be met by careful planning in advance of actual production. Unlike most of them, he has proved it.

STUDIO TOTAL IS DOWN TO 32

Hollywood Bureau

If there's anything resembling a silver lining behind the clouds that beshadow this land of sunshine this year's end, it must be the fact that more people can take long holiday vacations than ever before because fewer people are working. This unwelcomed hiatus is underscored this week by decline of the shooting index from 35 to 32, five little pictures going into production and eight of varied calibre going to the cutting rooms.

Columbia started two films, "Trapped by Boston Blackie" is being produced by Rudolph Flothow and directed by Seymour Friedman, with Chester Morris, Richard Lane and Patricia White in the cast. "The Trail to Laredo" is a Charles Starrett-Smiley Burnette Western produced by Colbert Clark and directed by Ray Nazarro.

Sol M. Wurtzel launched his first under his new 20th-Fox contract, "Arthur Takes Over," which Mal St. Clair is directing. Jerome Cowan and Lois Collier star.

Republic's Sidney Picker started "Heart of Virginia," with Janet Martin, Robert Lowery, Paul Hurst and Frankie Darro, which R. G. Springsteen is directing.

Universal-International went to work on "Man Eater of Kamoan," with Monty Shaff and Frank P. Rosenberg co-producing.

MGM To Produce Sequel To "The Jolson Story"

MGM announced last Friday through the home office in New York that the company would make a sequel to "The Jolson Story," which Columbia released in 1946. The new project has been assigned to Edwin Knopf for production, and Al Jolson will work with him on the preparation of a screenplay dealing with the aspects of the singer's life not covered in the Columbia picture. Gene Kelly is expected to play Mr. Jolson in the film. MGM's deal with Mr. Jolson calls for the outright payment of a sum in excess of $100,000 and it differs from the Columbia deal in that Mr. Jolson will have no share in the profits from the picture.

STARTED

COLUMBIA
Trail to Laredo
Trapped by Boston Blackie

REPUBLIC
Heart of Virginia

20TH CENTURY-FOX
Arthur Takes Over (Wurtzel)

UNIVERSAL-INTERNATIONAL
Man-Eater of Kamoan (Monty Shaff)

COMPLETED

COLUMBIA
Lulu Belle (Bogeaus)

EAGLE LION
Mickey

M-G-M
The Big City
State of the Union

MONOGRAM
Death on the Downbeat

REPUBLIC
I, Jane Doe

RKO RADIO
Velvet Touch

UNIVERSAL-INTERNATIONAL
Up in Central Park

SHOOTING

COLUMBIA
Gallant Blade
Best Man Wins
Port Said
Loves of Carmen
The Eternal Melody

EAGLE LION
The Noose Hangs High
Corkscrew Alley

M-G-M
Master of Lassie
Easter Parade

MONOGRAM
The Tenderfoot (Allied Artists)

PARAMOUNT
Sealed Verdict
A Connecticut Yankee
Hazard
A Foreign Affair

REPUBLIC
Under California Stars

RKO RADIO
Guns of Wrath
Mr. Blandings Builds His Dream House
Joan
The Window

20TH CENTURY-FOX
The Iron Curtain
Sitting Pretty
Walls of Jericho
This Is the Moment

UNIVERSAL-INTERNATIONAL
Are You With It?
Another Part of the Forest

WARNERS
The Adventures of Don Juan
Winter Meeting

RKO'S GREAT HOLIDAY

JOHN WAYNE • LARAINE

TYCOON

The Big TECHNICOLOR Spectacle of 1948!

Dynamite drama in the world's mightiest setting — the untamed Andes! . . . The titanic struggle of a man who moved mountains, blasted tunnels, tamed floods, but who met his greatest challenge when a woman of luxury invaded his brawling world!





ITTRACTION!!

DAY *in*





RKO RADIO PICTURES

with

SIR CEDRIC HARDWICKE • JUDITH ANDERSON
JAMES GLEASON • ANTHONY QUINN

Produced by STEPHEN AMES · Directed by RICHARD WALLACE

Screen Play by BORDEN CHASE and JOHN TWIST

MPEA IN GERMANY SET TO TAKE OVER

by HUBERTUS ZU LOEWENSTEIN
in Berlin

The Motion Picture Export Association is now working in closest cooperation with Military Government's Film Control office, in anticipation of taking over the Film Control office's functions February 1. At that time free competition in the film industry will be restored to the American-occupied zone, with U. S., British interests and German firms competing.

After February 1 the Army, however, will still have the say-so in approving German, as well as American and British product, and will continue the distribution of the weekly newsreel, Welt im Film.

Main MPEA office is in Berlin, with branches in Frankfurt, Munich, Stuttgart, Hamburg and Duesseldorf. The J. Arthur Rank Organization has recently opened branches in Munich and Frankfurt. The French industry, too, will enter the German market to compete with U. S. productions.

Film Control in Frankfurt is publishing a mimeographed information bulletin for German theatre owners called *Kleiner Film Spiegel* (*Little Film Mirror*), sponsored by the MPEA.

▽

With the support of the city authorities and export circles in Hamburg, a Studio Cooperative has been formed to make studio space available to four Hamburg companies, Kamera, Real-Film, Junge Film-Union and Kosmos. The most recently licensed Hamburg company, Kammerspiel-Filmgesellschaft, will also share in the cooperative.

▽

In the British zone of occupation, a central Association of Theatre Owners has been formed to aid in the reconstruction of the industry. Membership is about 145.

CHILE

by MARIA ROMERO
in Santiago de Chile

After a period of inactivity, the Chilean industry is beginning a new era. Not only are Chileans working in the local industry, but well known Latin American film personnel will collaborate.

Chile Films has signed a contract with Interamericana, an Argentine producing company, which will bring Argentine technicians and actors to Chile to produce in the studios of Chile Films, a powerful entity which has the backing of the Chilean Government through the Corporacion de Fomento a la Produccion, an important stockholder.

The combined companies will begin production December 15 on a musical, the first of a series of productions.

Also actively engaged in production are the independent producers. Jose Bohr has rented the Santa Elena Studio and his first picture will be "Tonto Pillo," a comedy. He has plans for four pictures, one of which will star Arturo de Cordova, known in Mexico and the U. S.

EIRE

by T. J. M. SHEEHY
in Dublin

The Eire Minister for Finance has informed a deputation of exhibitors that he can see no reason for modifying the increase in admission taxes due to be effective January 16.

The Minister feels that attendances will not be adversely affected after a period of readjustment to the new prices. He has hinted that he might reconsider the tax scales if after a reasonable period of trial the exhibitors' worst fears are realized.

Already many small exhibitors are announcing their intention of closing. A few exhibitors, taking the optimistic view, think that showmanship and a tightening up of methods may enable efficient houses to survive. As one of them put it, "In recent years patronage has come to us. Now we will have to go after it."

One of the first moves exhibitors will make is to press renters for reduced film rentals, which they think will have to come down to the 25 per cent level.

The trade, in general, feels that many independent exhibitors will now be swallowed up by the larger circuits, which can operate on a smaller profit margin and which have the advantage of circuit booking.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Peliculas Nacionales, the distribution center for some of Mexico's leading producers, soon will start its 16mm program here. The first 16mm projectors have been received from the U. S. and the first lot of Mexican films have been reduced from 35mm. to 16mm. Clasa's studios here, one of Mexico's largest, is preparing to reduce 150 Mexican features to 16mm.

▽

A contract for the distribution of Mexican pictures in the key provincial cities of Guadalajara, Monterrey, Torreon and Vera Cruz has been signed by Columbia with Producciones Grovas, the Rodriguez Brothers and Producciones Calderon. Columbia distributes the pictures of "Cantinflas" and others.

▽

The Mexican industry received loans, credits and discounts totaling $3,986,157 for the 11-month period ended November 30 from its own bank, the Banco Nacional Cinematografico.

Other loans to the amount of $185,752 came this year to the industry from Financiera Industrial Cinematografica.

▽

Roberto and Enrique J. Cervantes and Rafael Rojas have formed J. E. M. Productions, a production and distribution company.

ITALY

by ARGEO SANTUCCI
in Rome

A new production and distribution firm, Associated Artists and Technicians, has been formed in Rome to handle both foreign and domestic product in both 16mm and 35mm. Capital for the new company was put up by Duke Luchino Visconti Di Modrone, Alfredo Guarini, Antonello Trombadori and Egisto Cappellini.

▽

On November 5 Italy and Bulgaria signed a general trade agreement, which includes provisions for Italy to export to Bulgaria motion picture equipment worth $100,000 and films worth $25,000.

▽

A documentary on the Italian poet and nationalist, Gabriele D'Annunzio, will be released within a short time by Elikon Film of Milan.

Gabriel Pascal and the Italian director, Gioacchino Forzano, has signed an agreement for the joint production of a film on Leonardo Da Vinci.

A picture on the life and social theory of Karl Marx is scheduled to be produced by Aurora Film.

▽

An association of the motion picture trade press, Consorzio Italiano Stampa Cinematografica, has been formed here to support and make easier contacts between foreign and domestic production.

A new weekly fan magazine, *Cinestar,* is scheduled to be published here. Alessandro Ferrau is the editor.

American Films Double Attendance in Tokyo

Tokyo theatres have been drawing twice as much attendance in 1947 as they did in 1946, according to statistics compiled by the Tokyo Treasury Bureau and relayed to the U. S. via the Motion Picture Export Association. The Bureau's report, covering the first three quarters of 1947, show a monthly attendance average exceeding 5,500,000. Tokyo's population was estimated in 1946 at 4,183,000. Since native production showed no marked gain over 1946, the approximately 100 per cent increase in attendance may be attributed to the increase in popularity of American pictures, MPEA points out.

Monogram Names Messeri

M. J. Messeri has been appointed Mediterranean area representative for Monogram International. He was formerly managing director for Paramount in Spain and Portugal.

Metro Realigns Studio Operation For Economies

Hollywood Bureau

Declaring that the "boom days are over" and indicating that executives must devote their energies to production, Louis B. Mayer last Wednesday announced reorganization in MGM studio responsibilities; a realignment of the company's leading studio executives, and the abandonment of the executive producer system, which has been in effect at Metro for more than 10 years.

Mr. Mayer, MGM vice-president in charge of production; E. J. Mannix, general manager, and Ben Thau, executive vice-president, will form an executive triumvirate in charge of production, and the producers of individual pictures will be directly responsible to them.

Louis K. Sidney and J. J. Cohn, who have headed executive producing units, will become vice-presidents of Loew's, Inc., and will take over operational and general executive duties, thus relieving Mr. Mayer, Mr. Mannix and Mr. Thau of many of their duties.

Two other executive producers, Al Lichtman and James K. McGuinness, will be assigned to actual production of individual features. Sam Katz will head a production unit to make musical features, and Kenneth McKenna, formerly head of the editorial department, will become editorial assistant to Mr. Mayer.

Albert Lewin, who joined MGM last year, will assist Lawrence Weingarten as the head of the studio's executive editorial board.

In his announcement Mr. Mayer indicated that the executive reorganization is designed to insure a concentration of effort on individual pictures in an attempt to economize and improve quality.

Two Measures Hit Drive-Ins In Maryland County

A stiff $1,000 annual license fee for outdoor theatres and a ban on the exhibition of features outdoors after 11 P.M. have been voted by the Montgomery, Maryland, County Commissioners. Their action came after a group of citizens protested the plans of Sidney Lust, Washington theatre owner, to erect a drive-in in the county. The ordinance, frankly aimed at keeping out drive-ins, also calls for written applications for licenses and public hearings on the application. It takes effect January 10.

Circuit to Pay Bonus

The Jefferson Amusement Company, Beaumont, Texas, and its affiliate, East Texas Theatres, Inc., have announced that it will pay its 830 employees Christmas bonuses ranging from two to seven per cent of a year's salary, depending upon length of service.

National Film Service Now on National Basis

A contract was signed December 10 between Selznick Releasing Organization and National Film Service whereby National will provide physical distribution service for Selznick on a national basis. The contract runs from April 7, 1947, to December 31, 1950. National Film now has established its own centers in all cities of the U. S. where there are major distributors. Formed by National Film Carriers, National Film Service handles physical distribution in some areas for RKO, Eagle Lion, Republic, Film Classics, Monogram, and independents.

Says Reds Lead In Reich Filming

The Russians who, like the British, French and Americans, are producing pictures in Germany individually and independently, are leading the four-power race to revive the German film industry. As of early this month Sovexport had 10 post-war German films ready for distribution. Six are in production.

According to reports received from the Reich by Joseph Scheinman, president of Casino Film Exchange, Inc., two of the Russian-sponsored German films are made in Agfacolor. The pictures are produced by DEFA and Sovexport is the world distributing agency.

The British follow the Russians in the number of pictures produced or shooting. Four companies in the British zone are working on or have finished eight films. German films have been exported to Switzerland and a number of other countries, but their circulation outside the Reich is inconsequential. Also, it has been reported that the German producers are asking as much as $20,000 for their product.

The Americans in Germany are represented by IFO, a concern with studios in Munich. It is now working on a film called "The Journey Is Long." Neue Deutsche Filmgesellschaft is finishing "Between Yesterday and Tomorrow" and Objectiv Film Gesellschaft has produced "Above Us the Sky." There is close cooperation between the British and the U. S. zones. The French have produced one German-language film and are working on a second.

Wilshire Pictures Formed To Produce on Coast

Articles of incorporation have been filed with the Secretary of State at Sacramento, Cal., by Wilshire Picture Productions, Inc. The producing company plans six pictures in the first two years. George McCall will be in charge of production. Officers are James Doane, president; Arthur Desser, vice-president; H. B. Garfield and David H. Garfield, board chairman and treasurer, respectively, and W. M. Collins, sales manager.

Polaroid Shows New Color Film Printing Process

A new three-color printing process for motion pictures called Polacolor was demonstrated Tuesday in a New York projection room by the Polaroid Corporation of Cambridge, Mass. The subject was an eight-minute cartoon, "The Circus Comes to Clown," for Paramount Pictures, Inc. The subject matter was presented in typical color cartoon action, with the principal sequence devoted to a bouncing ball rendition of "The Man on the Flying Trapeze" in voices almost as emphatic as the color.

Polacolor is thus far solely a printing process. The color negative was made on Paramount's cartoon camera. The pictures are in pure dye, without "keyplate" image, while the sound track is recorded in silver, normal to standard black-and-white technique.

The purpose so far declared is to cut the cost of color prints. The currently quoted figures are 13 cents a foot for first prints, about 5¾ cents for release prints in volume.

Expert discussions at the demonstration indicated a possibility of subsequent utilization for 16mm product. No "live action" pictures, upon which a comparison with other color product in dramatic use might be made, were shown. It was unofficially indicated that Paramount would be issuing a series in Polacolor. The current subject is for December distribution. General dramatic use of the process would require access to some of the variously, and highly patented, methods of color photography. Given that, and with increased speed and reduced cost, the process could have newsreel possibilities.

The new printing process has been invented and evolved by William H. Ryan, Polaroid research engineer. The processing is said to be nearly as simple as for standard film. However, at this time, it is said that print production requires about a week's time. The Polaroid concern came into the news some years back with the invention and exploitation of a cellulose product with a capacity for polarizing light—which is to say that the light which emanates from it vibrates in a single plane. It has many optical applications, including sun glasses and some special devices calculated to take the night light glare out of motoring.—T. R.

Get "My Father's House"

United States and Canadian distribution rights to "My Father's House," made in Palestine, have been acquired by Mayer and Burstyn, New York.

Disney Buys Story

Walt Disney has announced the purchase of "Children of the Covered Wagon" story by Mary Jane Carr.

U-I has the

Make a note today t

box-office attractions *ready*

"THE SENATOR WAS INDISCREET"

U-I's hilarious follow-up to "The I and I" prize comedy hit of 1947.

"A DOUBLE LIFE"

Entered as U-I's nomination for 1947 Academy Awards.

"SECRET BEYOND THE DOOR"

A fine motion picture planned to thr audiences everywhere.

"THE NAKED CITY"

From Mark Hellinger who outdoes even "The Killers" in this production.

"A WOMAN'S VENGEANCE"

A tremendous drama and a startling love story for top entertainment.

"BLACK BART"

Color by Technicolor; action and romance by those who know how

"CASBAH"

A sure-fire hit with intriguing action, music and romance.

"ARE YOU WITH IT?"

Another Broadway musical hit.

BIG ONES!

repare for these big
nd on the way for 1948

"UP IN CENTRAL PARK"
The big Broadway musical smash more colorful than ever on the screen.

"ALL MY SONS"
The Broadway prize play now a prize picture.

"ANOTHER PART OF THE FOREST"
The great stage property made greater in its filming.

"LETTER FROM AN UNKNOWN WOMAN"
A throbbing love story.

"RIVER LADY"
Color by Technicolor; showmanship by those who know how.

"MAN-EATERS OF KUMAON"
A hit picture from The-Book-of-the-Month best seller.

"TAP ROOTS"
One of the great spectacular dramas; color by Technicolor.

Watch following announcements for the full cast of these productions

Universal International

House Group to Push Move to Check Petrillo

Washington Bureau

The House Labor Committee has decided to resume hearings early next year on legislation to curb the power of the American Federation of Musicians and its president, James Caesar Petrillo.

Last Friday the group adopted a report by a sub-committee headed by Representative Carroll B. Kearns (R., Pa.), a portion of which absolves motion picture producers of any "conspiracy" with the AFM to block television.

The Federation, according to the report, has "held back the technological development of radio . . . by requiring all movie producers to sign a contract which provides that they shall not sell, lease, etc., any music sound track containing recorded music made by members of the Federation or scenes showing members of the Federation performing on musical instruments."

Among the conclusions listed by the subcommittee were these: Petrillo and the AFM "still commit acts in restraint of trade, exercise monopolistic control over all commercial phases of musical production, and injure or destroy any individual or business from which they withdraw their license."

The report declared that Petrillo "has successfully created a small kingdom within our republic" and recommended five steps to curb the AFM: amend the Taft-Hartley Act and other laws "so that monopolistic practices by labor unions shall be forbidden"; make it a misdemeanor for any union to license an employer to do business; to grant any person or firm placed on an "unfair" list the right to redress in Federal Court; forbid the officers of any union to call a strike such as Petrillo threatens in the recording industry until after a majority of the affected employees approve the move in secret ballot, and to provide penalties to prevent a union-employer conspiracy to evade the Taft-Hartley Act.

In New York Tuesday it was announced representatives of radio, record companies, television, frequency modulation and transcription industries were to meet Friday to draft unified plans for combating Petrillo's demands and threats. He has ordered the end of all record-making after January 1.

Baltimore Theatres Vote To Close Christmas Eve

The Motion Picture Theatre Owners of Maryland has reported that a majority of the Baltimore neighborhood theatres have voted to close all day December 24, including Christmas Eve, and to open at 3 P.M., Christmas Day. The theatres to close include such local circuits as the Durkee, Rome, Garman, Goldberg and Schwaber.

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 31—President Truman dedicates Everglades National Park. . . . Cub fliers end world flight. . . . Counterfeit ring smashed. . . . France pays tribute to Gen. LeClerc. . . . Holland children hail St. Nicholas. . . . Football, tennis, fencing, ice skating.

MOVIETONE NEWS—Vol. 30, No. 32—Soviet Russia combats inflation. . . . Japanese Emperor sees atom-bombed city of Hiroshima. . . . Admiral Nimitz retires; Admiral Denfeld succeeds. . . . Leonard Lyons presents $50,000 Damon Runyon memorial check. . . . Mrs. George Skouras rechristens Friendship Food Ship. . . . Cardinal Spellman holds Christmas party for New York foundlings. . . . Cleveland Browns beat Yankees.

NEWS OF THE DAY—Vol. 19, No. 229—Secret Service smashes counterfeit ring. . . . Paris mourns Le Clerc. . . . Midget plane circles globe. . . . Holiday for orphans. . . . Babe Ruth as Santa. . . . Skiing, skating.

NEWS OF THE DAY—Vol. 19, No. 230—Atom bomb city hails Emperor. . . . Greek navy gets six U. S. gunboats. . . . Six saved in Labrador plane crash. . . . Friendship food for Italy. . . . Pro football title battle.

PARAMOUNT NEWS—No. 32—Slowest 'round-the-world flight. . . . Plight of Navajo Indians arouses nation. . . . T-Men smash counterfeit ring. . . . Babe Ruth as Santa Claus hits a home run. . . . U. S. skiers ready for winter Olympics.

PARAMOUNT NEWS—No. 33—U. S. transfers gun boats to Greek navy. . . . Million ducks invade Louisiana rice fields. . . . Japanese Emperor visits first atomic bomb target. . . . Australia hails sheep dog champion. . . . Big parley fails.

UNIVERSAL NEWS—Vol. 30, No. 99—Babe Ruth plays Santa. . . . Dutch kids cheer St. Nicholas and Royal Family. . . . Flivver fliers return. . . . Secret Service breaks up counterfeit ring. . . . War orphan drive in New York. . . . Football.

UNIVERSAL NEWS—Vol. 30, No. 100—Jap Emperor visits Hiroshima. . . . Greeks get U. S. warships. . . . Twenty-one die in air crash near Memphis. . . . Admiral Nimitz receives DSM from President Truman. . . . Survivors of Labrador crash in Washington. . . . Christmas party for homeless children. . . . 62,000 see Browns top Yankees.

WARNER PATHE NEWS—No. 34—Pilots end world jaunt. . . . Greek demonstration. . . . New line to pipe gas in Canada. . . . Booster champ in Oklahoma. . . . Manchester honors Churchill. . . . Christmas in New York and Holland.

WARNER PATHE NEWS—No. 35—Emperor visits Hiroshima. . . . Miss Hush revealed. . . . Friendship food for Italy. . . . Cardinal Spellman's Christmas party. . . . Ski centers prepare for winter. . . . Browns beat Yankees.

TELENEWS DIGEST—Vol. 1, No. 34—The cities of Germany. . . . Polish war vets admitted for farm work. . . . Dutch protect strange area of Calcium Hills. . . . Throngs jam Mexican city for sacred holiday. . . . Portugal: International soccer match.

Harold Lloyd to Reissue Five of His Comedies

Harold Lloyd is planning to reissue five of his old comedies in the wake of his new "Mad Wednesday." First steps have been made toward setting up distribution arrangements for the re-releases. First of the five features probably will be "Movie Crazy," which has been "sneak shown" in several locations. Others to follow will be "Welcome Danger," "Feet First," "The Catspaw" and "The Freshman." All except "The Freshman" are sound pictures and will be reedited when needed, according to John L. Murphy, Mr. Lloyd's manager.

Form President Films

Harold Getz, president; David Getz, vice-president, and Benedict Brucia, secretary-treasurer, have formed President Films, Inc., New York, to participate in the production of pictures in Europe and Mexico, distribute foreign pictures in the U. S., and to export films. The same officers will serve on the board of Mexcita, their Latin American company. The company's first release will be the Italian film, "Angelina."

Indiana Unit Hits Higher Prices in Public Statement

Acting on a mandate from the November state convention, the Associated Theatre Owners of Indiana issued a statement to the press in an effort to clear exhibitors of responsibility for advance price engagements in the eyes of the public.

"In principle, the Association is opposed to any and all attempts of motion picture producers or distributors to dictate to local theatre owners the prices which they must charge their patrons in order to secure a contract for exhibition of the film," the statement said.

It mentioned "loyal patrons who support the theatres when perforce they are showing run-of-mine pictures and who ought not be forced to pay increased admissions when the occasional socalled special attraction comes along," and protested against a practice "which deprives exhibitors of control over their own admission scales and vests that control in persons remote from the communities served."

ATOI explained the growing number of roadshow films places the theatre owner "in the critical situation of either having to deny his patrons an opportunity to see those pictures or else bearing the resentment and consequent loss from the public's reaction to this profiteering policy of the distributor."

Richmond Theatre Firm Charged with Monopoly

Charging that a number of companies, including the Booker-T Theatre Corporation, "have entered into an unlawful combination to control and monopolize all colored theatre business" in Richmond, Va., two Portsmouth, Va., theatre operators have asked the Law and Equity Court for injunctive relief from a deed restriction. It prevents use of a building as a motion picture theatre for 25 years, from 1942. The property, formerly the Rayo theatre, is now a skating rink. The complainants, who have an option and wish to use it as a theatre, are A. E. Landreth and Hyman Soroko of Portsmouth. Co-complainant is James M. Bradshaw. Defendants are the District Theatres Corporation of Washington, and its subsidiaries, the Booker-T, Globe and Home Theatre Corporations, Hill and Ritz Amusement Companies, Inc., and the Real Estate Holding Corporation.

Keep Little Carnegie

The Appellate Division of the New York Supreme Court December 16 reversed the decision of two lower courts and ruled that Max Goldberg and Erwin Lesser, operating the Little Carnegie theatre, New York, be permitted to keep the theatre for the next five years. Owners of Carnegie Hall had attempted to exercise a cancellation clause in the lease.

TERRIFIC IN N. Y., DETROIT, SAN FRANCISCO AND NOW...

"THE GANGSTER" SLAUGHTERS 'EM IN LOS ANGELES AND CHICAGO!

THRILLER RUNS WILD AT RKO GRAND IN CHI!

2nd WEEK IN 5 L. A. FIRST RUNS DAY & DATE!

PHILADELPHIA REPORTS SOCK BIZ AT STANTON!

It's an **ALLIED ARTISTS'** *Sensation!*

"THE GANGSTER"

A KING BROS. PRODUCTION

starring
BARRY SULLIVAN • BELITA • JOAN LORRING *with* **AKIM TAMIROFF**

HENRY MORGAN • JOHN IRELAND • ELISHA COOK, Jr. • SHELDON LEONARD

Produced by MAURICE and FRANK KING • Directed by Gordon Wiles • Screenplay by Daniel Fuchs, from his novel "Low Company"

An Allied Artists Production

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Eagle Lion

BORN TO SPEED: Johnny Sands, Terry Austin—Something different, but lack of names hurt business. Played Friday, Saturday, Nov. 21, 22.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RED STALLION: Robert Paige, Ted Donaldson—This one really made me feel happy to be an exhibitor. Probably the best liked feature to play my theatre this year. Should be outstanding in any town. Played Friday, Saturday, Nov. 9, 10.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Film Classics

BOHEMIAN GIRL, THE: Laurel & Hardy—Too old. Too musical and, being a costume picture, it lowered the attendance on this good comedy-opera. Played Friday, Saturday, Nov. 7, 8.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WESTERNER, THE: Gary Cooper, Walter Brennan—This is a reissue, but it is still a great Western. It did more business than most of the new shows. Played Sunday, Monday, Nov. 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

CAPTAINS COURAGEOUS: Spencer Tracy, Mickey Rooney—If Metro would make a few like this today there wouldn't be so much talk about higher rentals and increased admissions This drew an above-average crowd and approval was practically 100 per cent. These reissues gross far better than the new stuff. This is worth playing in any situation. Played Monday, Dec. 1.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

FIESTA: Esther Williams, Ricardo Montalban—This is a fair musical show in color, but it lacks star power. Was sold as a special, but is just a program picture. Business was light. Played Thursday, Friday, Nov. 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HUCKSTERS, THE: Clark Gable, Deborah Kerr—We advertised this picture with circulars, etc., and thought we would have an overflow crowd, but they did not turn out like I thought they would. Clark Gable acted his part, but my patrons thought this picture was not cut out for Clark Gable. Some of my patrons said it was too long and drawn out. Played Saturday-Monday, Nov. 29-Dec. 1.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

HUCKSTERS, THE: Clark Gable, Deborah Kerr—This is no good for a small town as my patrons want Gable as a he-man and in action pictures. Business was poor. Played Sunday, Monday, Nov. 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IT HAPPENED IN BROOKLYN: Frank Sinatra, Kathryn Grayson—Just fair. No good for Friday and Saturday in a small town. Receipts below average. Played Oct. 24, 25.—J. P. Gallant, Garry Theatre, Alexandria, Ont., Can.

MERTON OF THE MOVIES: Red Skelton, Virginia O'Brien—Everyone enjoyed the old flicker days brought back. Skelton was better in this than he has been for some time. Business was normal. Played Sunday-Tuesday, Nov. 30-Dec. 2.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

UNFINISHED DANCE: Margaret O'Brien, Cyd Charisse—For the patrons who enjoy the ballet, it would be very entertaining, but for those who don't this would be very boring. I played it second with "The Long Night," and did fair business. Played Wednesday-Saturday, Nov. 26-29.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

YEARLING, THE: Gregory Peck, Jane Wyman—A small town natural. Excellent in every respect, including the receipts. Played Tuesday-Thursday, Nov. 18-20.—J. P Gallant, Garry Theatre, Alexandria, Ont., Can.

Monogram

DOCKS OF NEW YORK: Gloria Pope, East Side Kids—These are excellent fillers for double filling and draw more favorable comment than a lot of socalled big productions. Buy a few of these and you won't be disappointed. Played Monday, Nov. 18.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

KILROY WAS HERE: Jackie Cooper, Jackie Coogan—O. K. for program film fare on weekends. The kids liked it. Played Friday, Saturday, Nov. 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

CALIFORNIA: Ray Milland, Barbara Stanwyck—Good picture for any situation. Color, music, etc., good. Business average due to cold weather and snow. Played Saturday, Nov. 22.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

GREAT VICTOR HERBERT, THE: Allen Jones, Mary Martin—Good musical. Classical or semi-classical musicals don't go over in this town, so receipts were poor. Played Wednesday, Thursday, Nov. 5, 6.—J. P. Gallant, Gary Theatre, Alexandria, Ont., Can.

WELCOME STRANGER: Bing Crosby, Barry Fitzgerald—Crosby and Fitzgerald have done it again. It was a very good picture. Everyone was pleased. The only thing wrong was that Bing didn't sing enough. Played Sunday-Tuesday, Nov. 16-18.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

PRC

BRUTE MAN, THE: Rondo Hatton, Jane Adams—A fair horror show. It seemed to please. Business just average. Played Friday, Saturday, Oct. 24, 25.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RKO Radio

BACHELOR AND THE BOBBY SOXER: Shirley Temple, Cary Grant—A good comedy for both old and young. It was enjoyed here by both groups. Played Sunday-Tuesday, Nov. 9-11.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

BORN TO KILL: Claire Trevor, Lawrence Tierney—Hardly any draw, although it is a good show. Played Tuesday, Wednesday, Nov. 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DESPERATE: Steve Brodie, Audrey Long—A very good feature, but only fair business. Played Friday, Saturday, Nov. 14, 15.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DICK TRACY VERSUS CUEBALL: Morgan Conway, Anne Jeffreys—Good show. Played Friday, Saturday, Oct. 31, Nov. 1.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FARMER'S DAUGHTER, THE: Joseph Cotten, Loretta Young—Lovely picture. No regrets. It should do well everywhere. Well worth playing. Played Monday-Wednesday, Nov. 24-26.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

FARMER'S DAUGHTER, THE: Loretta Young, Joseph Cotten—Title drew them in and the picture pleased. Many good pictures fail to draw on account of titles. Played Monday, Dec. 2.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

HONEYMOON: Shirley Temple, Guy Madison—This was much better than expected. Although business was good, I lost money because of the short running time of the feature. Had to use more shorts than usual. Played Sunday, Monday, Nov. 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LADY LUCK: Robert Young, Barbara Hale—This drew a below-average crowd. It really should be double billed. Neither of the stars is a good draw here and the story certainly added nothing to their prestige. Our patrons weren't overly impressed. Played Friday, Nov. 21.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

LIKELY STORY, A: Bill Williams, Barbara Hale—A screwball comedy that failed to bring in any business whatsoever. Played Tuesday, Wednesday, Nov. 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MY PAL WOLF: Jill Esmond, Sharyn Moffett—Nice program picture that satisfied. It is well worth playing. Played Friday, Saturday, Nov. 28, 29.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

SINBAD THE SAILOR: Douglas Fairbanks, Jr., Maureen O'Hara—Fair amount of action, good color. Played with "Flying Sportsman in Jamaica" and "The Big Snooze," both WB, with this feature. Average receipts. Played Wednesday, Thursday, Nov. 12, 13.—J. P. Gallant, Garry Theatre, Alexandria, Ont., Can.

TARZAN AND THE HUNTRESS: Johnny Weissmuller, Brenda Joyce—Somewhat more far-fetched than the usual Tarzan picture. "Cheeta" stole the picture as usual. Doubled with "The Brasher Doubloon" to fair business, considering we had our first snowstorm of the season. Played Monday, Tuesday, Nov. 24, 25.—J. P. Gallant, Garry Theatre, Alexandria, Ont., Can.

Republic

ANGEL AND THE BADMAN: John Wayne, Gail Russell—Very good picture that pleased 100 per cent. Doubled with "Docks of New York" to good business. Much favorable comment. Above average business. Played Monday, Nov. 17.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can., Rural and small town patronage.

IN OLD SACRAMENTO: William Elliott, Constance Moore—This was getting pretty old, but it drew the largest crowd we have had for some time. If Elliott is going to continue in this type of film the powers that be at Republic should invest in a few acting lessons for him. He is pretty hammy. We have another one coming up so we will see if there is any improvement. Worth playing if your fans want action and are not critical. Played Monday, Nov. 24.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

PILGRIM LADY, THE: Adele Mara, Warren Douglas—A waste of time and effort. Too weak for top half of double bill and not interesting enough for the second spot. Played Friday, Saturday, Nov. 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TWILIGHT ON THE RIO GRANDE: Gene Autry—Good old Gene. He is still popular enough to give us new heart in the business after playing "Duel in the Sun." Played Saturday, Nov. 29.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

SRO

DUEL IN THE SUN: Gregory, Peck, Jennifer Jones—We wanted to see what we could do with advanced prices and found out to our sorrow it doesn't pay. Played Wednesday, Thursday, Nov. 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

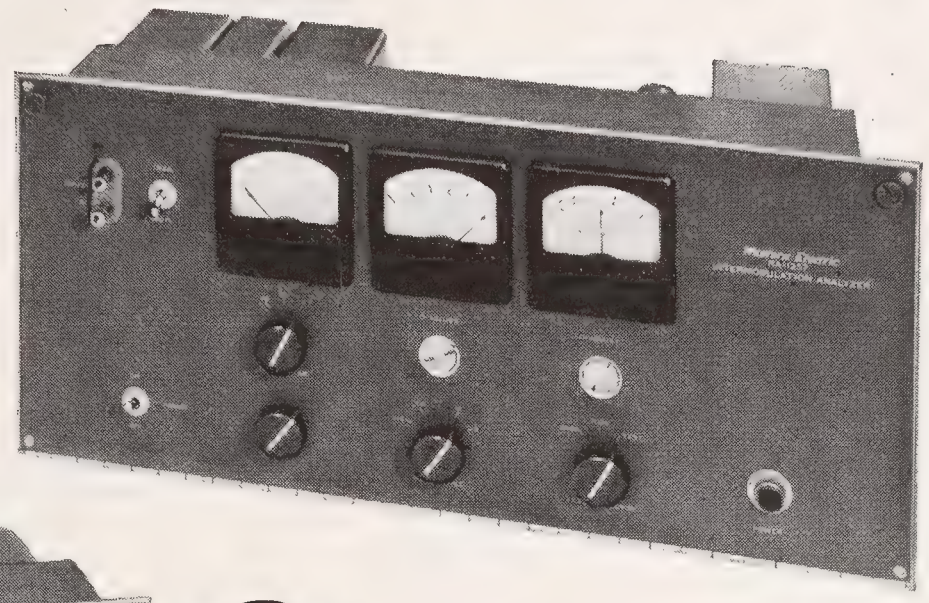
DUEL IN THE SUN: Gregory Peck, Jennifer Jones—This picture was well produced, but we couldn't sell it to our patrons at the price. Played Monday, Tuesday, Nov. 24, 25.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Twentieth Century-Fox

BRASHER DOUBLOON, THE: George Montgomery, Nancy Guild—Fair mystery. Better than first time it was made in '43 under the title "Time to

(*Continued on page* 44)

New, improved Western Electric
INTERMODULATION MEASURING SET



NEW ANALYZER UNIT

- Low signal input
- Distortion phase meter
- Single, continuously variable input control



NEW SIGNAL GENERATOR

- High output rating
- No separate amplifier needed
- Four amplitude ratios between test signals

This new Western Electric Intermodulation Measuring Set, successor to the original intermodulation meter introduced by Western Electric nearly ten years ago, is designed to meet the exacting needs of the motion picture industry.

The RA-1257 Intermodulation Analyzer provides a single, direct meter indication of percentage intermodulation. It will operate on signal inputs as low as −30dbm, eliminating the need of a booster amplifier with its attendant intermodulation.

The phase meter included in the Analyzer indicates whether distortion is occurring in the positive or negative half of the signal, thus doing away with the need for a separate oscilloscope. Individual filters for the 2,000 cps and high frequency measuring circuits prevent objectionable noise from being introduced.

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The RA-1258 Intermodulation Signal Generator provides a signal of two frequencies, the low between 40 and 150 cps and the high either 2,000 cycles or between 7,000 and 10,000 cps. Because the generator is capable of an output of +23dbm, no additional amplifier, which might introduce its own intermodulation, is needed. The amplitude ratio between high and low test signals can be set at 1:1, 1:2, 1:4 or 1:10, making available extremely high accuracy when desired.

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Hollywood Office—6601 Romaine Street

(Continued from page 42)

Kill," starring Lloyd Nolan as Michael Shayne. Hollywood must be running short of material when they remake a story within four years. Played Monday, Tuesday, Nov. 24, 25.—J. P. Gallant, Garry Theatre, Alexandria, Ont., Can.

FOREVER AMBER: Linda Darnell, Cornel Wilde—I could have done better with a Western. The picture, for my personal pleasure, doesn't warrant popular prices. Business very bad. The motion picture public sure got a poor one put over on them, and stuck with high prices, also. Played Wednesday, Thursday, Nov. 19, 20.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

GHOST AND MRS. MUIR, THE: Gene Tierney, Rex Harrison—Good. Our crowd was small, but that was partly due to the inclement weather. The majority who saw it registered approval. It was different, and the acting was good. Fail to see why there were so many adverse comments. Played Saturday, Nov. 22.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

HOMESTRETCH, THE: Cornel Wilde, Maureen O'Hara—Color, performances and story all good. With this feature played "Fisherman's Nightmare," "Zululand" and "Rabbit Transit"—all excellent. Receipts above par. All color programs paid off as receipts for week were above average. Played Friday, Saturday, Nov. 14, 15.—J. P. Gallant, Garry Theatre, Alexandria, Ont., Can.

I WONDER WHO'S KISSING HER NOW: June Haver, Mark Stevens—A really fine musical show which did a big business and pleased all. Play it. Played Wednesday, Thursday, Nov. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey, Jr.—A very good picture. Everyone seemed pleased. I am glad that Betty Grable was so good in this one. For in the "Shocking Miss Pilgrim," since it was not her type of picture, it almost finished her. "Mother Wore Tights" will give her a chance to come back. Played Sunday-Tuesday, Nov. 2-4.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

WAKE UP AND DREAM: June Haver, John Payne—This is what the ladies call a cute story. Performances and color are excellent. November 10-15 was our anniversary week so we played all-color programs. With this feature we played "Cape of Good Hope" and "Girls and Gags," both 20-Fox, and "Adventure in South America" and "Racketeer Rabbit," both WB, to good business. Played Monday, Tuesday, Nov. 10, 11.—J. P. Gallant, Garry Theatre, Alexandria, Ont., Can.

WAKE UP AND DREAM: John Payne, June Haver—Lovely picture enjoyed by all. It did extra business. Played Wednesday, Thursday, Nov. 26, 27.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

United Artists

CAPTAIN CAUTION: Victor Mature, Louise Platt—Victor is enough of that big hunk of man to bring them in. Fair picture. Played Friday, Saturday, Nov. 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FABULOUS DORSEYS, THE: Tommy Dorsey, Jimmy Dorsey—What a picture It should be left in the can. Wherever we played it business was poor. Record low. Played Friday, Saturday, Nov. 28, 29.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

HOPPY'S HOLIDAY: William Boyd, Andy Clyde—Used on second half of double bill with usual satisfactory results among the Western fans. Played Friday, Saturday, Nov. 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Universal

EGG AND I, THE: Fred MacMuray, Claudette Colbert—Topnotch comedy and topnotch money-getter for this town. Country life at its funniest. Played Sunday, Monday, Nov. 16, 17.—Ralph Raspa, State Theatre, Rivesville, W. Va.

I'LL BE YOURS: Deanna Durbin, Tom Drake—Business was very poor on this picture and it looks like Deanna is washed up. Played Tuesday, Nov. 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LAW AND ORDER: Johnny Mack Brown, Fuzzy Knight—A very good Western. This has James Craig in it. Played Friday, Saturday, Nov. 21, 22.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SLAVE GIRL: Yvonne De Carlo, George Brent—Everyone seemed pleased. Picture was very good. Played Sunday-Tuesday, Oct. 12-14.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

SOMETHING IN THE WIND: Deanna Durbin, John Dall—The story was rather light. What music there was was very good. Those who came didn't complain, but business was very badly off. Played Tuesday-Thursday, Nov. 23-25.—Lorrence R. Adams, Kinema Theatre, Los Angeles, Cal. Neighborhood patronage.

SONG OF SCHEHERAZADE: Brian Donlevy, Yvonne de Carlo—This is a really delightful picture, pleasing to the eye and ear. Miss de Carlo, Donlevy, Aumont and Eve Arden are all very good. It was quite a change for Donlevy, but he practically stole the show. Played Sunday, Monday, Nov. 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WHEN THE DALTONS RODE: Randolph Scott, Kay Francis—This pleased the Friday and Saturday crowd, and business was excellent. Played Nov. 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

BADMEN OF MISSOURI: Dennis Morgan, Jane Wyman—This really deserved "A" time for everyone in it is well known. It's action packed and has some moments of comedy. Played Friday, Saturday, Nov. 18, 19.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CHEYENNE: Dennis Morgan, Jane Wyman—An excellent crowd witnessed this feature. One of the best attractions in regard to box office receipts from Warners for some time. Dennis Morgan is popular here. Plenty of action and some smart dialogue. Well worth playing. Played Friday, Nov. 28.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

DEEP VALLEY: Ida Lupino, Dane Clark—A very good feature that pleased an average audience. Played Sunday, Monday, Oct. 26, 27.—Ralph Raspa, State Theatre, Rivesville, W. Va.

STALLION ROAD: Zachary Scott, Alexis Smith—Good picture. Handled by the Lions Club. Business not up to expectations. Played Monday, Tuesday, Nov. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

STALLION ROAD: Zachary Scott, Alexis Smith—This was just a bit too sophisticated for our trade, but nevertheless it did better than average for midweek. Played Wednesday, Thursday, Nov. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THAT WAY WITH WOMEN: Dane Clark, Martha Vickers—Fast moving comedy. Double billed with "My Pal Trigger," which is Roy Rogers' best picture we have played so far. Rogers brought them in, but they stayed to see "That Way With Women" and enjoyed it. Played Monday, Tuesday, Oct. 27, 28.—J. P. Gallant, Garry Theatre, Alexandria, Ont., Can.

TORRID ZONE: James Cagney, Ann Sheridan—Another reissue that played here several years ago to good business, and it did it again. Don't be afraid of this one. Business increased each night from word-of-mouth advertising. Enough said. Played Saturday, Nov. 29.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

UNFAITHFUL, THE: Ann Sheridan, Zachary Scott—Good show but not for small town patronage. These types of shows always cause a slack in business. Played Sunday, Monday, Nov. 23, 24.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Short Product in First Run Houses

NEW YORK—Week of December 15

CAPITOL: King Size Canary.....MGM
Visiting Virginia .....MGM
Feature: This Time for Keeps.....MGM
CRITERION: Drummer Man.....Universal
Smiles in Styles.....Columbia
Feature: Pirates of Monterey.....Universal
MUSIC HALL: Border Without Bayonets RKO Radio
Chip an' Dale.....RKO Radio
Feature: Good News.....MGM
PALACE: Golf Doctor.....RKO Radio
Donald's Dilemma .....RKO Radio
Feature: Out of the Past.....RKO Radio
PARAMOUNT: Stop, Look and Guess 'Em Paramount
A Bout with a Trout.....Paramount
Paris in the Spring.....Paramount
Feature: Golden Earrings.....Paramount
ROXY: Super Salesman .....20th Cent.-Fox
Copenhagen Pageantry .....20th Cent.-Fox
Feature: It Had to Be You.....Columbia
STRAND: Catch as Cats Can...Warner Bros.
So You Want to Be a Salesman..Warner Bros.
Feature: Always Together.....Warner Bros.
WARNER: Carnival of Sports...Warner Bros.
Feature: Life With Father.....Warner Bros.
WINTER GARDEN: Harnessed Lightning Univ.-Intl.
Feature: Captain Boycott.....Univ.-Intl.

CHICAGO—Week of December 15

GARRICK: Smooth Sailing.....Paramount
Feature: The Upturned Glass.....Universal
GRAND: Bowling Kings.....Columbia
Kitty Caddy .....Columbia
Feature: The Gangster.....Monogram
ORIENTAL: Ski Demon.....Columbia
Feature: Out of the Blue.....Eagle Lion
PALACE: Royal Wedding.....Universal
Feature: The Exile.....Universal
ROOSEVELT: Circus Horse.....Warner
Feature: That Hagen Girl.....Warner
STATE LAKE: Fisherman's Nightmare 20th Cent.-Fox
Feature: Nightmare Alley.....20th Cent.-Fox
UNITED ARTISTS: Midnight Serenade Paramount
Feature: I Love Trouble.....Columbia

Short Features

Metro-Goldwyn-Mayer

SLAP HAPPY LION: MGM Technicolor Cartoons—Pleasing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

DATE WITH DUKE: George Pal Puppetoons.—This is a musical short with Duke Ellington at the piano. It is a nice subject in color with George Pal puppetoons. It is fairly entertaining. However, as a Friday and Saturday cartoon, it was a disappointment to the kids.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NAUGHTY BUT NICE: Noveltoons—Another good Puppetoon from George Pal.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

DONALD'S DILEMMA: Walt Disney Cartoons—Very good cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FLICKER FLASHBACK: No. 4—Skip it.—Ralph Raspa, State Theatre, Rivesville, W. Va.

I'LL BUILD IT MYSELF: Edgar Kennedy—This one had as many laughs as any feature 60 minutes long.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RESCUE DOG: Walt Disney Cartoons—Very good.—Ralph Raspa, State Theatre, Rivesville, W. Ba.

SAN FRANCISCO: This Is America—These "Americas" just don't go here.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

FLIVVER FLYING: Sports Parade—Good sports reel about airplanes.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FOXY DUCK: Merrie Melodies Cartoons—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MUSICAL SHIPMATES: Featurettes—Excellent. One of the finest shorts we have played. The singing of the Lord's Prayer was superb. Play it by all means.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SO YOU WANT TO BE A SALESMAN: Vitaphone Varieties—Good one-reel comedy with Joe McDoakes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

ALL film advertising and exploitation has two goals, according to Ed Schreiber, of the Century circuit. The first is to sell the show, but more important in the long run is to create and maintain the movie-going habit with the "regulars," those folks who rain or shine, hot or cold, four stars or no stars, step up to the box office and lay it on the line.

It's pretty generally understood that the movies are getting about 65% of the total audience. The other 35% are detoured elsewhere. We all have a few friends who never go to the movies; we all know some who are occasional moviegoers, when there's nothing on the radio, the saloon television is on the fritz, there isn't a concert, or a night game, or a new play, or a book from the Book of the Month Club.

The manager who does everything he can do to sell his pictures, and gets results from particular pictures, is bound to get some of the occasional people coming back with reasonable frequency for more. It's often just a step from never, to occasionally, to regular patronage, and the manager is the man who knows best whether or not they're coming back soon. It's up to the manager to make his theatre more glamorous.

Everybody must be exposed continually in some shape or manner to the smartest advertising, exploitation and publicity we can devise. For in that way not only do we get the business, but we keep it.

LONG TIME NO SEE

There's something going on in the Round Table files that's mighty pleasurable, to use an old Southern expression. It's the return of old members, long missing, and their reappearance in the mail, after periods of absence. In the past few weeks, we've heard from Round Tablers who haven't been in our mail for a long, long time. There are a number who haven't written a letter or submitted an entry for the Quigley Awards in ten years, and, of course, many who have been in military service or otherwise occupied, and are now resuming their contact with this international association of showmen.

It's grand to welcome the return of these old members, but there's probably still another reason for suddenly turning up in our mail. That's the obvious return to showmanship, the renewed necessity of exploitation and the obligation on the part of managers to *merchandise* the picture, after the war-years when the public literally forced their way into the theatres. As someone has said, we suffer now a "depression"—business is off 20% from 150%, or something like that. Let's keep it substantially above the 100% of pre-war.

Peter Panagos, of the Alliance Theatre Corporation, Chicago, sends us copies of letters of appreciation from the Logansport, Ind., Public Library, for the cooperation of their State theatre in providing a special show for 1,029 boys and girls under the auspices of the Library Board of Trustees. In a letter to manager Howard Tilley, the librarian says "We are beginning to feel very much at home in your theatre and we feel it is our theatre, too."

James Gregory, general manager of Alliance Theatres, who operate seventy-five houses in the middle west and far west, is a great believer in the practical art of building good will in communities where Alliance theatres are located. He considers these library shows an indispensable part of his public relations program, necessary as either advertising or exploitation in conducting a theatre. To again quote the Librarian, in another letter to Mr. Gregory, "Working together for better books and better pictures, we are bound to have a better world."

Thor Hauschild, manager of the Plaza theatre, Milford, Del., probably didn't use brute force when he landed a page of cooperative advertising for "Brute Force," but he surely landed with an impact in the Milford *Chronicle*, and the theatre's own display in the center of the page was underwritten by 12 cooperating merchants, with plenty of room for attention-getting headlines. Seymour Morris, of the Schine circuit, sends in a tear-sheet, too big to reproduce here, but you get the idea, and so go and do likewise. Cooperative newspaper pages pay off for all parties concerned, the newspaper, the merchant and, especially, the theatre. Makes you popular with the newspaper man.

—Walter Brooks

We surmise that Ray McCormack, manager of the Elco theatre, Elkhart, Ind., is a string-saver and has had a proper bringing up. At any rate, Chick Thompkins, district manager of the Manta & Rose circuit, sends in a door-knob hanger and/or milk bottle topper that proves Ray knows how to make use of the hole in the doughnut. He printed his hangers *first* and then cut out the 2½-inch hole, getting a few thousand little discs, which his ushers handed out as separate throwaways. Ingenious and economical, and his printer must appreciate the saving of paper. The whole device is printed from a two-column mat on "Song of the Thin Man" and we've only one more suggestion to Ray, why not print on *both* sides of the paper?



S. Tenser, asst. manager of the Regal Cinema, Bridlington, Yorkshire, negotiated a deal with a local show for the loan of these colorful Mexican costumes to advertise "Fiesta", and sent his usherettes out to tour the town as street ballyhoo.



Bernie Brooks, manager of Brandt's Gotham theatre, New York City, sells a special Damon Runyan show with 10% of the theatre's gross and 10% of Realart's film rental for the Cancer Fund (above).

MAKING THE MOST OF A LITTLE OR A LOT

The man who can obtain a good exploitation result with a limited budget is entitled to an extra handclap over and beyond the applause that goes to the man who has all that he needs to work with. It's gratifying to study the mail, from here and abroad, and note which results have been obtained under handicaps and what credit is due where there has been a powerhouse of available cooperation. Ingenuity counts, both ways, but for our money, it's generally the guy with little at hand who earns the name of Showman.

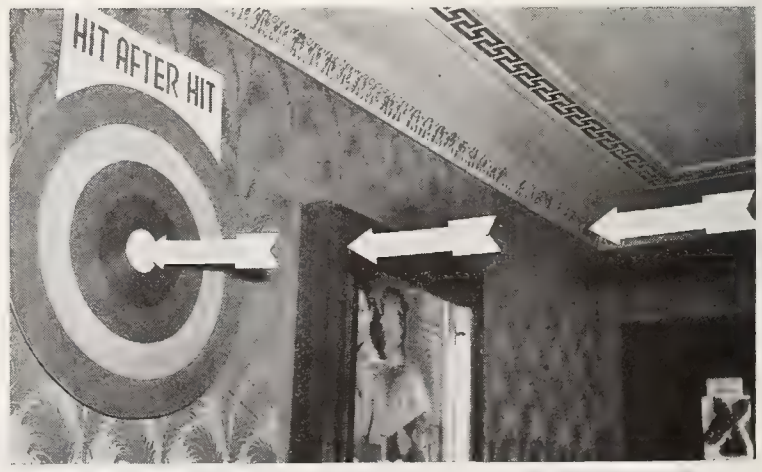


Jack Droy sends this picture of the Strand theatre doorman, who paraded the downtown streets of Vancouver, B. C., in this costume complete with death's head.



500 members of the "Hi-Teen" Club received "Mitty" Dream books in a program arranged in Buffalo on station WEBR to exploit "The Secret Life of Walter Mitty" at the 20th Century Theatre (above).

Ben Mindlin, manager of Century's Valley Stream theatre, shot several arrows in the air and came up with this novel and inexpensive way of pointing to his coming attractions.



QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

R. M. AINSWORTH
Regent Cinema
Brighton, Sussex

PFC. R. BALDWIN
c/o F.P.O.
San Francisco, Calif.

H. BEDFORD
Gaumont Derby
Derbyshire, England

GEORGE BERNARD
Odeon, Bury,
Lancaster, England

WALTER BOYD
Boyd, Easton, Pa.

JOSEPH S. BOYLE
Loew's Poli-Broadway
Norwich, Conn.

A. J. BROWN
Empire, Cardiff, Wales

BILL BROWN
Loew's Poli-Bijou
New Haven, Conn.

JACK CAMPBELL
Scala, Runcorn,
Cheshire, England

W. E. CASE
Gaumont Palace,
Gloucestershire, England

L. C. CLARK
Bucklen, Elkhart, Ind.

BERT CLASTER
Hippodrome,
Baltimore, Md.

H. CLAYTON-NUTT
Broadway Cinema,
Eccles, Lancashire, Eng.

SABI CONTI
Oxford, Plainfield, N. J.

TIFF COOK
Capitol, Halifax, N. S.

BOB COX
Schine Theatres,
Lexington, Ky.

JULIUS DANIELS
Walter Reade Theatres,
Perth Amboy, N. J.

SAM DAVIDSON
Oceana, Brooklyn, N. Y.

BILLY DAVIS
Lyric, Waycross, Ga.

KENNETH D. EDMONDSON
Gaumont, Chester,
Cheshire, England

RICHARD FELDMAN
Paramount,
Syracuse, N. Y.

GERRY GERMAIN
Palace, Pittsfield, Mass.

CARLO GIACHERI
Astor, Torino, Italy

ARTHUR GROOM
Loew's, Evansville, Ind.

C. J. HALLOWAY
Gaumont, Chelsea, Eng.

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
RKO Palace,
Cleveland, Ohio

THOR HAUSCHILD
Plaza, Milford, Del.

L. STANLEY HODNETT
Palace,
Middlesborough, Eng.

E. F. JOHNSON
Majestic,
Leeds, England

W. J. JOY
Ritz, Holmeside,
Sunderland, England

STAN KATZ
Glenwood,
Brooklyn, N. Y.

DANA W. KENNAN
Burns, Newport, Vt.

WALTER KESSLER
Loew's Ohio,
Columbus, Ohio

RALPH LANTERMAN
Paramount,
Long Branch, N. J.

NORMAN LOFTHUS
California
Santa Barbara, Calif.

JOHN LONGBOTTOM
Odeon, Chorley,
Lancs., England

ABE LUDACER
Loew's Valentine,
Toledo, Ohio

RAY McCORMACK
Elco, Elkhart, Ind.

PIERECE E. McCOY
Miller, Augusta, Ga.

L. McEACHERN
Kingsway,
Brooklyn, N. Y.

ED. MAY
Lincoln,
Miami Beach, Fla.

JOHN MISAVICE
Forest, Forest Park, Ill.

W. SOUTHAN MORRIS
Ritz, Birkenhead, Eng.

PAT R. NOTARO
Bromley,
Philadelphia, Pa.

BILL NOVAK
Capitol,
Winnipeg, Canada

LOUIS NYE
Hoosier, Whiting, Ind.

DICK PEFFLEY
Paramount, Fremont, O.

GERALD A. PENNY
Ritz, Waycross, Ga.

MATT PLUNKETT
RKO Grand,
Chicago, Ill.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JIM PREDDY
Telenews, Dallas, Texas

G. E. RATHMAN
New Marion,
Marion, Iowa

H. W. REISINGER
Loew's, Dayton, Ohio

SAUL RENICK
Rialto, Brooklyn, N. Y.

A. ROBERTSON
Victoria, Portsmouth,
Hampshire, England

HARRY A. ROSE
Poli's Majestic,
Bridgeport, Conn.

MORRIS ROSENTHAL
Loew's Poli,
New Haven, Conn.

J. G. SAMARTANO
Loew's State,
Providence, R. I.

H. SAUNDERS
Odeon, Prestwich,
Manchester, England

J. B. SCHUYLER
Delf, Marquette, Mich.

IRVING SCHWARTZ
Allerton, New York, N. Y.

N. SCOTT-BUCCLEUCH
Regent, Norwich, Eng.

WILLIS E. SHAFFER
Fort Atchison,
Fort Atchison, Kan.

SONNY SHEPHERD
Miami, Miami, Fla.

JACK SIDNEY
Loew's Century,
Baltimore, Md.

C. SIMMONS
Coliseum,
Litherland, England

D. F. STALCUP
Martin, Opelika, Ala.

W. J. STRAUB
Colonial, Norwich, N. Y.

REG. STREETER
Warner's Mission,
Santa Barbara, Calif.

F. TICKELL
Capitol,
Fort William, Canada

GEO. WILKINSON, JR.
Wilkinson,
Wallingford, Conn.

NATHAN WISE
Albee, Cincinnati, Ohio

TOM WOLF
Roxy, Kansas City, Mo.

G. B. WRIGHT
Plaza, Skipton,
Yorkshire, England

Round Table

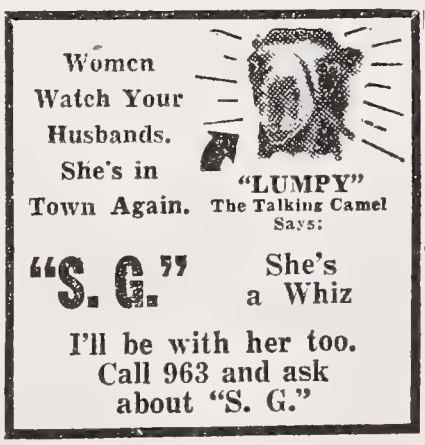
SPENCER BREGOFF, manager of Fabian's Palace theatre, Staten Island, N. Y., another who had great success with a "Ragamuffin" costume contest with a local merchant sponsoring the party. . . . MAX YOUNGSTEIN announces regional pre-release runs of Eagle Lion's "T-Men" to determine final exploitation campaigns. . . . NATE GOLDBERG, manager of the Plymouth theatre, Worcester, Mass., promoting "The Roosevelt Story" with an essay contest in the local schools. . . . FRED GREENWAY, manager of Loew's Poli Palace, Hartford, Conn., had a nice break in the Sunday magazine section of the Hartford *Courant* for "Body and Soul." . . . Theatres in Omaha, Des Moines and Sioux City posting "Be Alert! Don't Be a Mitty!" signs at street intersections to exploit "The Secret Life of Walter Mitty" in cooperation with Iowa safety councils. . . . Wheatley, Ont., Canada, proudly welcomes the opening of the new Erie theatre, another milestone for better community service by Harlan Rankin Enterprises. . . . REG STREETER, manager of Warners Mission theatre, Santa Barbara, Calif., exploiting a short film with the slogan "Don't Spoil the Holiday Season by being "The Devil on Wheels." . . . BILL REISINGER getting a nice tieup with Royal Crown Cola to advertise "Green Dolphin Street at Loew's Dayton theatre. . . . SAM DAVIDSON, manager of the Oceana theatre, Brooklyn, N. Y., found a neighborhood youngster playing in the cast of "Kiss of Death" and made the most of it in his lobby display. . . . SAUL RENICK, manager of Century's Rialto theatre, Brooklyn, serving coffee and doughnuts through cooperation of nearby shop.

▼ ▼ ▼

BERT LEIGHTON, manager of the Grand theatre, Lancaster, Pa., has been nominated as the best dressed man in his town. . . . PHIL KATZ, manager of the Kenyon theatre, Pittsburgh, won first and second prize, topping Warner theatres tri-state zone in exploitation activities. . . . IRVING MACK tells us he is interested in making mastheads for theatres as a Filmack service. . . . JOHN BODLEY of RKO's Rivoli theatre, New Brunswick, N. J., used a walking-book street bally for "Amber." . . . ED MAY and SONNY SHEPHERD of the Lincoln and Miami theatres, Miami, Fla., using perfume tieups to sell "Amber" in a dual campaign. . . . JOHN KOHLER, manager of Reade's Paramount theatre, Plainfield, N. J., had life-size blowups of Harry James, Lily Pons, Risë Stevens, etc., to advertise "Carnegie Hall." . . . Unions and churches combined to help JULIUS DANIELS, city manager for Walter Reade in Perth Amboy, to stage an active campaign for "Crossfire." . . . DICK FELDMAN, manager of Schine's Paramount theatre, Syracuse, had the cooperation of the Board of Education to sell "Thunder in the Valley." . . . IRVING SCHWARTZ, after 12 years with Loew's, has taken over the management of the Allerton theatre in the Bronx, N. Y. . . . BERT CLASTER placed hundreds of eye-arresting posters in the record booths of Baltimore stores for "It Had to Be You" at the Hippodrome theatre. . . . W. J. STRAUB, manager of Schine's Colonia theatre, Norwich, N. Y., says he cannot measure the goodwill obtained with a cooperative Christmas show for local merchants.









Elmer Adams, Jr., gets very mysterious in his advertising of "Slave Girl" at the Hornbeck theatre, Shawnee, Oklahoma, and even promises another attraction in the same style.

Kansas City's All-Night Theatre Well Managed

Eddie Mansfield, city manager for Commonwealth theatres in Greater Kansas City, has his office and headquarters at the Regent theatre, which makes the house even more exciting because it is an all-night operation, and boasts a woman manager, Mrs. Bess Power, who keeps things running in perfect order from 8 p. m. to 4 a. m. in the heart of Kansas City's night life.

In the first place, Eddie is a dynamo, and responsible for Commonwealth's unusual advertising in Kansas City newspapers, wherein he ad libs his own message in microscopic type to all who read the ads. Eddie thinks up words, intriguing and calculating words, to liven up the space he buys at lineage rates. Regulars in Kansas City have come to look for Eddie's sharp comments and the practice is habit-forming, for they wait to see what Eddie says, even if they wait awhile to see the picture.

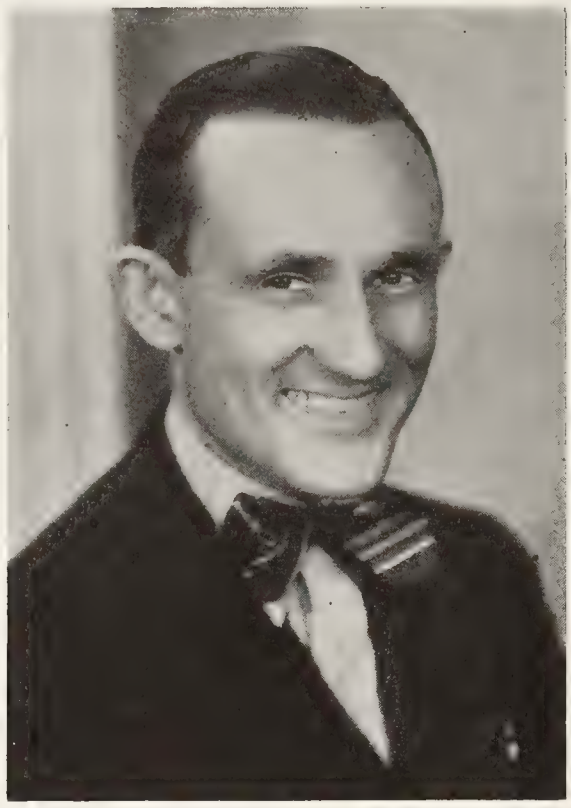
Not a Kiddie Show

The Regent, with its all-night policy, doesn't exactly cater to an audience of babes-in-arms, so the advertising aims for the sensational, and Eddie's words to describe "Mutiny in the Big House," for example, include such lines as "Men, desperate and deadly, snarling and venomous, murder in a hell hole," etc. Maybe it's escapist stuff, for with Mrs. Power in charge, the audience is as meek and mild as anyone could ask.

Mrs. Power may have been a school-teacher at some time, for she shames her unruly customers into maintaining order, she gives them a piercing look and they lose all their desire to make trouble. If they persist, she just elbows them to the door and invites them to get a cup of coffee and come back if and when they can behave. Kansas City's Twelfth Street at two o'clock in the morning isn't exactly all sweetness and light, so the Regent accomplishes a lot towards solving a civic problem. Real gangster types, hearing "Look here!" in her battle tone, with that steelly look in her eye, are apt to say, "Why, Mom, I believe you mean it!" and subside gracefully. By nipping misbehavior in the bud, she influences potential offenders to become courteous, pleasant, and pleased, regular patrons. In fact, this hard-boiled audience has become so loyal to Mrs. Power that we thought it interesting to Round Tablers to see what a woman could do.



Mrs. Bess Power, night manager of the Regent theatre, Kansas City, makes an unruly audience toe the mark.



EDDIE MANSFIELD

Eddie Mansfield has Phillip Blakey to handle exploitation for his Kansas City houses. He is a believer in radio tieups and promotes his program through the advertising of a radio sponsor. He takes advantage of "sampling" when it is possible to use his theatres for the distribution of a manufacturer's product through cooperative advertising. He keeps looking for new ideas, thinking up new ways that might be better for his purpose, and trying. In that way, he discovers his advertising formula.

Eddie Likes People

We met Eddie Mansfield while we were in Kansas City last summer, visited him at his office, noted that his hours of hard work reach a peak at midnight. He likes people, knows his regular patrons personally, and is always looking at theatre service from a patron's viewpoint. He has stiff competition in downtown Kansas City, and holds his own because he has developed something distinctively his own in a special field.

Commonwealth Theatres, C. A. Schultz, president, and O. K. Mason, general manager, operate theatres in Arkansas, Iowa, Kansas, Missouri and Nebraska, with headquarters in Kansas City.

The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

▽

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained effort.

▽

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

▽

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

▽

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaign submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

▽

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue*
New York 20, *N. Y.*

Pat and "Mike" Really Do Things Co-operatively

Pat Notaro, manager of the Bromley theatre, Philadelphia, has a regular Saturday morning kid show, where he gives each child a comic book, an opportunity to win a bicycle, and a special program, with the gifts donated by local merchants.

But recently Pat encountered "Honest Mike," a local used car dealer, about the last you'd suspect of going all out for a kiddie show and sponsoring it in a big way. It seems that Mike liked the idea, and so Pat and Mike really went to town. For Mike certainly loves the kiddies, and by now they love him, and Pat and the Bromley theatre, and so do all their kin folk.

It started with the old gag of "lucky seats"—forty of them, to be exact. Imagine Pat's surprise when Mike, from the stage, gave them prizes ranging from a $5 bill to a $50 bill with stuffed animal toys, Charlie McCarthy dolls or a yo-yo for every child, and candy to top it off. Then Mike became *really* sold on the idea. He asked every boy named Mike to come up to the stage, and to each (fifty of them!) he gave a $5 bill.

Now Christmas is coming to the Bromley theatre and Mike will be there, all dressed up as Santa Claus, and having the time of his life. He buys 1,000 tickets for every Saturday morning show, capacity for the house, at regular prices, and gives them all away. Any good used car dealers in your town? Especially, one named "Honest Mike?" Maybe you can make a deal with "The Smiling Irishman."



Sample of one sheet and herald to announce Eagle Lion's audience contest to win a real airplane, now running in conjunction with current playdates for "Out of the Blue."

Kids In Costume Win Applause



All over the country, kids in costume on Hallowe'en and Thanksgiving have been box-office with showmen who turned this seasonal urge on the part of the small fry into pleasure and profit. Even the Police Department applauded the idea of getting holiday ragamuffins off the street and into a theatre, with prizes given cooperatively by a grateful neighborhood. Above, one of the best of the Hallowe'en parties on stage, at Warner's Latonia theatre, Oil City, Pa., under the management of Bob Bowman, where these doings attracted such a packed house that they will be repeated at Christmas and Eastertime.

Eagle Lion Gives Small-Fry Party

Three hundred assorted kids, the most all-inclusive group of children assembled in a long time, were guests of Eagle Lion at a cake-and-ice-cream "cocktail party" to celebrate the New York premiere of "Red Stallion" at the Gotham theatre, on Broadway. Offspring of celebrities of the theatrical and literary words, children of the United Nations contingent, orphans from various institutions, were guests of the company at Cafe Society Uptown, before the theatre.

The favors consisted of balloons, trick hats, badges, buttons, lucky pennies, and "autographs" from the hoof of a live pony who acted as official greeter, representing the "Red Stallion," while the pint-size guests were entertained by Larry Adler, Joan Merrill, and Paul Winchell, ventriloquist. Following the party, the assemblage was escorted downtown in a fleet of pint-size Crosley cars, to take part in a radio broadcast. At the theatre they were told that the pony will be presented to the child who submits a prize-winning name for the animal.

Selects Harvest Queen to Exploit "Wild Harvest"

A Harvest Queen contest was the piece de resistance of manager H. Saunders' campaign for "Wild Harvest" at the Odeon theatre, Sedgley Park, Prestwich, Manchester, England. Letters were sent to prominent business and professional people in addition to local government officials to attend the crowning of the contest winner. The recipients of the letters also were asked to bring some offering of fruit or flowers to be sent to the Manchester Hospital.

"Dolphin" Docks in Evansville

Arthur Groom, manager of Loew's theatre, Evansville, Ind., turned in a swell job on "Green Dolphin Street," as we well know, for we saw the log of the *Dolphin,* Captain Phifer commanding, as she touched that port. But we acknowledge his complete campaign which additionally includes many things besides the nautical.

Newspapers and windows were above par, and cooperatives generally profitable for both parties through the extra interest in the *Dolphin.* Arthur used a Giant Book Ballyhoo, on wheels, and a "walkie talkie" on the street, with an usher giving spiel used two days in advance of opening. There were hotel and cocktail lounge tieups and the distribution of special "Green Dolphin" cocktail spears in every green olive.

Probably best interest arouser was the amateur boat building contest, with prizes for best replicas of the *Dolphin,* and Arthur's billing of the town, with direction arrows pointing to "Green Dolphin Street."

Jamaican Club Meeting Draws Record Turnout

B. W. Garrett, managing director of the Palace Amusement Co., Ltd., of Kingston, Jamaica, B. W. I., sends an interesting report of the first meeting of the Cinema Club for Boys and Girls, a recent event at the company's Carib theatre, where 2,000 children attended each of four performances. A cablegram of congratulations from the Club President, Mr. J. Arthur Rank, was read and an address by Mr. Garrett introduced the special program, headed by the feature production, "Great Expectations."

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

"THE LOST MOMENT"—Universal-International. Eerie melodrama in a spooky setting, with Robert Cummings, good-looking Susan Hayward and Agnes Moorehead in a character role. The story is based on Henry James' novel, "The Aspern Papers". As is so often the case, the 24-sheet and the 6-sheet are alike and key the campaign for treatment. Use both, if you can, but take a look at the 6-sheet for cutouts or lobby use. There are too many large ads; look for the theme in the two best posters and follow it in your newspaper advertising. A 9x12 herald and window card have the same illustration. Exploitation has definite possibilities, playing on the title. "The Lost Moment I Regret Most" keys a letter-writing contest. Old love letters and timepieces work into display stunts. In first-run situations, much has been made of safety campaigns—i. e., crossing streets and preventing accidents to avoid "The Lost Moment", etc. Lost and Found departments and classified ad columns offer still further tie-ins. Time slogans, such as "It's later than you think"; etc., tie in with the title of the picture. You can take full advantage of the literary value of the novel, provided you make a separate appeal for the class audience to get that extra margin of patronage. Remember, the picture is essentially a mystery thriller with creepy atmosphere and a good deal of Moorehead as the old witch. So, play it for melodrama with a majority, and give it as eerie an atmosphere in your lobby as the policy of your theatre permits. It's a picture that needs a blue spot and shivery music to put the audience, and advertising, in the proper mood.

"ESCAPE ME NEVER"—Warner Brothers. This is about the most streamlined pressbook to reach this desk, but it does contain as much, or more, than some more spectacular examples. There are no ads larger than 600 lines, which is big enough, and the small ads are clear and clean. Errol Flynn is co-starred with Ida Lupino in a romantic drama with a European setting. Two song hits are featured, with available tie-ins for disc jockeys, radio and music stores and juke boxes. The 24-sheet has three breath-taking heads that could be used as full-size display for marquee or large lobby cutouts. The same three heads are found in the 6-sheet and 3-sheet and window card. Regular "Movie of the Week" mat, available on all Warner pictures, is a good newspaper feature well worth free space. There is a 9 x 12 colored herald, or you can buy the 3-column mat and print your own in black and white. Lupino and Eleanor Parker, feminine members of the cast, are plenty attractive in publicity stills available in mat form. There are newspaper fashion mats and a blouse promotion, fully explained. A trio of Mother-Child stunts are outlined in detail, with stills available to illustrate these campaign items. Six special stills for co-op advertising or window displays are prepared and ready for use, with suggested tie-ins. An Errol Flynn quiz contest also has possibilities, getting your patrons to guess previous Flynn pictures and leading ladies. A free radio transcription record gives you a Hollywood interview with the featured members of the cast and spot announcements for your local station.

Basil Circuit Ties Up with Buffalo Safety Week

Gerald W. Westergren, assistant general manager of the Basil Community theatres, Buffalo, arranged a tieup with the Junior Chamber of Commerce, the Buffalo Fire Department and the Western New York Safety Council which resulted in city-wide publicity for "Fire Prevention Week."



Buffalo Goes All-Out For "Body and Soul"

Manager Vince McPhaul of Shea's theatre had some knockout ideas for his campaign on "Body and Soul." The fight theme was played up by inviting sports editors and athletic directors to advance screenings, resulting in mention in the sports columns.

Music stores featured the "Body and Soul" song, and record makers cooperated with distributors in the use of paste-ons, posters, car cards; also records gratis to disc jockeys. Radio had a part in this all-out campaign, the fight broadcasts announcing the play date.

Block cards were put in street cars and buses, 11 x 14s posted in fifty hotels, and 24 sheets used throughout the city. Restaurants used coaster advertising, and juke boxes dinned the theme song. Tie-ins were arranged with leading stores for displays and co-op advertising.

Marion Theatre Is Remodeled

G. E. Rathman, manager of the Marion theatre, Marion, Iowa, announces "everything new but the name" in the opening of his completely remodeled and redecorated theatre as a Christmas event in Marion. A full-page ad in the *Sentinel* displays top pictures for the month of December. The ad is not cooperative; in fact, it seems to us that merchant cooperation might underwrite such a page rather frequently, using mats of coming attractions to vary the all-type display. Front page use of two views of the theatre, the same shots that appear again in the full-page ad, carry only the briefest caption. Our best suggestion to Mr. Rathman is to sit down with his newspaper man and a pressbook and study out ways to get together.

Next best thing in the mail this week from Marion, Iowa, is Mr. Rathman's excellent tieup with the local High School paper, *Vox*, which the kids get out once a month, on a mimeograph. It's a grand job, well written and well printed, and illustrated with drawings to ornament the pages. The Marion theatre uses the entire back page for its advertisement of three attractions, which the youngsters have hand-lettered and illustrated themselves, with as much skill in display as you're apt to see anywhere. Nobody makes any mistake playing ball with the kids who get out the High School paper. They need help, and will appreciate it, while the theatre derives some publicity.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

OUT OF THE BLUE (EL)

First Report:

Total Gross Tabulated	$200,700
Comparative Average Gross	185,100
Over-all Performance	108.4%

ATLANTA—Paramount 78.3%
BALTIMORE—Hippodrome, 1st week 102.6%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week 97.3%
(SA) Vaudeville
BUFFALO—20th Century 84.1%
(DB) Railroaded (EL)
CHICAGO—Oriental 110.2%
(SA) Vaudeville
LOS ANGELES—Belmont 125.0%
LOS ANGELES—El Rey 117.1%
(DB) Railroaded (EL)
LOS ANGELES—Orpheum 78.4%
(DB) Railroaded (EL)
LOS ANGELES—Vogue 89.7%
(DB) Railroaded (EL)
MINNEAPOLIS—Radio City 197.7%
(SA) Tex Beneke Orchestra
SAN FRANCISCO—Paramount 94.3%
(DB) Linda Be Good (EL)

•

THE SECRET LIFE OF WALTER MITTY (RKO)

Final Report:

Total Gross Tabulated	$1,638,400
Comparative Average Gross	1,484,400
Over-all Performance	110.3%

BALTIMORE—Town, 1st week 126.5%
BALTIMORE—Town, 2nd week. 87.1%
BOSTON—Memorial, 1st week 118.9%
(DB) Lone Wolf in London (Col.)
BOSTON—Memorial, 2nd week 89.2%
(DB) Lone Wolf in London (Col.)
BUFFALO—20th Century, 1st week 180.6%
BUFFALO—20th Century, 2nd week 151.7%
BUFFALO—20th Century, 3rd week 74.4%
CHICAGO—Woods, 1st week 161.4%
CHICAGO—Woods, 2nd week 149.6%
CHICAGO—Woods, 3rd week 145.6%
CHICAGO—Woods, 4th week 125.9%
CHICAGO—Woods, 5th week 110.2%
CHICAGO—Woods, 6th week 114.1%
CHICAGO—Woods, 7th week 106.3%
CHICAGO—Woods, 8th week 98.4%
CHICAGO—Woods, 9th week 82.6%
CHICAGO—Woods, 10th week 66.9%
CHICAGO—Woods, 11th week 59.0%
CINCINNATI—RKO Albee, 1st week 108.6%
CINCINNATI—RKO Albee, 2nd week 70.6%
CINCINNATI—RKO Shubert, MO 1st week . 100.0%
CINCINNATI—RKO Lyric, MO 2nd week . . 96.1%
CLEVELAND—RKO Allen, 1st week 212.7%
CLEVELAND—RKO Allen, 2nd week 134.7%
INDIANAPOLIS—Indiana 103.7%
INDIANAPOLIS—Keith's, MO 1st week . . . 78.1%
KANSAS CITY—Orpheum, 1st week 117.1%
KANSAS CITY—Orpheum, 2nd week 108.1%
KANSAS CITY—Orpheum, 3rd week 85.5%
LOS ANGELES—Hillstreet, 1st week 172.4%
(DB) The Lone Wolf in London (Col.)
LOS ANGELES—Hillstreet, 2nd week 126.4%
(DB) The Lone Wolf in London (Col.)
LOS ANGELES—Hillstreet, 3rd week 80.6%
(DB) The Lone Wolf in London (Col.)
LOS ANGELES—Pantages, 1st week 182.8%
(DB) The Lone Wolf in London (Col.)
LOS ANGELES—Pantages, 2nd week 142.8%
(DB) The Lone Wolf in London (Col.)
LOS ANGELES—Pantages, 3rd week 85.7%
(DB) The Lone Wolf in London (Col.)
MINNEAPOLIS—RKO Orpheum, 1st week . 143.1%
MINNEAPOLIS—RKO Orpheum, 2nd week . 100.7%
NEW YORK—Astor, 1st week 190.1%
NEW YORK—Astor, 2nd week 157.7%
NEW YORK—Astor, 3rd week 154.9%
NEW YORK—Astor, 4th week 154.9%
NEW YORK—Astor, 5th week 121.1%
NEW YORK—Astor, 6th week 135.2%
NEW YORK—Astor, 7th week 121.1%
NEW YORK—Astor, 8th week 92.9%
NEW YORK—Astor, 9th week 95.7%
NEW YORK—Astor, 10th week 92.9%
NEW YORK—Astor, 11th week 73.2%
NEW YORK—Astor, 12th week 78.8%
NEW YORK—Astor, 13th week 71.5%
NEW YORK—Astor, 14th week 69.8%
NEW YORK—Astor, 15th week 56.1%
NEW YORK—Astor, 16th week 65.8%
NEW YORK—Astor, 17th week 56.4%
OMAHA—RKO Brandeis, 1st week 106.1%
OMAHA—RKO Brandeis, 2nd week 98.7%
OMAHA—RKO Brandeis, 3rd week 81.4%
PHILADELPHIA—Stanley, 1st week 158.0%
PHILADELPHIA—Stanley, 2nd week 121.2%
PHILADELPHIA—Stanley, 3rd week 106.7%
PHILADELPHIA—Stanley, 4th week 76.4%
PITTSBURGH—Fulton, 1st week 149.5%
PITTSBURGH—Fulton, 2nd week 130.8%
PITTSBURGH—Fulton, 3rd week 93.4%
PITTSBURGH—Fulton, 4th week 82.5%
PITTSBURGH—Fulton, 5th week 77.6%
ST. LOUIS—Ambassador, 1st week 133.3%
(DB) Key Witness (Col.)
ST. LOUIS—Ambassador, 2nd week 97.0%
(DB) Key Witness (Col.)
ST. LOUIS—Missouri, MO 1st week 86.2%
(DB) Key Witness (Col.)

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THIS TIME FOR KEEPS (MGM)

Final Report:

Total Gross Tabulated	$506,500
Comparative Average Gross	529,900
Over-all Performance	95.5%

ATLANTA—Loew's Grand, 1st week 125.0%
ATLANTA—Loew's Grand, 2nd week 104.1%
BALTIMORE—Century 92.8%
BOSTON—Orpheum 100.3%
(DB) Key Witness (Col.)
BOSTON—State 96.1%
(DB) Key Witness (Col.)
BUFFALO—Great Lakes, 1st week 105.8%
BUFFALO—Great Lakes, 2nd week 82.0%
CINCINNATI—RKO Capital, 1st week 81.3%
CINCINNATI—RKO Capital, 2nd week . . . 56.9%
CLEVELAND—Loew's State 91.1%
CLEVELAND—Loew's Ohio, MO 1st week . . 101.4%
INDIANAPOLIS—Loew's 97.5%
(DB) Key Witness (Col.)
KANSAS CITY—Midland 106.5%
(DB) Key Witness (Col.)
LOS ANGELES—Egyptian, 1st week 153.5%
LOS ANGELES—Egyptian, 2nd week. . . . 67.1%
LOS ANGELES—Fox-Wilshire, 1st week . . 159.1%
LOS ANGELES—Fox-Wilshire, 2nd week . . 70.3%
LOS ANGELES—Los Angeles, 1st week . . . 129.2%
LOS ANGELES—Los Angeles, 2nd week . . . 60.3%
NEW YORK—Capitol 96.9%
(SA) Paul Whiteman Orchestra
PHILADELPHIA—Goldman, 1st week . . . 96.1%
PHILADELPHIA—Goldman, 2nd week . . . 115.3%
PHILADELPHIA—Goldman, 3rd week . . . 91.3%
PITTSBURGH—Penn 77.5%
PITTSBURGH—Ritz, MO 1st week 80.6%
SAN FRANCISCO—Fox, 1st week 76.7%
(DB) Don Coyote (UA)
SAN FRANCISCO—Fox, 2nd week 52.6%
(DB) Don Coyote (UA)
ST. LOUIS—Loew's State 125.0%
(DB) The Millerson Case (Col.)
ST. LOUIS—Loew's Orpheum, MO 1st week . 120.6%
(DB) The Millerson Case (Col.)
ST. LOUIS—Loew's Orpheum, MO 2nd week . 80.4%
(DB) The Millerson Case (Col.)

Fox in Modified Job at Universal

Matthew Fox, executive vice-president of Universal-International, will resign that position December 31 and continue with the company only on a modified basis.

He will continue to serve on the U-I board of directors and as a vice-president. He will also continue as chairman of the board of United World Pictures, devoting much of his time toward developing this company's 16mm production and distribution program.

Mr. Fox is giving up his executive position in U-I, the company announced this week, so that he can devote a portion of his time to his own enterprises—among them Bub-O-Loon, a refinement of bubble gum.

He will be compensated on a modified basis in relation to his new duties, according to the statement, and will carry out such assignments for the company as may be given him by the president.

25,000,000 in Year Saw Agriculture Dept. Films

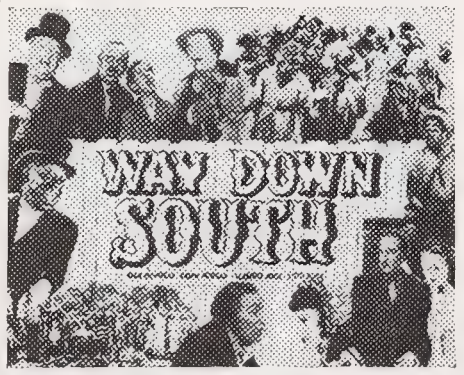
More than 25 million people saw films distributed by the Department of Agriculture during the year ending June 30, 1947, according to a report by Chester A. Lindstrom, chief of the Department's motion picture service in Washington.

Mr. Lindstrom says there were 142,173 reported showings for the year, with an attendance of 12,146,657. But unreported showings plus persons seeing films sold outright by the Department bring the total up to a "conservative estimate" of 25 million, he says.

At the end of the year, there were more than 13,000 prints of 149 subjects in circulation. Foreign countries bought 30 per cent of the 2,579 prints sold during the 12-month period with colleges and universities accounting for 22 per cent and schools 21 per cent. Film dealers took 12 per cent. The most popular films in terms of sales were "The River," "Realm of the Wild" and "A Heritage We Guard."

"Discovery" to Film Classics

Film Classics has signed an agreement with Discovery Pictures, Inc., by which Film Classics gets exclusive domestic distribution rights to "Discovery," concerning the Byrd expedition to the South Pole.



One of four Re-Releases by Screencraft Pictures Inc.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEWSREELS

FOR SALE OR HIRE. MALTA NEWSREEL, 35mm, sound or silent. Newsreel of Malta before outbreak of hostilities, local events from December 1946 to date. 200 to 1,000 feet. For price and further particulars write to THE MALTA MOVIE NEWS, 53 St. Paul's St., Valletta, Malta. Cables 'Scerrinews, Malta'.

HELP WANTED

WANTED—A THEATRE MANAGER AND HE must be a good one. HAROLD KAY, Lake Theatre, Painesville, Ohio.

POSITIONS WANTED

MANAGER, EXPERIENCED CIRCUIT OPERATION, with exploitation advertising, best references, prefer East. BOX 2185, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

S.O.S. ONE STOP PLAN—EQUIP YOUR THEATRE from street to sheet! Guaranteed savings up to 40%. A trip to New York will convince. Typical values—Late model RCA Brenkert equipment, L. I. Arcs, rectifiers, complete sound, worth $6,000, special $2,995; rebuilt HI Super Simplex or Century outfits with RCA or Simplex 4-Star Sound, $3850. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

THEATRE CHAIRS—1500 SPRING CUSHIONED, leather, with leather insert backs. Now in use but available after January 10, 1948. Write A. G. CONSTANT THEATRE CIRCUIT, 503 Sinclair Building, Steubenville, Ohio.

PRE-INVENTORY CLEARANCE—WE NEED room—Simplex mechanisms, front shutter, $95; BB, $125; with rear shutters, $195; Soundheads, $22.50 up; amplifiers, $9.95 up; Brandt Coinometers, $99.75; Roth 25A Arc Generator, $57.50; Late Projector Mechanisms, RCA Brenkert, $395; Century, $495; Motiograph, $395. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

288 AMERICAN FULL UPHOLSTERED BACK, Boxspring cushions, metalined, excellent condition, $4.95; 200 Hardwood sectional Folding Chairs, 2's and 4's, $2.95; 1,300 Stafford panelback, boxspring cushions, excellent, $4.25; 370 American heavy panelback, boxspring chairs, rebuilt, reupholstered, $5.25; 1200 Heywood-Wakefield veneer chairs, rebuilt, $3.95; 255 Heywood panelback reupholstered boxspring cushions, rebuilt, $5.95; 74 Ideal beautiful loge chairs, 22" wide, reupholstered, rebuilt, $8.95. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

RCA SOUND SYSTEMS, ROTARY STABILIZER Soundheads, 2-way Speaker Systems, complete and rebuilt, $795; Super-Simplex mechanisms, rebuilt, $525; Simplex rear shutter mechanisms, shockproof gears, rebuilt, $340; Powers, $114.50; 2 unit late model Automaticket machines, rebuilt, $210; Gold Seal, $157.50; hand operated 2 unit, $79.50. Series II lenses, $35 pair. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

PRESTO CHANGEOVERS, $27.50 PAIR; BRENkert Enarcs, rebuilt, $425 pair; Strong LOU low intensity late model, rebuilt, $225 pair; Peerless, $204.75; Forest LD-30 Rectifiers, like new, tubes, $105 pair; 800 spring Seats, excellent, $3.25; what do you need? STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

SERVICES

PHOTOGRAPHIC BLOWUPS: WRITE FOR America's lowest prices. PHOTOCRAFT DISPLAY COMPANY, 3545 Broadway, Kansas City, Mo.

BUSINESS BOOSTERS

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS PREMiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

GENERAL EQUIPMENT

SOUND PROJECTORS, 35mm $89.50 UP; 16MM $149.50 up; New Phonograph PA amplifier combination, 25W output, $49.95; New 12" Speakers, $10.95; PA Systems, Microphone, Amplifiers, tubes, speaker, 10W, $44.75; 20W $74.95; 30W $94.95. S. O. S. CINEMA SUPPLY CORP., 449 W 42nd St., New York 18.

NEW EQUIPMENT

SUPERIOR 1946 MODEL PROJECTOR MECHANisms, $395; Boxoffice Bowl Heaters, $2.95; Space heaters for garages & outbuildings, worth $300; special $89.50; Hearing Aid Headphones, worth $6, special 98c; Tickets, misprints, 19c roll; Film Cabinets, $3.95 section; Griswold Splicers, shelfworn, $17.95; GE Tungar Bulbs, 6 amp. $2.95; Panic Bolts, $22.50; ¼ hp Motors, $29.95; 8" x 10" Changeable Letter Signs, $1.95; Cetron 868 photocells, $1.95. Catalog free. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

BLOWERS! BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower, 5,000 cfm $76; 7,500 cfm $90; 10,000 cfm $140; 20,000 cfm $175; 30,000 cfm $265. Prices include belts and pulleys. ZIP-AIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

STUDIO EQUIPMENT

UNDERWATER BLIMP, $395; 35MM SOUNDFILM Recorded with new Galvanometer, $1995; Optical Reduction Printer 35/16, $3395; Three Way Sound Moviola, reconditioned, $795; New Movieola D, $279.50; Eastman Desensitometer, $152.50; Cinephon 35mm Camera, 4 lenses, magazines, complete $1795; Arriflex, 4 lenses, magazines, motor, $1095; Wall single system Studio Camera, 5 lenses, 2 magazines, motor, tripod, cases, all for $2990; New Bell & Howell D 35mm Sound Printer, $3250; 5000W Studio Spots, $89.50. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Eyemo, Arriflex, Akeley, Cinephon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Griswold Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., N. Y.

THEATRES

NEW SMALL TOWN 520-SEAT THEATRE MONtross, Va. Opened October 13. Clearing $250-300 weekly for present absentee owner without "pushing," who finds his local theatre and newspaper require his full time. 350 seats main floor, 160 seats balcony for colored. Popcorn and drink concession would easily increase profits $50 to $75 weekly. Automatic oil heat, 3 restrooms, carpeting, large parking lot, best projection equipment includes Brenkert Heads, Strong Mogul High Intensity Lamps and RCA Sound. Building 40' x 88' of steel superstructure, cinder blocks and brick front. Concrete floor, modern marquee. Excellent staff can entirely operate house except buying and booking. Nearest competition 15 miles. $25,000 cash, balance of $23,000 to be financed 4%. Write, call or see GEORGE CLANTON, Tappahannock, Va.

WANTED TO BUY—DRIVE-IN THEATRES IN any state. Give full particulars. W. J. PAILEY, 92 Tremont St., Boston 8, Mass.

FLORIDA—ONLY THEATRE IN BEAUTIFUL New Port Richey on Gulf and river 45 miles north St. Petersburg, including beautiful modern theatre building, seats 450, Simplex RCA, cushion seats, two small stores, two offices. Cash sale only to include everything. No other propositions, owner retiring. CHARLES RICHELIEU, Tarpon Springs, Fla.

SCHOOLS

LEARN MODERN SHOWMANSHIP. HUNDREDS have successfully advanced to better theatre positions through the Institute's time-tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

CONFECTION SUPPLIES

FOR SALE POPCORN BOXES. LOTS OF 1M OR more. Write for samples and quotations. WINNEBAGO DISTRIBUTING CO., Oshkosh, Wis.

BOOKS

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Canada Gross in 1946 at Record, With $74,941,966

Ottawa Bureau

Canadian theatres grossed more money and the industry built more theatres in 1946 than in any other year, according to figures released Monday by the Canadian government.

Box office returns for the year amounted to $74,941,966, highest volume on record, and 154 new theatres were opened during the year, bringing the total in Canada to 1,477.

The Federal and provincial governments collected $15,052,994 of the total gross in taxes, leaving net receipts of $59,888,972. This was eight per cent higher than the net of $55,430,711 recorded for 1945.

Paid admissions for 1946 totaled 227,538,798, an increase of almost six per cent over the previous year. None of the figures include drive-ins.

Approximately 50 per cent of the 1,477 theatres were owned by individuals or firms operating only one theatre and these accounted for 19.2 per cent of the net receipts and 21.5 of all theatre attendance. Theatres operated by firms owning from four to 19 theatres comprised 11.7 per cent of the total number took in 11.9 per cent of the net receipts and 12.8 of the admissions.

Twenty-five per cent of the theatres were operated by firms owning 20 theatres or more. These got 59 per cent of the net receipts and 56.3 per cent of the admissions.

Legion of Decency Reviews Seventeen New Productions

The National Legion of Decency has reviewed 17 new productions, approving all but one. In Class A-I, unobjectionable for general patronage, were: "The Little Ballerina," "Blondie's Anniversary," "Bush Christmas," "Good News," "Night Song," "Pirates of Monterey," "Return of Rin Tin Tin," "Wild Frontier" and "Wild Horse Mesa." In Class A-II, unobjectionable for adults, were: "The High Wall," "Tycoon," "Captain Boycott," "Captain from Castile," "Devil Ship," "Summer Holiday" and "Treasure of Sierra Madre." "Daisy Kenyon" was placed in Class B, objectionable in part, because of "light treatment of marriage" and because it "reflects the acceptability of divorce."

Catholics in all dioceses of the U. S. renewed the Legion pledge, promising to remain away from immoral pictures, at all masses, on Sunday, December 14.

Paul Hannon Dies

Paul Hannon, for 25 years a salesman in the Kansas City area for Paramount, United Artists, and more recently for Eagle Lion, died at Greenville, Mo., Monday. He is survived by his wife, daughter and son.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
REISSUE REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
SHORT SUBJECTS CHART
COMPANY CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

High Wall

***MGM*—Mad, Mad, All Mad**

Here's strong meat, a somber, sobering, melodramatic story with the principal action confined within the high walls that guard a state institution for the insane.

If your customers can stand to be depressed—sometimes even shocked—for the sake of a tautly written and directed feature that's well acted, then "High Wall" is for them—and for you.

When Steven Kenet, a former Army flyer turned commercial pilot, returns from Burma to his home, he discovers his wife, Helen, in a compromising situation with her employer, Willard Whitcombe. In Whitcombe's apartment Steven starts to strangle his wife and then blacks out. An old war injury brought about a blood clot on the brain and that clot is playing havoc with his memory. Steven thinks he has killed his wife and so does everyone else, including the police, who arrest him, and the officials of the asylum, where he is committed awaiting trial. In the asylum is a comely young doctor, Dr. Ann Lorrison, who, as the picture progresses, begins to think that Steven is innocent. After a couple of injections of the newly discovered "truth serum," Steven is proved innocent and the real murderer is discovered.

The plot is enriched with considerable telling by-play: some suspenseful chase scenes, a sudden, violent murder, a brutal cat-and-mouse scene between the real murderer and the supposed murderer.

But principally the enriching comes from the detailed study of an insane asylum which this picture offers. Never before has so authentic, so appalling a picture of such an institution reached the screen. The crowded wards, the whining, strange old men, the shrieks of the tormented and imprisoned, the droning of the oblivious happy, the indifferent, matter-of-fact attendants are all there—not for their sensation value alone, but to round out an exact picture. The background of the story is far more realistic than the story itself.

But given Robert Taylor, Audrey Totter and Herbert Marshall as the principals, the story is sure to be noted and accepted by the vast audiences all three of these principals attract. Curtis Bernhardt directed and did an excellent job with the mood and atmosphere of the story. Robert Lord produced and Sydney Boehm and Lester Cole provided the screenplay.

"High Wall" can be recommended for despite the "I know what's coming next" quality of the script, the authentic background detail, the heavy punch, add up to chilling entertainment.

Reviewed in a New York projection room. Reviewer's Rating: Excellent.—RAY LANNING.

Release date, February, 1948. Running time, 99 min. PCA No. 12701. Adult audience classification.

Steven Kenet.....Robert Taylor
Dr. Ann Lorrison.....Audrey Totter
Willard I. Whitcombe.....Herbert Marshall
Dorothy Patrick, H. B. Warner, Warner Anderson, Moroni Olsen

Dangerous Years

***20th - Fox - Wurtzel* — Juvenile Melodrama**

Some of the causes of juvenile delinquency, and some of the adult policies designed to offset them, are explored interestingly here in a melodrama forcefully directed by Arthur Pierson. William Halop, graduated now from Dead End Kid ranks and making a good job of this demanding assignment, heads a cast comprised mainly of young players but containing dependable regulars in all age brackets. The cause-and-effect phase of juvenile delinquency appears the exploitation asset offering best box office yield, and the treatment of the subject is of a kind to warrant soliciting cooperation of school and civic groups.

The script and story by Arnold Belgard casts Halop as leader of some 'teen-age boys who haunt a juke-box joint where the management permits poker in the back room and overlooks minor irregularities of deportment. Halop takes his gang out on a warehouse robbing junket and kills an educator, known to all of them, who surprises them in the act. Himself of voting age, Halop is tried for murder, and the trial, in which his under-age friends try to shield him, turns up background histories explanatory of what has happened. Some plot surprises are added for purposes of impact.

Howard Sheehan served producer Sol M. Wurtzel as associate.

Previewed at the studio Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 61 min. PCA No. 12637. General audience classification.

Danny Jones.....William Halop
Doris Martin.....Ann E. Todd
Jerome Cowan, Anabel Shaw, Richard Gaines, Scotty Beckett, Darryl Hickman, Harry Shannon, Dickie Moore, Donald Curtis, Harry Harvey, Jr., Marilyn Monroe, Nana Bryant

I Walk Alone

***Paramount*—A Kiss, A Sigh, A Shot in the Back**

Lizabeth Scott and Burt Lancaster are the kind of characters who get sparks in their stomachs when they look at each other. They meet—zzzzzz—blue flame, and they're in love. Now you take those two characters, throw a murder in the path of their true love and you've got a combination that's time tested at the box office. Hal Wallis need have few worries about the success of his production of "I Walk Alone."

Only the magnetic attraction of his principals save Mr. Wallis, however, for his story is a curiously diffuse one that's split up the middle with plot trouble.

Burt and his friend, Kirk Douglas, were bootleggers during the prohibition era. One day when they were trucking some rye over the Canadian border they killed a cop. Before Burt and Kirk separated, to escape being captured, they pledged each other that no matter what happened in the future they would share fifty-fifty. Burt was captured and jailed for 14 years. Kirk develop into the owner of one of the city's smartest supper clubs. When Burt comes out of prison, he wants his fifty and Kirk swindles him.

The crux of this situation comes when Burt, holding a gun on Kirk and surrounded by the very few old-time thugs he can find, demands a share of the club. Kirk, with the aid of his bookkeeper, points out that he isn't running a "speak" anymore, that nowadays a nightclub is really three corporations, a board of directors, a maze of paper work and a tangle of legal red tape. In short, Kirk has only 17 per cent of the club, can't have less or he can't run the club, and so Burt must be satisfied with nothing. Burt, defeated by modern business methods, tears up the double-entry ledgers in a moment of frenzy and admits defeat.

That's an essentially comic situation, but that's not the way it's played, not at all. The handling is complete with a cold-blooded murder sultry love scenes, blues singing, and some brutal fight scenes, all according to formula for the hard boiled drama.

Byron Haskin directed the show and had to handle quite a bit of aimless dialogue. The screenplay was by Charles Schnee, adapted from an original play, "Beggars Are Coming to Town," by Theodore Reeves.

Seen at a New York projection room. Reviewer's Rating: Good.—R.L.

Release date, January 16, 1948. Running time, 98 minutes. PCA No. 12235. General audience classification.

Frankie Madison.....Burt Lancaster
Kay Lawrence.....Lizabeth Scott
Noll Turner.....Kirk Douglas
Wendell Corey, Kristine Miller, George Riguad, Marc Lawrence

T-Men

***Edward Small - Eagle Lion* — Melodrama**

Following in the footsteps of such semi-documentary pioneers as "House on 92nd Street" and "13 Rue Madeleine," Eagle Lion here presents a hard-hitting, exciting and swiftly-paced picture dealing with the little-publicized activities of the Treasury Department's law enforcement agencies.

"T-Men," produced by Aubrey Schenck under the Edward Small banner, has all the elements of appeal for both adult and juvenile audiences. It builds up steadily, gathering momentum as the tension mounts and climaxing in a classic gun duel.

Stark realism in many of the scenes will keep the audience at the edge of their seats. A man is murdered among the hissing pipes of a steam-bath. Another must stand by helplessly while his friend is shot. Dramatic situation follows upon dramatic situation, with just enough dialogue to support the action. Performances—from Dennis O'Keefe and Alfred Ryder as the Treasury agents, to Wally Ford, as an underworld character known as "The Schemer"—are all excellent and convincing.

Treasury agents O'Keefe and Ryder are as-

signed to Washington to discoved the identity and to break up a large dope smuggling and counterfeiting ring. They go to Detroit, where they manage to be accepted by a notorious gang. The trail leads O'Keefe to the west coast, where he meets Ford and convinces him that he has counterfeiters' plates better than any others in use on the coast. Ford puts him in touch with the gang. He gets beaten up, but finally the gangsters trust him. By a trick they bring Ryder to Los Angeles, but when he meets his wife, June Lockhart, he is unmasked as a Treasury man and shot while O'Keefe is forced to look on.

Wendraf, accompanied by muscle-men Charles McGraw and Jack Overman, puts Dennis in touch with the gang's leader aboard a ship in the harbor. He is under suspicion, but William Malter, the counterfeiters' technician, knowing that the game is up, saves him. As Treasury agents close in, Dennis shoots it out with McGraw.

Anthony Mann's direction makes for tenseness and drama.

Seen at a New York projection room. Reviewer's Rating: Very good.—FRED HIFT.

Release Date, December 15, 1947. Running time, 91 min. PCA No. 12694. General audience classification.
Dennis O'Brien.....Dennis O'Keefe
Evangeline.....Mary Meade
Tony Geraro.....Alfred Ryder
Wally Ford, June Lockhart, Charles McGraw, Jane Randolph, Art Smith, Herbert Heyes, Jack Overman, John Wengraf, Jim Bannon, William Malter

For You I Die

Film Classics-Arpi—Melodrama

Arpi Productions, founded by Robert Presnell, Sr., and Robert Reinhardt, offers here as its first picture a melodrama fast and actionful at both ends, discursive and sentimental in between, uneven in over-all effect, but different from most films in general kind. It undertakes to annex neither Academy Awards nor box office records, but figures to give the exhibitors and audiences to whom it is addressed their money's worth.

Produced by Presnell and Reinhardt, and directed by the latter from a script by the former, the film opens on a note of violence, presenting two escaped prisoners in personal conflict. Paul Langton, unwilling tool of his pal, finds refuge at a desert bus stop, where Cathy Downs, former associate of the other convict, aids him and falls in love with him. Persuaded that he should give himself up, he is on the point of doing so when the other escapee arrives, determined to take Miss Downs away with him. Langton, after a violent fight, turns him over to the police and returns to serve out his own sentence, knowing Miss Downs will wait.

It's at its best in the active sections, a little confused and over-deliberate the rest of the way.

Previewed at the studio. Reviewer's Rating: Fair.—W. R. W.

Release date, not set. Running time, 77 min. PCA No. 12769. General audience classification.
Hope Novak.....Cathy Downs
Johnny Coulter.....Paul Langton
Mischa Auer, Roman Bohnen, Jane Weeks, Marion Kerby

Under Colorado Skies

Republic—Trucolor Western

All the standard equipment of a Western is assembled in this Monte Hale-Adrian Booth picture. In addition, there is the use of Trucolor to brighten the scenery.

Exhibitors can always rely on Hale's drawing power at the box office. He does about everything that is expected, and more. Guns bark in profusion, fists are flying, horses race along winding roads, wagons crack up on rocky paths and there are a number of catchy musical numbers by Foy Willing and the Riders of the Purple Sage.

Melville Tucker was the associate producer, and R. G. Springsteen handled the directing chores. Louise Rousseau wrote the screenplay, which manages to vary standard situations and dialogue.

Hale, a bank clerk and medical student, is engaged to Adrian Booth, whose brother is allied with a dangerous holdup gang. The brother, John Alvin, holds up the bank with two others. They escape, but shoot the bank manager, and Hale becomes a suspect. He escapes rather than let Adrian know that her brother was involved. When the gang, headed by William Haade, holds up a stagecoach, Adrian is hurt, and Hale operates on her.

Then the gang kidnaps him to operate on Haade. He sticks with them, but keeps Paul Hurst, an old saloon-keeper, informed of his activities. Follows plot and counterplot. The villains are shot, and Hale gets his girl.

Seen at the Republic screening room in New York. Reviewer's Rating: Good.—F. H.

Release date, December 15, 1947. PCA No. 652. Running time, 65 min. General audience classification.
Monte Hale.....Monte Hale
Julia.....Adrien Booth
John Hawkins.....Paul Hurst
William Haade, John Alvin, LeRoy Mason, Tom London, Steve Darrell, Gene Evans, Ted Adams, Steve Raines, Hank Patterson

Bandits of Dark Canyon

Republic—Outdoor Western

When an innocent ranches escapes from jail after being convicted of a murder he didn't commit, Allan "Rocky" Lane comes to his aid in an effort to prove his innocence.

Supported by Bob Steele as the escaped man; Eddy Waller portraying an old prospector, and Roy Barcroft as the supposedly murdered man, "Rocky" enters the case after Steele escapes from prison and is ambushed by the outlaws attempting to prevent him from proving his innocence. After the usual Western adventures, "Rocky" proves that the "murdered" man is still alive and attempting to get control of valuable property owned by Steele. The outlaws and their leader are exposed and captured.

The picture was directed by Philip Ford and Gordon Kay was associate producer. Bob Williams wrote the screenplay.

Reviewed in New York. Reviewers' Rating: Fair.—D. H.

Release date, December 15, 1947. Running time, 59 min. PCA No. 12638. General audience classification.
"Rocky".....Allan "Rocky" Lane
Ed Archer.....Bob Steele
Nugget.....Eddy Waller
Roy Barcroft, John Hamilton, Linda Johnson, Gregory Marshall, Francis Ford, Eddie Acuff, LeRoy Mason, Jack Norman

The Chinese Ring

Monogram—Meet the New Chan

Followers of the screen adventures of Earl Derr Biggers' Charlie Chan, faithful to the character through its portrayals in turn by the late Warner Oland and Sidney Toler, are introduced here to Roland Winters, who makes of the sagacious Chinese detective a somewhat more modern and equally convincing personality. The picture given him by producer James S. Burkett for his introductory appearance is as good as any that have gone before and better than most.

The murder which sets in motion a series of investigations by Chan, the police department and a girl reporter, occurs in the detective's home, which starts the proceedings on a touch of novelty.

William Beaudine directed, from a script by W. Scott Darling.

Previewed at the studio. Reviewer's Rating: Good.—W.R.W.

Release date, December 6, 1947. Running time, 68 min. PCA No. 12748. General audience classification.
Charlie Chan.....Roland Winters
Warren Douglas, Victor Sen Young, Mantan Moreland, Philip Ahn, Louise Currie, Byron Foulger, Thayer Roberts, Jean Wong

Heading for Heaven

Eagle Lion—Family Complications

Eagle Lion has in "Heading for Heaven" a highly amusing and entertaining comedy starring Stuart Erwin and Glenda Farrell. It is a picture which should provide audiences with several hearty chuckles and with more than one good laugh.

Erwin portrays the small town real estate agent who owns much property which for several generations has resisted the expansion of the town. When it becomes known that the property is considered for an airport an unscrupulous swami and his equally crooked business partner set out to swindle the land owner. Meanwhile, Erwin mistakenly believes he has only a few months to live. With his life a mess he leaves home and family. Eventually he returns to expose the swindlers, then finds he is in perfect health and sells his property at a fair profit to the airline people.

In the telling of the story director Lewis D. Collins has kept the comedy the predominent element, while the screenplay by Mr. Collins and Oscar Mugge, based on a play by Charles Webb and Daniel Brown, is filled with smart chatter, gags and some excellent repartee.

The supporting players handle their roles with ease. These include Russ Vincent, as the smooth but crooked swami; Irene Ryan, who portrays the housekeeper for the eccentric family, and George O'Hanlon, as the obnoxious brother-in-law who makes the family home his home. George Moskov produced and Jack Schwarz was associate producer.

Reviewed in a New York projection room. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, December 6, 1947. Running time, 71 min. PCA No. 12710. General audience classification.
Henry.....Stuart Erwin
Nora.....Glenda Farrell
Swami.....Russ Vincent
Molly.....Irene Ryan
Milburn Stone, George O'Hanlon, Janice Wilson, Ralph Hodges, Dick Elliott, Charles Williams, Selmer Jackson, Harry Tyler, Ben Welden, Betty West, Jack Del Rio

Always Together

Warners—Light and Pleasant

They don't describe this as a fairy tale. But anytime an unsuspecting young girl falls heiress to a million dollars, Hans Andersen and Grimm can't improve. That's what happens to Joyce Reynolds in this pleasant and amusing piece of fluff.

That million reaches her via Cecil Kellaway, skinflint old millionaire who once defrauded Miss Reynold's father. She knows nothing about it until the finish heaves into sight. In between, situations develop between her and Robert Hutton, struggling writer who is perfectly willing to accept the benefits of this dollar windfall while Miss Reynolds tries to keep the news from him. She thinks he won't want to be supported by her, whereas Hutton thinks the idea is first-rate.

Kellaway, whose philanthrophy had been dictated by conscience poking him on what he thought was his death-bed, regains his health and then seeks to regain his million. How he tries and fails and how the young couple, married by this time, go through the divorce mill at Reno and end up just short of a split-up comprise the bulk of a story which is ingenuous in many of its approaches. There are surprise twists such as the reverse on the alimony question which Hutton tries to put over, his idea calling for financial support for the husband when the wife seeks the divorce. Implausible, of course, but the general objective here was entertainment. Logic never had much of a chance.

Hutton and Miss Reynolds make an ingratiating team. Oldsters like Kellaway and Ernest Truex prove dependable. Frederick De Cordova's direction is geared neatly to the purpose at hand while Alex Gottlieb's production hand is constantly in evidence. This attraction is based on an original screenplay by Phoebe and Henry Ephron and I. A. L. Diamond.

Seen at Strand Theatre, New York. Reviewer's Rating: Good.—RED KANN.

Release date, Jan. 10, 1948. Running time, 78 min. PCA No. 12524. General audience classification.
Donn Masters.....Robert Hutton
Jane Barker.....Joyce Reynolds
Jonathan Turner.....Cecil Kellaway
Mr. Bull.....Ernest Truex
Don McGuire, Ransom Sherman, Douglas Kennedy.

(Review reprinted from last week's HERALD)

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3987.

Black Gold (Mono.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 9, p. 52; November 15, p. 42.

Body and Soul (UA)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 30, p. 48; November 22, pp. 42, 43; December 6, p. 48.

Cass Timberlane (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 22, p. 42.

Christmas Eve (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 15, p. 44.

Crossfire (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—117.7%
Round Table Exploitation—September 13, pp. 50, 52; October 11, p. 53; November 8, p. 42; November 22, p. 43; November 29, p. 42.

Daisy Kenyon (20th-Fox)

Audience Classification—Adult
Legion of Decency—Class B
Round Table Exploitation—November 22, p. 46.

Desire Me (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 15, p. 44.

The Exile (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—December 13, p. 47.

The Fabulous Texan (Republic)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 6, p. 44.

The Foxes of Harrow (20th-Fox)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—113.4%

Fun and Fancy Free (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—October 25, p. 44; November 22, p. 43.

Good News (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—December 13, p. 43.

Green Dolphin Street (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—November 15, p. 40; November 29, p. 40; December 6, p. 46.

Gunfighters (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 12, p. 51; August 9, p. 52; September 6, p. 49; December 13, p. 46.

It Had To Be You (Col.)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—November 15, pp. 40, 44; November 22, pp. 43, 46.

Living in a Big Way (MGM)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—November 15, p. 43.

The Lost Moment (Univ.)

Audience Classification—General
Legion of Decency—Class A-2
Round Table Exploitation—December 6, p. 47.

Mother Wore Tights (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—117.4%
Round Table Exploitation—September 20, p. 46; October 4, p. 56; October 11, p. 53; November 1, p. 44; November 8, p. 40; November 29, p. 43.

Nightmare Alley (20th-Fox)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—November 22, p. 43.

Out of the Blue (EL)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—November 1, pp. 40, 44; November 15, p. 43; November 22, p. 46.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for adults
Class B	Objectionable in part
Class C	Condemned

Red Stallion (EL)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 6, p. 50; September 27, p. 48; October 18, p. 40; November 1, p. 41; November 15, p. 44; November 29, p. 41.

Ride the Pink Horse (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 1, p. 40; December 6, p. 48.

Secret Life of Walter Mitty (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 6, p. 51; October 4, p. 56; October 18, p. 44; November 1, p. 43; November 22, p. 42.

Seven Keys to Baldpate (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 6, p. 50; December 6, p. 46.

Song of Love (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance 96.1%
Round Table Exploitation—November 8, p. 44.

Spirit of West Point (FC)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 22, pp. 42, 43.

That Hagen Girl (WB)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 13, p. 47.

This Time for Keeps (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 1, p. 40; December 6, p. 48.

The Unfinished Dance (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance 90.8%
Round Table Exploitation—September 13, p. 50; October 4, p. 56; October 11, pp. 52, 54, 56; October 25, p. 44; November 1, p. 42.

Welcome Stranger (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—118.6%
Round Table Exploitation—August 9, p. 53; August 16, p. 46; October 25, p. 44; November 1, p. 43; November 22, p. 44; November 29, p. 41.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
9401	Brideless Groom (16½) (Stooges)	9-11-47	3862
9402	Sing a Song of Six Pants (17) (Stooges)	10-30-47	3943
9403	All Gummed Up (18) (Stooges)	12-18-47	....
8427	Training for Trouble (15½) (Schilling & Lane)	7-3-47	3759
9421	Wedding Belle (17) (Schilling & Lane)	10-9-47	3942
9422	Should Husbands Marry? (17) (H. Herbert)	11-13-47	....
9431	Rolling Down to Reno (16½) (H. Von Zell)	9-4-47	3862
9432	Hectic Honeymoon (17) (S. Holloway)	9-18-47	3907
9433	Wife to Spare (16) (A. Clyde)	11-20-47	....
9434	Wedlock Deadlock (J. deRita)	12-18-47	....
9435	Radio Romeo (H. Von Zell)	12-25-47	....

COLOR RHAPSODIES

8505	Up'n Atom (6)	7-10-47	3715
9501	Swiss Tease (6)	9-11-47	3876
9502	Boston Beany (6)	12-4-47	....

COLOR PHANTASIES

9701	Kitty Caddy (6)	11-6-47	3942

THRILLS OF MUSIC

9951	Boyd Raeburn & Orch. (11)	9-18-47	3876
9952	Claude Thornhill & Orch. (10)	10-30-47	3918
9953	Lecuona Cuban Boys (10½)	11-13-47	3985
9954	Skitch Henderson & Orch.	12-11-47	....

COMMUNITY SING

8660	No. 10 Managua, Nicaragua (9½) (Baker)	7-19-47	3715
9651	No. 1 Heartache (10) (Leibert)	9-4-47	3818
9652	No. 2 April Showers (9)	10-2-47	3919
9653	No. 3 Peg O' My Heart (9)	11-6-47	....
9654	No. 4 When You Were Sweet Sixteen	12-4-47	....
5657	No. 7 Christmas Carols (R) (10)	12-6-47	3985

SCREEN SNAPSHOTS

9851	No. 1 Hollywood Cowboys (9½)	9-4-47	3862
9852	Laguna, U.S.A. (9½)	10-9-47	....
9853	Out of This World Series (9)	11-27-47	....
9854	Off the Air (9½)	12-18-47	....

WORLD OF SPORTS

8810	Volley-Oop! (Badminton) (8)	7-26-47	3818
9801	Cinderella Cagers (9½)	9-25-47	3876
9802	Ski Demons (9)	10-23-47	3943
9803	Bowling Kings	11-13-47	....
9804	Navy Crew Champions	12-25-47	....

TWO REEL SPECIAL

9451	A Voice Is Born (20)	1-15-48	....

FILM NOVELTIES

9901	Aren't We All? (10½)	11-27-47	....

M-G-M

FITZPATRICK TRAVELTALKS (Color)

T-815	Glimpses of New Scotland (9)	8-30-47	3919
T-911	Visiting Virginia (9)	11-29-47	3985
T-912	Cradle of a Nation	12-13-47	....

PETE SMITH SPECIALTIES

S-860	Pet Peeves (9)	7-5-47	3714
S-951	Football Thrills No. 10 (10)	9-6-47	3931
S-952	Surfboard Rhythm (9)	10-18-47	3985
S-953	What D'Ya Know (9)	11-8-47	3985
S-954	Have You Ever Wondered? (9)	12-13-47	3985

M-G-M TECHNICOLOR CARTOONS

W-839	Uncle Tom's Cabana (8)	7-19-47	3807
W-931	Slap Happy Lion (7)	9-20-47	3918
W-933	Kingsize Canary	12-6-47	....

TOM AND JERRY CARTOONS

W-838	Salt Water Tabby (7)	7-12-47	3807
W-840	A Mouse in the House (8)	8-30-47	3919
W-932	The Invisible Mouse (7)	9-27-47	3918

PASSING PARADE

K-872	Tennis In Rhythm (10)	8-23-47	3919
K-873	The Amazing Mr. Nordill (10)	8-30-47	3908

GOLD MEDAL REPRINT CARTOONS

W-921	Goldilocks and the Three Bears (11)	11-22-47	3985

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L6-5	Arctic Artisan (11)	7-4-47	3807
L6-6	Film Tot Fairyland (11)	9-5-47	3862
L7-1	Hula Magic (10)	11-7-47	3931
L7-2	Bagpipe Lassies (11)	1-2-48	....

GEORGE PAL PUPPETOONS (Color)

U6-2	Tubby the Tuba (10)	7-11-47	3715
U6-3	Date with Duke (8)	10-31-47	3985
U6-4	Rhapsody in Wood (9)	12-19-47	....

POPEYE (Color)

E6-3	Popeye and the Pirates (8)	9-12-47	3876
E6-4	The Royal Four Flusher (7)	9-12-47	3876
E6-5	Wotta Knight (7)	10-24-47	3919
E6-6	Safari So Good (7)	11-7-47	3918
E7-1	All's Fair at the Fair	12-19-47	....
E7-2	Olive Oyl for President	1-3-48	....
E7-3	Wigwam Whoopee	2-13-48	....
E7-4	Pre-Hysterical Man	3-26-48	....

POPULAR SCIENCE (Color)

J6-6	Twentieth Century Vikings (11)	7-25-47	3785
J7-1	Radar Fishermen (10)	10-17-47	3918
J7-2	Desert Destroyers	12-26-47	....

SPEAKING OF ANIMALS

Y7-1	Dog Crazy (11)	10-3-47	3966
Y7-2	Ain't Nature Grand (10)	11-14-47	....
Y7-3	Monkeyshines (9)	12-12-47	....

SPORTLIGHTS

R6-10	Diamond Gals (10)	7-18-47	3807
R7-1	Riding the Waves (10)	10-3-47	3918
R7-2	Running the Hounds (11)	10-31-47	....
R7-3	Five Fathoms of Fun (10)	11-28-47	....
R-4	Stop, Look and Guess 'Em (10)	12-5-47	....

MUSICAL PARADES (Color)

FF6-3	Smooth Sailing (20)	8-8-47	3807
FF6-4	Paris in the Spring (19)	9-26-47	3876
FF6-5	Midnight Serenade (18)	11-21-47	....
FF6-6	Jingle, Jangle, Jingle (20)	1-2-48	....
FF7-1	Samba-Mania (18)	2-27-48	....
FF7-2	Footlight Rhythm	4-9-48	....

LITTLE LULU (Color)

D6-2	Cad and Caddie (8)	7-18-47	3785
D6-3	A Bout with a Trout (8)	10-10-47	3876
D6-4	Super Lulu (7)	11-21-47	....
D6-5	The Baby Sitter (7)	11-28-47	....
D6-6	Dogshow-Off (7)	1-30-48	....

NOVELTOONS (Color)

P6-5	Much Ado About Mutton (8)	7-25-47	3785
P6-6	The Wee Men (10)	8-8-47	3807
P6-7	The Mild West (7)	8-22-47	3862
P6-8	Naughty But Mice (7)	10-10-47	3876
P7-1	Santa's Surprise (9)	12-5-47	....
P7-2	Cat O' Nine Ails (8)	1-9-48	....
P7-3	Flip-Flap	2-27-48	....
P7-4	We're In the Honey (8)	3-19-48	....
P7-5	The Bored Cuckoo (8)	4-9-48	....
P7-6	There's Good Boo's Tonite (9)	4-23-48	....

PACEMAKERS

K6-6	Everybody Talks About It (10)	8-1-47	3862
K7-1	It Could Happen to You (11)	10-3-47	3966
K7-2	Babies, They're Wonderful (11)	11-14-47	....
K7-3	Bundle from Brazil	1-2-48	....

REPUBLIC

CARTOON (Color)

761	It's a Grand Old Nag (8)	12-20-47	....

RKO

WALT DISNEY CARTOONS (Color)

74,103	Donald's Dilemma (7)	7-11-47	3759
74,104	Crazy With the Heat (7)	8-1-47	3818
74,105	Bootie Beetle (7)	8-22-47	3831
74,106	Wide Open Spaces (7)	9-12-47	3831
74,107	Mickey's Delayed Date (7)	10-3-47	3907
74,108	Foul Hunting (6)	10-31-47	3876
74,109	Mail Dog (7)	11-14-47	3943
74,110	Chip an' Dale (7)	11-28-47	3985
74,111	Pluto's Blue Note (7)	12-26-47	....
84,701	Hawaiian Holiday (R) (8)	10-17-47	3918
84,702	Clock Cleaners (R) (7)	12-12-47	....

SPORTSCOPES

74,312	Chasing Rainbows (8)	7-25-47	3807
74,313	Reading and Riding (8)	8-22-47	3831
84,301	Ski Holiday (8)	9-19-47	3876
84,302	Golf Doctor (8)	10-17-47	3919
84,303	Quail Pointers (8)	10-17-47	....

EDGAR KENNEDY

73,405	Host to a Ghost (18)	7-18-47	3759
73,406	Television Turmoil (18)	8-15-47	3862
83,401	Mind Over Mouse (18)	11-21-47	....
83,402	Brother Knows Best (18)	1-2-48	....

LEON ERROL

73,705	Blonde's Away (18)	7-11-47	3807
73,706	The Spook Speaks (18)	12-5-47	3985
83,701	Bet Your Life (18)	1-16-48	....

FLICKER FLASHBACKS

84,201	No. 1 (10)	10-24-47	3943
84,202	No. 2 (10)	12-5-47	....

THIS IS AMERICA

73,109	Passport to Nowhere (17)	7-27-47	3714
73,110	Whistle in the Night (18)	7-25-47	3749
73,111	Treasure House (16)	8-22-47	3807
73,112	The 49th State (16)	9-19-47	3876
73,113	Smoke Eaters (17)	10-17-47	3895
83,101	Border Without Bayonets	11-14-47	3956

MUSICAL FEATURETTES

73,204	Carle Comes Calling (16)	9-12-47	3862

RAY WHITLEY WESTERN MUSICALS

73,505	Mollie Cures a Cowboy (18)	9-5-47	3862
83,502	Musical Bandit (16)	10-10-47	3919
83,503	Corralling a Schoolmarm (20)	11-14-47	3985

JAMBOREE SERIES (Reissues)

84,401	Enric Madriguera & Orch. (8)	9-5-47	3862
84,402	It's Tommy Tucker Time (R) (8)	10-3-47	3919
84,403	Johnny Long & Orch. (8)	10-31-47	3931
84,404	Duke Ellington	11-28-47	3968

TWO REEL DRAMAS

83,201	My Pal (22)	10-31-47	3908

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

7203	Harvest of the Sea (9)	7-4-47	3563
8251	Holiday in South Africa (8)	8-22-47	3862
8252	Home of the Danes (8)	10-17-47	3876
8202	The 3 R's Go Modern (9)	11-7-47	3876
8253	Jungle Closeups (8)	12-12-47	....
8254	Copenhagen Pageantry (8)	1-2-48	....

SPORTS REVIEW (Color)

7304	Wings of the Wind (8)	7-18-47	3715
8301	Gridiron Greatness (9)	8-1-47	3862
8351	Vacation Magic (8)	9-26-47	3862
8352	Aqua Capers (8)	1-16-48	....

TERRYTOONS (Color)

8502	Flying South (7)	8-15-47	3862
8503	A Date for Dinner (7)	8-29-47	3862
8504	Fishing by the Sea (7)	9-19-47	....
8505	The First Snow (7)	10-10-47	....
8506	Super Salesman (7)	10-24-47	....
8507	A Fight to the Finish (7)	11-14-47	....
8508	The Wolf's Pardon (7)	12-5-47	....
8509	Swiss Cheese Family Robinson (7)	12-19-47	....
8510	Hitch Hikers (7)	1-9-48	....
8511	Lazy Little Beaver (7)	1-30-48	....

MARCH OF TIME

V13-12	New Trains for Old? (18)	7-11-47	3725
V13-13	Turkey's 100 Million (16)	8-8-47	3759
V14-1	Is Everybody Listening? (18½)	9-5-47	3807
V14-2	T-Men in Action (18)	10-3-47	3862
V14-3	End of an Empire? (18)	10-31-47	3907
V14-4	Public Relations—This Means You!	11-28-47	....

DRIBBLE PUSS PARADE

8901	Album of Animals (8)	11-21-47	3876

Prod. No.	Title	Rel. Date	P.D. Page

UNITED ARTISTS

LOEW MUSICOLOR

...	Moonlight (7)	9-47	3876
....	Enchanted Lake (7)	12-47	....

DAFFY DITTY

....	The Fatal Kiss (8)	11-47	...

LANTZ CARTUNES

....	The Band Master (7)	12-47	....

UNIVERSAL

LANTZ COLOR CARTUNES

2328	Solid Ivory (7)	8-25-47	3943

VARIETY VIEWS

2347	Brooklyn, U.S.A. (9)	8-4-47	3895
2348	Play and Plenty (9)	8-11-47	3919
3341	Tropical Harmony (9)	9-29-47	3942
3342	Chimp Aviator (9)	11-17-47	3966

NAME-BAND MUSICALS

2311	Record Party (15)	7-2-47	3715
2312	Tony Pastor & Orch. (18)	8-27-47	3908
2313	Tex Williams and His Western Carnival (15)	8-27-47	3943
3301	Alvino Rey & Orch. (15)	10-22-47	3931
3302	Drummer Man (15)	12-3-47	3966

SING AND BE HAPPY SERIES

2385	Let's Go Latin (10)	7-21-47	3818
2386	Kernels of Korn (10)	8-18-47	3862
2387	Manhattan Memories (10)	8-25-47	3918

Prod. No.	Title	Rel. Date	P.D. Page

THE ANSWER MAN

2396	Here's Your Answer (10)	7-28-47	3876
2397	Lights of Broadway (10)	8-18-47	3807
2398	Hoop Skirt, Bustle and Skin (10)	8-25-47	3895

TWO-REEL SPECIALS

2201	Fight of the Wild Stallions (20)	8-27-47	3850
2202	Harnessed Lightning (17)	11-12-47	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

3805	Glamour Town (10)	8-2-47	3807
3806	Branding Irons (10)	8-16-47	3862
4801	Land of Romance (10)	9-6-47	3942
4802	Beautiful Ball (10)	11-15-47	3966
4803	Dad Minds the Baby (10)	12-20-47	3966

TECHNICOLOR SPECIALS

3006	Hollywood Wonderland (20)	8-9-47	3785
3007	Romance and Dance (20)	8-30-47	3831
4002	Soap Box Derby (20)	10-18-47	3943
3008	Sunset in the Pacific (20)	11-8-47	3943
4001	Celebration Days	1-31-48	....

FEATURETTES

4101	Power Behind the Nation (20)	10-11-47	3931

SPORTS PARADE (Color)

3511	Sportsman's Playground (10)	7-5-47	3785
3512	Carnival of Sports (10)	8-23-47	3831
3513	Fishing the Florida Keys (10)	9-27-47	3931

Prod. No.	Title	Rel. Date	P.D. Page

4501	Las Vegas, Frontier Town (10)	11-1-47	3943
4502	Action in Sports	12-13-47	3957

MELODY MASTER BANDS

3606	Zero Girl (R) (10)	7-19-47	3785
4601	Freddy Martin & Orch. (10)	9-13-47	3943
4602	Swing Styles	10-25-47	3931
4603	Borrah Minnevitch & Harmonica School	12-6-47	....
4604	Rubinoff and His Violin	1-3-48	....

BLUE RIBBON CARTOONS (Color)

3309	The Sneezing Weazel (7)	7-26-47	3785
3310	Rhapsody in Rivets (7)	8-16-47	3862
3311	Sniffles Bells the Cat (7)	9-20-47	3943
3312	Cagey Canary (7)	10-11-47	3931
3313	Now That Summer Is Gone (7)	11-22-47	3966
4301	Dangereus Dan McFoo (7)	12-20-47	3966
4302	Hobo Gadget Band (Tech.)	1-17-48	....

MERRIE MELODIES CARTOONS (Color)

3702	Crowing Pains (7)	7-12-47	3785
3703	Pest in the House (7)	8-2-47	3818
3704	Foxy Duckling (7)	8-23-47	3862
3705	House Hunting Mice (7)	9-6-47	3931
3706	Little Orphan Airdale (7)	10-4-47	3931
3707	Doggone Cats (7)	10-25-47	3985
3708	Mexican Joy Ride	11-29-47	3966
3709	Catch as Cats Can	12-6-47	3966
3710	Horse Fly Fleas	12-13-47	3966
3711	Two Gophers from Texas	1-17-47	....

"BUGS BUNNY" SPECIALS (Color)

3720	Slick Hare (7)	11-1-47	3966
3721	Gorilla My Dreams (Tech.)	1-3-48	....

Prod. No.	Title	Rel. Date	P.D. Page

VITAPHONE VARIETIES

3406	So You're Going on a Vacation (10)	7-5-47	3818
4401	So You Want to Be a Salesman (10)	9-13-47	3931
4402	So You Want to Hold Your Wife (10)	11-22-47	3966
4403	So You Want an Apartment	1-3-48	....

MEMORIES FROM MELODY LANE

4201	Let's Sing a Song of the West (10)	9-27-47	3943
4202	Let's Sing an Old Time Song (10)	12-27-47	3966
4203	Let's Sing a Song About the Moonlight	1-24-48	....

SERIALS

COLUMBIA

9120	The Sea Hound (15 episodes)	9-4-47	3862
9140	Brick Bradford (15 episodes)	12-18	....

REPUBLIC

791	G-Men Never Forget (12 episodes)	9-9-47	....
792	Dangers of the Canadian Mounted (12 episodes)		....

SHORT SUBJECTS
reviews and synopses

CHRISTMAS CAROLS (Columbia)

Community Sing No. 7 (5657)

This reissue was produced at the request of the U. S. Army Motion Picture Service and is devoted exclusively to Christmas carols: "Silent Night," "The First Noel," "Oh, Come All Ye Faithful," "Hark the Herald Angels Sing," and "It Came Upon the Midnight Clear."

Release date, December 6, 1947 10 *minutes*

LECUONA CUBAN BOYS (Columbia)

Thrills of Music (9953)

The Lecuona Cuba Boys, who've grabbed off 12 World Exposition Grand Prizes for their music, show their style here with "Dark Eyes," "Oye Mi Rumba" and "Ti Pitin." Disc jockey Fred Robbins supplies the informal chatter between tunes.

Release date, November 13, 1947 10 *minutes*

HAVE YOU EVER WONDERED? (MGM)

Pete Smith Specialty (S-954)

Another short with the typical Pete Smith touch that spells laughs at every turn. Here he wonders about such things as how a bald man keeps his toupee on and whether there's any truth to the statement that women are worse drivers than men. It's interesting and a lot of fun. The short is based on material that appeared in *Pageant Magazine.*

Release date, December 13, 1947 9 *minutes*

WHAT D'YA KNOW (MGM)

Pete Smith Specialty (S-953)

This is another one in the Pete Smith quiz sessions and it proves to be not only interesting and amusing, but also informative. The topic is wheels, and Smith makes the most of it. Shown here are some of the most unusual contraptions on wheels ever seen.

Release date, November 8, 1947 9 *minutes*

SURFBOARD RHYTHM (MGM)

Pete Smith Specialty (S-952)

Something new and different for Pete Smith. Here he takes his camera to the ocean and records, in Technicolor, that bathing beauties at times do get wet. The short shows some of these beauties performing on surfboards and gives the spectators an exhibition in dexterity and grace as the girls skim the tops of the waves.

Release date, October 18, 1947 9 *minutes*

GOLDILOCKS AND THE THREE BEARS (MGM)

Gold MGM Cartoon (W-921)

This is an old-time favorite story that ought to be recognized by many despite the fact that it's presented in a somewhat new and different version. There is plenty of action and a number of clever touches. The accent is strictly on laughter.

Release date, November 22, 1947 11 *minutes*

VISITING VIRGINIA (MGM)

FitzPatrick Travelogue (T-911)

The FitzPatrick Technicolor cameras visit the Old Dominion State. The thriving cities of Richmond and Roanoke are seen and a tour of the world-famous Luray Caverns shows one of nature's genuine wonders. The beautiful color of the scenes makes this short especially eye-appealing.

Release date, November 29, 1947 9 *minutes*

DATE WITH DUKE (Paramount)

Puppetoons in Technicolor (U6-3)

It's Duke Ellington, "The Duke" himself, in rare pianistic form, providing the music for George Pal's puppets. This time they are in the shape of perfume bottles. While all fall in easily with the Duke's rhythms, one has to be coaxed. But she, too, finally gives in to the pianists melodic blandishments.

Release date, October 31, 1947 8 *minutes*

CHIP AN' DALE (RKO)

Walt Disney Cartoons (74,110)

Donald Duck has a lot of trouble with a couple of chipmunks, Chip and Dale, in this short. Vacationing in the snow country, he sallies forth to the forest to find a log for the fire. Trouble is he picks on a log that is the home of the chipmunks and the chipmunks resent Donald's breaking up of their home. In Technicolor.

Release date, November 28, 1947 7 *minutes*

THE SPOOK SPEAKS (RKO)

Leon Errol Comedies (73,706)

Mrs. Errol goes to considerable lengths in this short to break Leon of the drinking habit. Seems Leon's favorite nephew is erroneously reported killed in a plane crash. When he comes to visit the Errols Leon is just waking up from a drunk. He sees his nephew and believes the nephew to be a spirit. Thus Leon believes that he, too, is a spirit and has passed over.

Release date, December 5, 1947 19 *minutes*

CORRALLING A SCHOOLMARM (RKO)

Ray Whitley Western Musicals (83,503)

Lasses White, a fell-to-do rancher, falls in love with the new school teacher, Virginia Vale. The teacher, however, is in love with Ray Whitley. White sends Ray to school to have the 6 Bar Cowboys play to the children and to propose for him at the same time. White later finds out that the girl really is in love with Ray and decides to elope with Kate Lawson, a middle-aged ranch woman. Ray thinks Miss Vale is in love with White and breaks the news to her gently, but the children put him wise to the real state of things.

Release date, November 14, 1947 20 *minutes*

DOGGONE CATS (Warner Bros.)

Merrie Melodies Cartoon (3707)

Wellington, the dog, has been having a high time for himself fighting with a couple of cats. He is interrupted by his mistress who wants him to deliver a package. The cats decide to torment him and he has a bad time delivering that package. Cinecolor cartoon.

Release date, October 25, 1947 7 *minutes*

RELEASE CHART

By Companies

This Chart lists feature product tradeshown or released since August 1, 1947. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
837	Last of the Redmen	Aug.,'47
9072	Arizona (R)	Aug. 1,'47
9079	The Daring Young Man (R)	Aug. 1,'47
9076	Doctor Takes a Wife (R)	Aug. 1,'47
9073	Golden Boy (R)	Aug. 1,'47
9074	Good Girls Go to Paris (R)	Aug. 1,'47
9075	More Than a Secretary (R)	Aug. 1,'47
9080	Shut My Big Mouth (R)	Aug. 1,'47
9071	Texas (R)	Aug. 1,'47
813	The Son of Rusty	Aug. 7,'47
9077	Let Us Live (R)	Aug. 9,'47
9072	Mr. Smith Goes to Washington (R)	Aug. 9,'47
870	Riders of the Lone Star	Aug. 14,'47
851	Smoky River Serenade	Aug. 21,'47
821	Bulldog Drummond Strikes Back	Sept. 4,'47
827	When a Girl's Beautiful	Sept. 25,'47
905	Key Witness	Oct. 9,'47
961	Buckaroo from Powder River	Oct. 14,'47
911	Blondie in the Dough	Oct. 16,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 31,'47
981	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 12,'47
917	The Lone Wolf in London	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47
....	It Had to Be You	Dec.,'47
923	Devil Ship	Dec. 11,'47
913	Blondie's Anniversary	Dec. 18,'47
951	Rose of Santa Rosa	Dec. 25,'47
....	The Swordsman	Jan.,'48
....	Prince of Thieves	Jan.,'48
....	Glamour Girl	Jan. 16,'48
....	I Love Trouble	Jan.,'48
....	Mary Lou	Jan. 23,'48

EAGLE LION

107	Red Stallion	Aug. 16,'47
712	Gas House Kids in Hollywood	Aug. 23,'47
709	Philo Vance's Secret Mission	Aug. 30,'47
710	Railroaded	Sept. 25,'47
106	Caravan (Brit.)	Sept. 30,'47
802	Green for Danger (Brit.)	Oct. 4,'47
801	Out of the Blue	Oct. 11,'47
755	Return of the Lash	Oct. 11,'47
803	Bury Me Dead	Oct. 18,'47
535	Check Your Guns	Oct. 18,'47
851	Black Hills	Oct. 25,'47
530	Cheyenne Takes Over	Dec. 13,'47
804	Return of Rin Tin Tin	Nov. 1,'47
735	Man in the Iron Mask (R)	Nov. 8,'47
740	Gentleman After Dark (R)	Nov. 8,'47
527	The Fighting Vigilantes	Nov. 15,'47
805	Whispering City (Brit.)	Nov. 15,'47
806	Love from a Stranger	Nov. 15,'47
807	Blonde Savage	Nov. 22,'47
852	Shadow Valley	Nov. 29,'47
....	Heading for Heaven	Dec. 6,'47
....	Linda Be Good	Dec. 20,'47
....	The Man From Texas	Dec. 27,'47
....	T-Men	Dec. 27,'47

FILM CLASSICS

....	Spirit of West Point	Oct. 4,'47
....	For You I Die	Dec.,'47
....	Furia (Italian)	Dec.,'47
....	Women in the Night	Jan.,'48
....	Thief of Bagdad (R)	Feb.,'47
....	Jungle Book (R)	Feb.,'47

MGM

728	The Hucksters	Aug.,'47
729	Romance of Rosy Ridge	Aug.,'47
801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
806	The Women (R)	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
....	Green Dolphin Street	Nov.,'47
809	Good News	Dec.,'47
810	Killer McCoy	Dec.,'47
....	Ninotchka (R)	Dec.,'47
....	Tenth Avenue Angel	(T) Jan. 13,'48
....	Cass Timberlane	Jan.,'48
....	If Winter Comes	Jan.,'48
....	Three Daring Daughters	Feb.,'48
....	High Wall	Feb.,'48

MONOGRAM

2	Black Gold (Allied Artists)	Aug. 16,'47
623	Robin Hood of Monterey	Sept. 6,'47
622	News Hounds	Sept. 13,'47
673	Flashing Guns	Sept. 20,'47
685	Ridin' Down the Trail	Oct. 4,'47
4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
678	Prairie Express	Oct. 25,'47
4703	Louisiana	Nov. 1,'47
624	King of the Bandits	Nov. 8,'47
625	Bowery Buckaroos	Nov. 22,'47
3	The Gangster (Allied Artists)	Nov. 22,'47
626	The Chinese Ring	Dec. 6,'47
674	Gun Talk	Dec. 20,'47
4706	Betrayed (R)	Dec. 27,'47
627	Smart Politics	Jan. 3,'48
686	Song of the Drifter	Jan. 10,'48
4705	Rocky	Jan. 17,'48
....	Song of My Heart (Allied Artists)	Jan. 17,'48
4707	Perilous Waters	Jan. 24,'48
4712	Panhandle	Jan. 31,'48

PARAMOUNT

4617	Desert Fury	Aug. 15,'47
4625	Jungle Flight	Aug. 22,'47
4618	Variety Girl	Aug. 29,'47
4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47
4705	Unconquered	(T) Nov. 7,'47
4706	Big Town After Dark	Dec. 12,'47
4707	Road to Rio	Dec. 25,'47
4708	I Walk Alone	Jan. 16,'48
....	Albuquerque	Jan. 30,'48

REPUBLIC

618	Wyoming	Aug. 1,'47
667	Marshal of Cripple Creek	Aug. 15,'47
620	The Pretender	Aug. 16,'47
651	Along the Oregon Trail	Aug. 30,'47
629	Exposed	Sept. 8,'47
621	Driftwood	Sept. 15,'47
751	The Wild Frontier	Oct. 1,'47
648	On the Old Spanish Trail	Oct. 15,'47
624	The Fabulous Texan	Nov. 9,'47
628	The Flame	Nov. 24,'47
652	Under Colorado Skies	Dec. 15,'47
752	Bandits of Dark Canyon	Dec. 15,'47
644	The Gay Ranchero	Jan. 1,'48
....	The Main Street Kid	Jan. 1,'48
701	Slippy McGee	Jan. 15,'48

RKO-RADIO

SPECIALS

861	The Long Night	Aug. 6,'47
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47
863	The Fugitive	Nov. 3,'47
864	Man About Town	
....	Mourning Becomes Electra	Not Set
852	The Bishop's Wife	(T) Nov. 14,'47
866	Tycoon	Not Set

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BLOCK 1

805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47

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BLOCK 2

806	Night Song	Nov. 10,'47
809	Dick Tracy Meets Gruesome	Nov. 12,'47
807	So Well Remembered	Nov. 12,'47
808	Wild Horse Mesa	Nov. 13,'47
810	Out of the Past	Nov. 18,'47

SCREEN-GUILD

4702	Killer Dill	Aug. 2,'47
S-1	Racketeers (R)	Sept. 13,'47
S-2	Call It Murder (R)	Sept. 13,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
HC13	The Frontiersman (R)	Nov. 8,'47
HC14	Sunset Trail (R)	Nov. 25,'47
4707	Where the North Begins	Dec. 13,'47
4708	Trail of the Mounties	Dec. 20,'47
4706	Road to the Big House	Dec. 27,'47
HC15	Pride of the West (R)	Jan. 3,'48
4705	The Prairie	Jan. 10,'48
X-3	Miracle in Harlem	Jan. 24,'48

SELZNICK REL. ORG.

....	Intermezzo (R)	Oct.,'47
....	The Paradine Case	Not Set
....	Portrait of Jennie	Not Set

20TH CENTURY-FOX

SPECIAL

733	Forever Amber	Oct. 22,'47
....	Gentleman's Agreement	Net Set

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723	I Wonder Who's Kissing Her Now	Aug.,'47
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance (Wurtzel)	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water (R)	Sept.,'47
729	The Foxes of Harrow	Oct. 1,'47
740	The Mark of Zorro (R)	Oct. 10,'47
741	Drums Along the Mohawk (R)	Oct. 10,'47
732	The Invisible Wall (Wurtzel)	Oct. 15,'47
730	Nightmare Alley	Oct. 18,'47
720	Thunder in the Valley	Nov.,'47
734	Roses Are Red (Wurtzel)	Dec.,'47
731	Daisy Kenyon	Dec.,'47
744	Tobacco Road (R)	Dec.,'47
745	The Grapes of Wrath (R)	Dec.,'47

UNITED ARTISTS

....	Carnegie Hall	Aug.,'47
....	Hal Roach Comedy Carnival	Aug.,'47
....	Lured	Sept.,'47
....	Heaven Only Knows	Sept.,'47
....	Christmas Eve	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
....	Body and Soul	Nov.,'47
....	The Roosevelt Story	Nov.,'47
....	Intrigue	Dec.,'47
....	Sleep My Love	Jan.,'48
....	Man of Evil	Jan.,'48

UNIVERSAL

620	Brute Force	Aug.,'47
623	Slave Girl	Aug.,'47
624	Frieda (Brit.)	Sept.,'47
621	Something in the Wind	Sept.,'47
622	Singapore	Sept.,'47
625	Ride the Pink Horse	Oct.,'47
628	Wistful Widow of Wagon Gap	Oct.,'47
630	The Exile	Nov.,'47
631	The Upturned Glass (Brit.)	Nov.,'47
....	Nicholas Nickleby (Brit.)	Dec.,'47
632	Pirates of Monterey	Dec.,'47
....	Bush Christmas (Prestige)	Dec.,'47
627	Secret Beyond the Door	Dec.,'47
....	A Woman's Vengeance	Not Set
....	The Senator Was Indiscreet	Not Set
....	The Lost Moment	Dec.,'47
....	Black Narcissus	Dec.,'47

WARNER BROTHERS

626	Marked Woman (R)	Aug. 9,'47
627	Dust Be My Destiny (R)	Aug. 9,'47
625	Cry Wolf	Aug. 16,'47
701	Deep Valley	Sept. 1,'47
702	Life With Father	(Spel.) Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
706	The Unsuspected	Oct. 11,'47
707	That Hagen Girl	Nov. 1,'47
708	Escape Me Never	Nov. 22,'47
709	Anthony Adverse (R)	Dec. 13,'47
710	Jezebel (R)	Dec. 13,'47
712	A Slight Case of Murder (R)	Dec. 13,'47
711	My Wild Irish Rose	Dec. 27,'47
713	Always Together	Jan. 10,'48
....	I Became a Criminal	Mar. 13,'48

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3974-3980, issue of December 13, 1947.

Feature product listed by Company on page 3986, issue of December 20, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Albuquerque (color)	Para.	....	Randolph Scott-Barbara Britton	Not Set	....	.....	....	3956	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	....
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	....	....
Bambi (Reissue) (color)	RKO	....	Disney Feature Cartoon	(T) Dec.,'47	70m	Dec. 6.'47	3966	....	....
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	May 15,'47	78m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	74m	Apr. 5,'47	3562	3422	....
Betrayed (Reissue) (formerly When Strangers Marry)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956	....	....
Big Fix, The	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	2776	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	....
Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	Not Set	110m	Nov. 22,'47	3941	3702	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3983
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	Nov. 29,'47	3955	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	....	.....	....	3919	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	69m	Nov. 29,'47	3954	3830	....
Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	3983
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Border Feud	EL	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	70m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	Nov. 29,'47	3955	3587	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	Nov. 29,'47	3955	3539	....
Bush Christmas	Univ.	....	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Call It Murder (Reissue)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Nov. 29,'47	3956	....	....
Captain Boycott (Brit.)	Univ.	....	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	140m	Nov. 29,'47	3953	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3909

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Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	3983
Check Your Guns	EL	535	Eddie Dean-Roscoe Ates	Oct. 18,'47	55m	Nov. 15,'47	3930	....	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	....
Chinese Ring, The (formerly The Red Hornet)	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	....
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
† Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3983
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Curley	UA	....	Larry Olsen-Frances Rafferty	Not Set	....	.....	....	3875	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Not Set	99m	Nov. 29,'47	3953	3876	3983
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Not Set	61m	Dec. 20,'47	3981	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	3983
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	....	.....	....	3943	....
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Double Life, A	Univ.	....	Ronald Colman-Signe Hasso	Not Set	....	.....	....	3956	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3933
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	May,'47	108m	Mar. 29,'47	3549	3312	3909
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	....
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	3983
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	....	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov. 22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	....	.....	....	3931	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	Nov. 29,'47	3958	3830	....
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Dec.,'47	77m	Dec. 20,'47	3982	3972	....
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	3983
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	3983
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GANGSTER, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 1,'48	....	.....	....	3931	....
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Nov. 29,'47	3957	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	118m	Nov. 15,'47	3929	3818	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Glamour Girl	Col.	....	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	....	.....	....	3992	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	....
Good News (color)	MGM	809	June Allyson-Peter Lawford	Dec.,'47	85m	Dec. 6,'47	3965	3850	3983
Grapes of Wrath, The (R.)	20th-Fox	745	Henry Fonda-Charley Grapewin	Dec.,'47	128m	Dec. 6,'47	3966	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	3851
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	3983
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3851
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3983
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	.....	....	3919	....

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HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	63m	Nov. 29,'47	3958	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	....
Heading for Heaven	EL	....	Stuart Erwin-Glenda Farrell	Dec. 6,'47	71m	Dec. 20,'47	3982	....	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	3933
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	....	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	...
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
I Love Trouble	Col.	....	Franchot Tone-Janet Blair	Jan.,'48	....	.....	....	3980	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
If Winter Comes	MGM	....	Walter Pidgeon-Deborah Kerr	Jan.,'48	....	.....	....	3972	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	...	....
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	...	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	....	.....	....	3907	....
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	.
It Had to Be You	Col.	....	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	3983
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3933
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	....
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933
JEZEBEL (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907	....	....
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Not Set	....	.....	....	3895	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
Jungle Book The (color) (R)	FC	....	Sabu	Feb.,'47	115m	Dec. 20,'47	3992	....	....
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	69m	Nov. 29,'47	3958	3679	3909
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	810	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LAND of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	Nov. 29,'47	3955	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	Nov. 29,'47	3958	3539	....
Letter from an Unknown Woman, A	Univ.	....	Joan Fontaine-Louis Jourdan	Not Set	....	.....	....	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Linda, Be Good	EL	....	Elyse Knox-Marie Wilson	Dec. 20,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	Nov. 29,'47	3958	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	92m	June 8,'46	3030	2926	.
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	3983
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	3983
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	....
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933

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MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	3933
Main Street Kid, The	Rep.	....	Al Pearce-Arlene Harris	Jan. 1,'48	....	.....	....	3972	....
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Dec. 27,'47	....	.....	....	3895	....
Man in Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	Nov. 29,'47	3956	....	....
Man of Evil	UA	....	James Mason-Phyllis Calvert	Jan.,'48	....	.....	....	3992	....
Marauders, The	UA	....	William Boyd-Andy Clyde	July,'47	63m	July 19,'47	3734	....	....
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyrone Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Mary Lou	Col.	....	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	....	.....	....	3992	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	Nov. 29,'47	3954	3587	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Jan. 24,'48	71m	.....	....	3919	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3933
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	...	
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3983
Mourning Becomes Electra	RKO	....	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	....
NEW Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3877
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nicholas Nickleby (British)	Univ.	....	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	..
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	3983
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	...
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Ninotchka (R.)	MGM	....	Greta Garbo-Melvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942	....	....
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	3933
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	3983
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	Nov. 29,'47	3958	3689	....
Panhandle	Mono.	4712	Rod Cameron-Cathy Downs	Jan. 31,'48	....	.....	....	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Jan. 24,'48	66m	Nov. 1,'47	3906	....	....
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	...	.....	....	3865	....
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Not Set	77m	Nov. 22,'47	3942	3127	
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Jan. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	Nov. 29,'47	3955	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Prince of Thieves, The	Col.	....	Jon Hall-Patricia Morison	Not Set	....	.....	....	3943	....
RACKETEERS (Reissue)	SG	S-1	Preston Foster-Melvyn Douglas	Sept. 13,'47	55m	Nov. 29,'47	3956	....	....
Railroaded	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3909
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3983
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	Nov. 29,'47	3958	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Jan. 17,'48	....	.....	....	3931	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	951	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Not Set	66m	Nov. 8,'47	3918	....	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....

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SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	123m	Feb. 15,'47	3473	3238	3851
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Beyond the Door, The	Univ.	....	Joan Bennett-Michael Redgrave	Dec.,'47	....	.....	....	3956	....
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3983
Senator Was Indiscreet, The	Univ.	....	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	....
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	63m	Apr. 12,'47	3574	3488	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	....	.....	....	3992	....
Slight Case of Murder, A (R)	WB	712	Edw. G. Robinson-Jane Bryan	Dec. 13,'47	85m	Dec. 13,'47	3980	....	....
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Jan. 15,'48	....	.....	....	3943	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	....	.....	....	3907	....
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	67m	Nov. 29,'47	3958	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48	....	.....	....	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (Allied Artists)	Mono.	....	Frank Sundstrom-Audrey Long	Jan. 17,'48	85m	Nov. 8,'47	3917	3717	....
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	3983
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	Nov. 29,'47	3955	3679	....
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	....
Swing the Western Way	Col.	853	Jack Leonard-Mary Dugan	June 26,'47	66m	Nov. 29,'47	3958	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Jan.,'48	81m	Oct. 25,'47	3894	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3933
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tender Years, The	20th-Fox	....	Joe E. Brown-Noreen Nash	Not Set	81m	Dec. 6,'47	3965	....	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	(T) Jan. 13,'48	...	.....	....	3031	
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	...
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	...
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
Thief of Baghdad (color) (R.)	FC	....	Sabu	Feb.,'47	106m	Dec. 20,'47	3992	....	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	3983
Three Daring Daughters (color) (formerly The Birds and the Bees)	MGM	....	Jeanette MacDonald-Jose Iturbi	Feb.,'48	....	.....	....	3599	...
Three on a Ticket	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	...
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
T-Men	EL	....	Dennis O'Keefe-Mary Meade	Dec. 15,'47	91m	Dec. 20,'47	3981	....	....
Tobacco Road (Reissue)	20th-Fox	744	Gene Tierney-Charley Grapewin	Dec.,'47	84m	Dec. 6,'47	3966	....	....
Too Many Winners	EL	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	...
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Tycoon (color)	RKO	....	John Wayne-Laraine Day	Not Set	126m	Dec. 6,'47	3965	3956	....
† UNCONQUERED (color)	Para.	4705	Gary Cooper-Paulette Goddard	(T) Nov. 7,'47	146m	Sept. 27,'47	3849	3809	3933
Under Colorado Skies	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	...
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3983
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....

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† VARIETY Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	..	.....	....	3831	....
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	...
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3983
West to Glory	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	3933
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3933
Woman's Vengeance, A	Univ.	....	Charles Boyer-Rachel Kempson	Jan.,'48	....	.....	....	3972	....
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	....	.....	....	3992	....
Women, The (Reissue)	MGM	806	Norma Shearer-Joan Crawford	Oct.,'47	135m	Sept. 13,'47	3830	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 3986

ADVANCE SYNOPSES

WOMEN IN THE NIGHT

(Film Classics)

PRODUCER: Louis K. Ansell. DIRECTOR: William Rowland. PLAYERS: Tala Birell, William Henry, Virginia Christine, Richard Loo, Gordon Richards, Bernadine Hayes, Bensen Fong, Frances Chung, Kathy Frye, Helen Mowery, Philip Ahn and Iris Flores.

WAR DRAMA. The hitherto untold story of women victims of Nazi and Japanese forces based upon actual case histories, depicts the heroisms and courage of the women of the occupied countries and the degradations forced upon them. The story takes place in a German Officers' Club in Shanghai shortly before the collapse of the Japanese government. A group of captive women are brought before the German commandant of the Club and are told to "entertain" or be killed. The Nazi officers at the Club are discovered to be double-crossing the Japs, and following a showdown clash between the two factions, the girls are rescued and the club demolished by explosion and subsequent flames.

GLAMOUR GIRL

(Columbia)

PRODUCER: Sam Katzman. DIRECTOR: Arthur Dreifuss. PLAYERS: Gene Krupa Orchestra, Jack Leonard, Michael Duane, Susan Reed, Jimmy Lloyd, Virginia Grey.

DRAMA WITH MUSIC. A girl talent scout for a recording firm heading for a Tennessee town to sign a trio of artists lands instead in the backwoods when her plane is forced down. At a farm house where she stays that night she hears the farmer's daughter singing folk songs effectively and accompanying herself on a zither.

She thinks her sensational, signs her for the recording firm and returns with her to New York. There Gene Krupa and his band give the farm girl a chance with their orchestra. She is an overnight sensation.

SLEEP, MY LOVE

(United Artists)

PRODUCERS: Buddy Rogers, Ralph Cohn. DIRECTOR: Douglas Sirk. PLAYERS: Claudette Colbert, Robert Cummings, Don Ameche.

DRAMA. The husband plots with a phony doctor to drive his wealthy wife to insanity or suicide so he can get control of her money. He is also in love with another girl, and plans to marry her after ridding himself of his wife. He double-crosses the doctor by using his hypnotic influence on his wife and directing her to murder the doctor, who survives, however, and the two men turn on each other. Another man, who is in love with the wife, arrives in time to save her.

MAN OF EVIL

(United Artists)

PRODUCER: Edward Black. DIRECTOR: Anthony Asquith. PLAYERS: James Mason, Phylis Calvert, Stewart Granger.

MELODRAMA. The illegitimate daughter of a wealthy cabinet minister discovers her true identity after she is employed as a servant in the home of her father. She also learns that her father's wife is carrying on a clandestine affair with a Lord Manderstoke. It is this same infamous Lord who had previously killed her foster father in a brawl. He returns throughout the story, his evil influence continuously threatening the girl's happiness. He is indirectly responsible for her real father's suicide, but when he forces her young admirer into a duel, he is killed, and at long last the girl's chance for happiness is assured.

MARY LOU

(Columbia)

PRODUCER: Sam Katzman. DIRECTOR: Arthur Dreifuss. PLAYERS: Frankie Carle Orchestra, Robert Lowery, Joan Barton, Glenda Farrell, Thelma White, Abigail Adams.

DRAMA WITH MUSIC. When a singing air hostess loses her job with an airline she is given a trial with Frankie Carle's Orchestra, when the band's regular soloist suddenly takes off for Hollywood. Meanwhile the airline's president insists that the hostess was fired unfairly and offers her old job back to her. When the regular singer with Carle's band loses out in Hollywood and demands her old soloist job back, Mary Lou goes back to her plane job, but later is persuaded to become the featured vocalist in a new Broadway musical.

REISSUE REVIEWS

JUNGLE BOOK

(Film Classics)

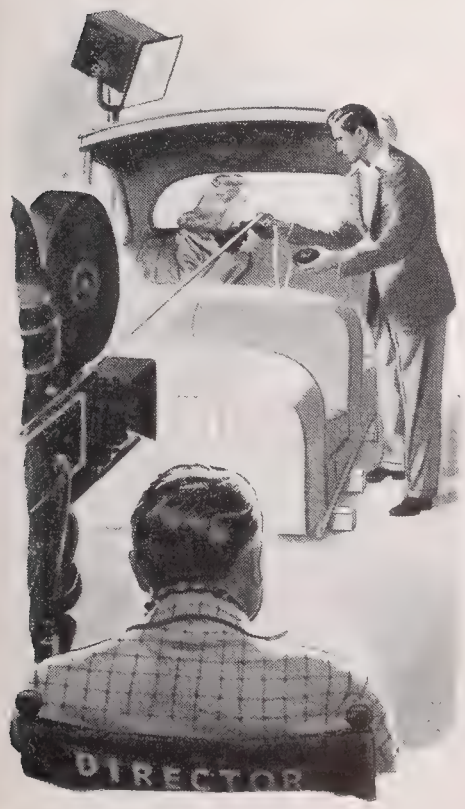
Based on the well-known work of Rudyard Kipling, this Sir Alexander Korda production "emerges as a fascinating phantasy about a boy who is torn between the world of man and the world of the jungle," according to the review published in the March 28, 1942, issue of the HERALD. "The vivid portrayals of the animal life in the jungle," it said, "the combats of man against animal and animal against animal (to say nothing of man against man), and the psychological overtones assures an abundance of interest for both the juvenile and the adult trade. The picture is lavish and luxurious." Zoltan Korda directed the picture which features Sabu, Joseph Calleia, John Qualen and Frank Puglia. For reissue February, 1948.

THE THIEF OF BAGDAD

(Film Classics)

This re-release of the Sir Alexander Korda picture "is fantasy in fact and without reservation, an exercising of imagination in the manner and direction of the Arabian Nights with the arts and sciences of the cinema ransacked for ways and means of creating effects beyond the norm." This was the opinion of William Weaver when he first reviewed the picture for the HERALD, issue of October 19, 1940. The story tells of the adventures of the thief of Bagdad in the interests of his sovereign, a monarch dethroned and blinded by an usurper. Involved in the story are such things as a magic carpet, flying horses, a genie imprisoned in a flask, and other fairy story ingredients all retold in Technicolor. Zoltan Korda and William Cameron Menzies were the associate producers. In the cast are Conrad Veidt, Sabu, June Duprez, John Justin and Rex Ingram. For reissue February, 1948.





He makes the camera concentrate on her...

NOT by chance is this escaping beauty the center of attention!

Before the scene was shot, the assistant cameraman made very sure she would be. He kept background and foreground from stealing her scene . . . made the camera concentrate on her and her alone.

In achieving such exact focus . . . in attending to many another detail vital to the camera's operation . . . the assistant cameraman exercises a high degree of skill and displays an infinite capacity for taking pains.

Yet for a true reflection of his skilled, painstaking contribution to the picture, he must depend upon superior film, perfectly adapted to the job. This is why he welcomes working with one of the famous family of Eastman motion picture films . . . as he so often does.

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ROCHESTER 4, N. Y.

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Gene AUTRY

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THE LAST ROUND-UP

with

JEAN HEATHER • RALPH MORGAN
CAROL THURSTON • MARK DANIELS
and THE TEXAS RANGERS

Screenplay by Jack Townley and Earle Snell
Directed by JOHN ENGLISH
Produced by ARMAND SCHAEFER
A Gene Autry Production



Golden Gate	San Francisco
Iowa	Cedar Rapids
Orpheum	Los Angeles
Belmont	Los Angeles
El Rey	Los Angeles
Culver	Los Angeles
Vogue	Los Angeles
Palace	Albany
Proctor's	Troy
Keith's	Lowell
Plymouth	Worcester
Modern	Lawrence
Empire	Portland, Me.
Lyric	Asbury Park
Capitol	Trenton
Granada	Toledo
State	Youngstown
Liberty	Seattle
Jefferson	Roanoke
Hiehle	Parkersburgh, W. Va.
Home	Oklahoma City
Ritz	Lawton, Okla.
New Arcade	Newark, Ohio
Tower	San Diego
Trans-Lux	Boston
Palm State	Detroit
Orpheum	Des Moines
Union Square	Pittsfield
Ritz	Reading
Strand	Haverhill
Bijou	Springfield, Mass.
Colonial	Dayton
Orpheum	Sioux City
State	Louisville
Granada	Duluth
Brandeis	Omaha
Majestic	Bridgeport
Lafayette	Buffalo
Hippodrome	Baltimore
Opera House	Newport
Colonial	Brockton
Broadway	Kingston, N. Y.
Opera House	New Brunswick
Palace	Hamilton, O.
Strand	Middletown, O.
Fairbanks	Springfield, O.
Globe	Bethlehem
Marion	Marion, O.
Robinson Grand	Clarksburg, W. Va.
Grand	Richmond
Palace	Petersburg, Va.
Henry	Hagerstown
Orpheum	Dubuque
Gopher	Minneapolis



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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Voice of the Turtle

If Winter Comes

A Woman's Vengeance

Intrigue

Bill and Coo

(In News Section)

Double Life

KEEPING THE FAITH

IF, through all his days, a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry, for its own sake along with his, he gets what is known as a good reputation.

¶ It is like that, too, with journals of business. Publications that matter have the attributes of personality.

¶ Motion Picture Herald is happy in the consciousness of, and responsibility to, a good name.

IN THIS ISSUE:

THEATRE SALES

VOL. 169, No. 13: December 21, 1947

Entered as second-class matter January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, New York 20, N. Y. Subscription rates: $5 a year in the United States, $6.00 a year Foreign. Single copies 25 cents.

AS WE SWING INTO 1948—



"GREEN DOLPHIN STREET" After breaking every record in the history of the Criterion, N. Y. during its sensational 9-week run, it continues its record-breaking, hold-over career across the nation. Mightiest spectacular drama since "Gone With The Wind." Earthquake, tidal wave, tribal warfare in this gigantic, romantic picturization of M-G-M's Prize Novel that 20 million readers are waiting for. Starring Lana Turner, Van Heflin, Donna Reed, Richard Hart.

"GOOD NEWS" Selected as New Year's attraction by hundreds of theatres to play simultaneously with its big-grossing World Premiere at Radio City Music Hall. Packed with *Technicolor* verve and joy, it moves with lightning pace. June Allyson's love affair is Peter Lawford, rapidly reaching top box-office draw, plus brilliant young Broadway stage stars. Great tunes, excellent dancing, swell fun. Picture runs only an hour and a half which means perfect set-up for top business!

"CASS TIMBERLANE" Spencer Tracy, Lana Turner, terrific twosome co-starred with Zachary Scott. Just chosen as Picture of the Month by Cosmopolitan Magazine. First engagement in Buffalo following its great World Premiere at Radio City Music Hall confirms it as a BIG money show. A big-time production of the best-seller that packs humor and humanity, luxury, love and laughter into a warmly appealing romance. It's got everything for the millions of movie-goers. A honey!

"KILLER McCOY" Meet a NEW M-G-M Star! Yes, it's Mickey Rooney, co-starred with Brian Donlevy and Ann Blyth, and he's knocking them for a loop in all engagements. They advertised direct to the ladies, who loved it. The story of a sidewalk savage, who battles his way from the gutter to the heart of a girl uptown, brings you a sensational Mickey for big money.

"HIGH WALL" World Premiere Capitol, N. Y. confirms prediction that it will be a headline box-office attraction of 1948. Exciting, tense, romantic melodrama. Not since "Johnny Eager" has Robert Taylor had as powerfully rugged a role and Audrey Totter, a click in "Lady In the Lake," continuing to build to stardom, is his excellent romantic partner. Plus Herbert Marshall and big cast. Fresh direction and fast-paced handling make this a really important box-office picture. Every trade paper review is a rave!

(continued)

"THREE DARING DAUGHTERS" It's *Technicolor* joy, it's musical gayety, it's laughter and romance as a dashing young divorcee (a NEW Jeanette MacDonald in better voice than ever!) tries to hide her second honeymoon plans with happy-go-lucky Jose Iturbi (wait 'till you hear his boogie-woogie!) from her mischievous daughters (Jane Powell, for one, and what a song-bird!) It's the most refreshingly different show of the new year.

"IF WINTER COMES" Wonderful news for the millions who cherish the thrilling story told in one of the great novels of our time and who will flock to see M-G-M's suspenseful production of it. Walter Pidgeon, so handsome in a role for romance-seeking women fans; Deborah Kerr, refreshingly beautiful, a new love for men folks. Three women in his life. Was he a love thief? Tense with suspense! Truly a woman's picture.

"THE BRIDE GOES WILD" Van Johnson as a fun-loving, happy-go-lucky author; June Allyson as a pert but shockable young artist. And the story of two who tried *not* to fall in love. A most appealing role for Van as he teams up again with lovable June in a sure-fire comedy romance. Butch Jenkins plays his biggest role to date and he is riotous. It's perfect entertainment for everyone.

"ALIAS A GENTLEMEN" Leave it to Wallace Beery to give the fans a show for their money. The screen's most lovable old rascal decides to become a gentleman when he comes out of jail to live on a hidden fortune. He prunes a prize rose, trips a fancy rhumba but also packs dynamite in a session with racketeers. Tom Drake, popular young romantic star gets gorgeous Dorothy Patrick for his partner. Plenty of thrills and fun for the folks.

"B. F's DAUGHTER" Millions of readers of the John P. Marquand Best-Seller will be delighted with the cast of stars selected to bring it to the screen. Barbara Stanwyck, Van Heflin, Charles Coburn, Richard Hart (of "Green Dolphin" fame) Keenan Wynn enact the powerful drama of the strong-willed daughter of the industrial tycoon who had everything but the man she loved. A great book has become a picture of blazing love, explosive drama and emotional suspense.

"THE PIRATE" Teams Judy Garland and Gene Kelly in a rich *Technicolor* Cole Porter musical extravaganza with provocative love story. Picture fans will royally welcome Judy Garland in an adorable singing role. This picture has genuine novelty of treatment and content and produced on tremendous scale is not only eye-filling but has outstanding musical score and is loaded with comedy and action. A great all-around entertainment.

"SUMMER HOLIDAY" Just screened in Home Office Projection Room! It's destined to be one of the talked-about pictures of 1948. A musical version of Eugene O'Neill's "Ah Wilderness!" produced magnificently in Technicolor. Truly the Great American Musical and every player hand-picked: Mickey Rooney, Gloria de Haven, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell and many more. Watch for something big, gay, eye-filling, rich with song-hits. Directed by the man who made "Oklahoma!".

"ON AN ISLAND WITH YOU" Gorgeous Esther Williams and Peter Lawford, new idol of the fans, romantically together! Plus Ricardo Montalban, Jimmy Durante, Cyd Charisse, Xavier Cugat in a dashing *Technicolor* musical. The love story has a delightfully different, racy, new twist and the South Sea backgrounds are a perfect setting for Esther Williams' beauty. A gorgeous musical in the M-G-M manner for packed houses.

"THE KISSING BANDIT" Frank Sinatra and Kathryn Grayson in a big and gay *Technicolor* musical with an unusual and intriguing plot and plenty of love songs for the stars to sing. It has a swashbuckling theme of the inaccessible high born girl and the daring kissing bandit, with thrills and excitement galore. Rich, racy, romantic for sure-fire returns! A gala audience attraction.

"HOMECOMING" (Tentative title). A perfect vehicle for Clark Gable! A grand, two-fisted, romantic role for Clark Gable! And the perfect choice for the girl who shares his pulse-pounding adventures: Lana Turner! And Anne Baxter and John Hodiak for plus star values! Its first preview in California held the audience spellbound. The applause at the end is the thrilling guarantee. You can put it down in the books as one of the Biggest attractions of the new year.

INDUSTRY'S NEW THEME SONG:

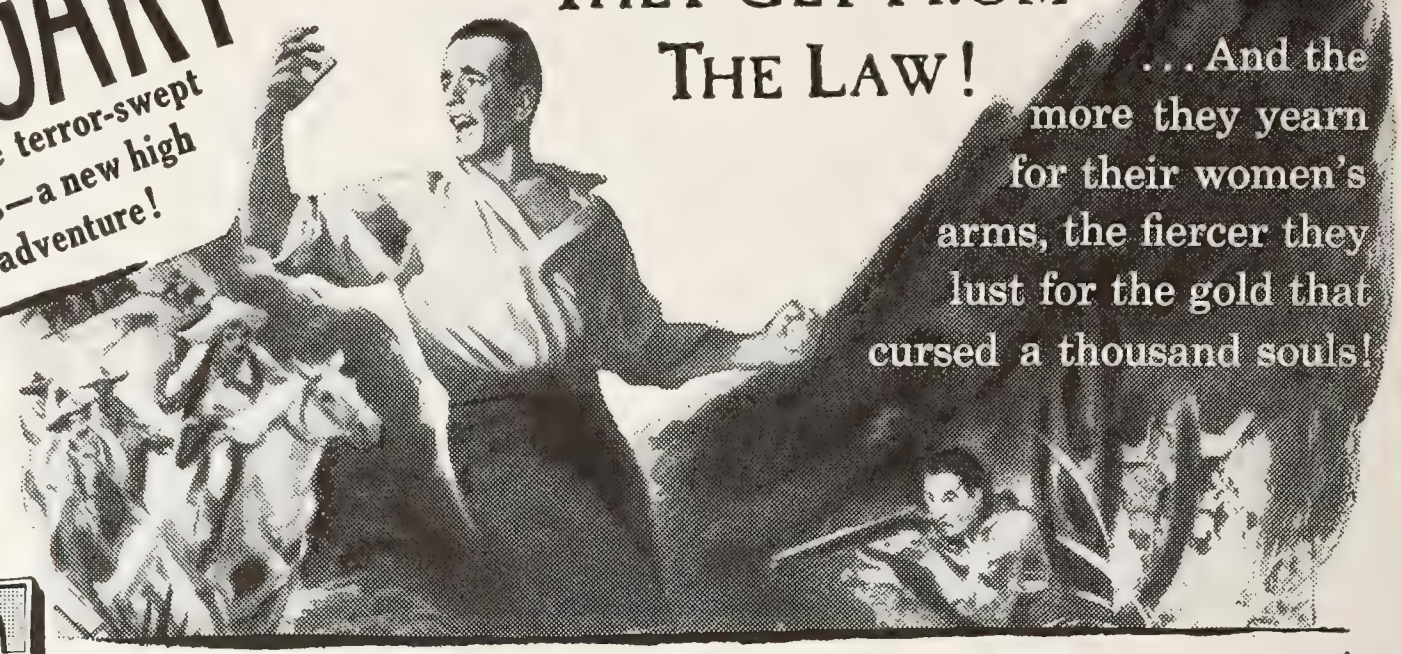
"M-G-M, GREAT IN '48!"

HUMPHREY
BOGART

storms the terror-swept goldlands—a new high in high adventure!

THE NEARER THEY GET TO THEIR TREASURE, THE FARTHER THEY GET FROM THE LAW!

...And the more they yearn for their women's arms, the fiercer they lust for the gold that cursed a thousand souls!



THE TREASURE OF THE SIERRA MADRE



WARNER BROS.' towering saga of passion, greed and titanic conflict!

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WALTER HUSTON TIM HOLT · BRUCE BENNETT

DIRECTED BY JOHN HUSTON · PRODUCED BY HENRY BLANKE

SCREEN PLAY BY JOHN HUSTON · BASED ON THE NOVEL BY B. TRAVEN · MUSIC BY MAX STEINER

LBANY.....Warner Screen. Room
79 N. Pearl St. — 12:30 P.M.

TLANTA.... 20thCent.-Fox Sc. Rm.
197 Walton St. N.W. — 2:30 P.M.

OSTON..... RKO Screening Room
122 Arlington St. — 2:30 P.M.

UFFALO..... Paramount Sc. Room
464 Franklin St. — 2:00 P.M.

HARLOTTE
20th Cent.-Fox Sc. Rm.
308 S. Church St. — 10:00 A.M.

HICAGO .....Warner Screen. Rm.
1307 So. Wabash Ave. — 1:30 P.M.

INCINNATI.....RKO Screen. Rm.
Palace Th. Bldg. E. 6th — 8:00 P.M.

LEVELAND....Warner Screen. Rm.
2300 Payne Ave. — 2:00 P.M.

ALLAS.....20th Cent.-Fox Sc. Rm.
1803 Wood St. — 10:00 A.M.

ENVER..... ...Paramount Sc. Rm.
2100 Stout St. — 2:00 P.M.

ES MOINES
20th Cent.-Fox Sc. Rm.
1300 High St. — 12:45 P.M.

ETROIT.....Film Exchange Bldg.
2310 Cass Ave. — 2:00 P.M.

NDIANAPOLIS..Universal Sc. Rm.
517 No. Illinois St. — 1:00 P.M.

ANSAS CITY
20th Cent.-Fox Sc. Rm.
1720 Wyandotte St. — 1:30 P.M.

OS ANGELES.....Warner Sc. Rm.
2025 S. Vermont Ave. — 2:00 P.M.

EMPHIS....20th Cent.-Fox Sc. Rm.
151 Vance Ave. — 10:00 A.M.

ILWAUKEE....Warner Th. Sc. Rm.
212 W. Wisconsin Ave. — 2:00 P.M.

INNEAPOLIS.....Warner Sc. Rm.
1000 Currie Ave. — 2:00 P.M.

EW HAVEN
Warner Th. Proj. Rm.
70 College St. — 2:00 P.M.

EW ORLEANS
20th Cent.-Fox Sc. Rm.
200 S. Liberty St. — 1:30 P.M.

EW YORK.....Home Office
321 W. 44th St. — 2:30 P.M.

KLAHOMA
20th Cent.-Fox Sc. Rm.
10 North Lee St. — 1:30 P.M.

MAHA.....20th Cent.-Fox Sc. Rm.
1502 Davenport St. — 1:00 P.M.

HILADELPHIA....Warner Sc. Rm.
230 No. 13th St. — 2:30 P.M.

ITTSBURGH
20th Cent.-Fox Sc. Rm.
1715 Blvd. of Allies — 1:30 P.M.

ORTLAND.....Jewel Box Sc. Room
1947 N.W. Kearney St.—2:00 P.M.

ALT LAKE..20th Cent.-Fox Sc. Rm.
216 East 1st South — 2:00 P.M.

AN FRANCISCO
Republic Sc. Rm.
221 Golden Gate Ave. — 1:30 P.M.

EATTLE.....Jewel Box Sc. Room
2318 Second Ave. — 10:30 A.M.

T. LOUIS.....S'renco Sc. Room
3143 Olive St. — 1:00 P.M.

ASHINGTON.....Earle Th. Bldg.
13th & E Sts. N.W. — 10:30 A.M.

"MY WILD IRISH ROSE" OPENS!

color by TECHNICOLOR

"VOICE OF THE TURTLE" OPENS!

AND

WARNER BROS.' NEXT

TREASURE

WILL HAVE ITS

TRADE SHOWS JAN. 5!

The Most
ACCLAIMED
Picture in Screen History!



Acclaimed: "Best Picture in years!"—*Walter Winchell*

Acclaimed: "Movie of the Week!"—*Life Magazine*

Acclaimed: "Picture of the Month!"—*Liberty*

Acclaimed: "Should be seen and seen again!"—*Howard Barnes, Herald Tribune*

Acclaimed: "Movies gain a new honor!"—*Archer Winsten, Post*

Acclaimed: "Climax to a lifetime of movie-going!"—*Alton Cook, World-Telegra*

Acclaimed: "I ask that everyone see it!"—*Louella Parsons*

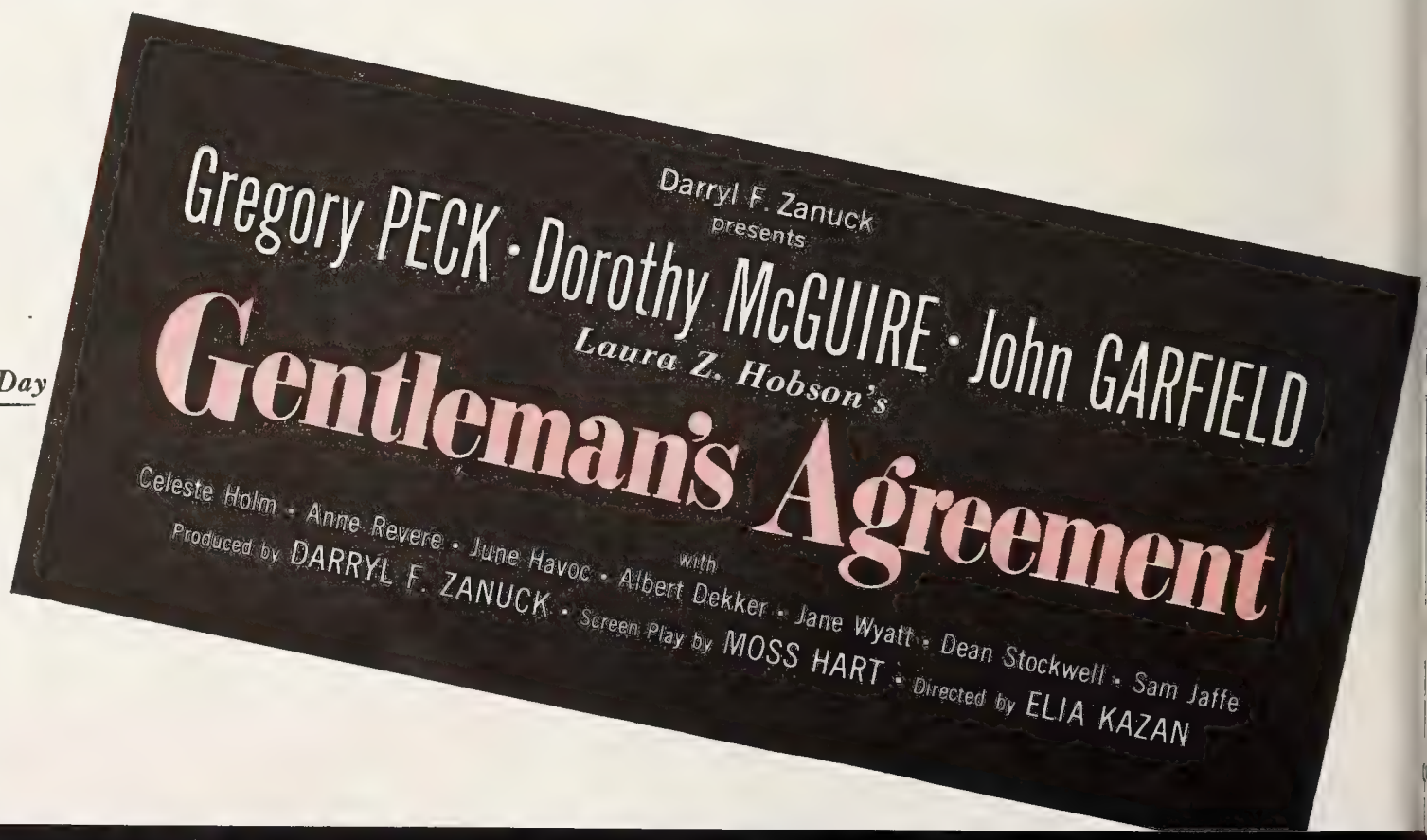
Acclaimed: "Those responsible for it can take a deep bow!"—*Hedda Hoppe*

Acclaimed: "Has no rival for Academy Award!"—*Elsa Maxwell*

8th WEEK
MAYFAIR, New York
8th WEEK
APOLLO, Chicago

Additional Premiere Engagements New Year's Day

LINCOLN, MIAMI,
CAMEO—Miami
PALACE—Los Angeles
BEVERLY—Beverly Hills
J. P. HARRIS—Pittsburgh



20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 169, No. 13 — December 27, 1947

PUBLIC RELATIONS

AS the year's end comes, the industry's atmosphere is full of considerations of an indirectly expressed concern about that broad subject of public relations. Committees are being named, programs are being discussed, in the main somewhat vaguely. There is a certain implication that there is something new about which to be exercised, some new condition and problem to be met. Actually, all this means only that there is currently a sort of stirring consciousness, more recently stimulated, of an ever-continuing state of relation between the great popular art and the great public.

The entire business of the whole industry is a function in public relations.

Public relations are involved every time a story is bought, every time a picture is made, every time a production is exploited and every time it is exhibited.

The prime center of public relations is the motion picture theatre, where the picture and the public meet.

Public relations are conducted and administered daily and nightly at about sixteen thousand box offices in the United States. The status of the motion picture consists in what those patrons think and say about it to each other.

THE real committee in charge of public relations are the masters of the three branches of the institution: producers, distributors and exhibitors. Their relative authority and effectiveness obtains in what they can severally and collectively do about it.

I. Ideally it would be constructive if in the acquisition of material it was a first consideration to measure what the contemplated picture might stand for in the flow of product, whether or not it could be expected to confer status on the reputable business of the entertainment of a reputable people.

II. It would be constructive, too, if there were always adequate interest in the exploitation and distribution addressed at the wellbeing of the whole structure, including obviously all of those thousands of theatres where the public passes judgment on everything from price scale to screen content and exhibition policy.

III. It would be another contribution, also, if the exhibitor, with all local and personal interests at stake, might find himself as much the master of his screen as the editor of the local paper is of his pages. Not quite all of that may be expected, but it represents considerations intensely relevant to the over-all function of public relations.

The motion picture is much more in need of conscientious performance in all departments than it is in need of apologists, special advocates and protective pleaders.

The motion picture speaks for itself, continuously and plainly. It says all the time what it is, what it stands for.

The success and rise of the institution of the screen is an earnest of its competent average and generally adequate responsibility to the whole people.

Nothing can be said by anybody, any time, of more benefit to the motion picture than is said by a good picture, well presented.

Actually, none of the pratings of unfriendly critics, none of the efforts of the assorted pressure groups, reach any important distance into the consciousness of the great audience which is served by the screen.

The ripples of alarm and occasional flashes of jitters over a bad press among the columnists or excited cries of ideologist writing for the rough paper congnoscenti magazine press get a degree of attention on executive desks out of any ratio to their significance.

The public relations job is on the screen and at the theatre.

■ ■ ■

ABOUT ENTERTAINMENT

MR. W. SOMERSET MAUGHAM, whose fictional sophistications have importantly contributed to the screen, has done an essay sort of foreword to a series of "ten best" novels to be published by the John C. Winston Company next year. He sets forth some observations on the art of fiction which are quite as relevant to the motion picture as the printed page. He observes:

"It should have a widely interesting theme, by which I mean the theme should be interesting not only to a clique, whether of critics, professors, highbrows, truck drivers or dishwashers, but so broadly human that it is interesting to men and women of all sorts.

". . . And just as behavior should proceed from character so should speech. . . . The dialogue should be neither desultory nor should it be an occasion for the author to air his opinions; it should serve to characterize the speakers and to advance the story. . . .

"Finally a novel should be entertaining. I have put this last but it is the essential quality, without which no other quality is of any use.

"No one in his senses reads a novel for instruction or edification.

"If he wants instruction or edification he is a fool if he does not go to the books written to instruct and edify."

There is Mr. Maugham's expert opinion about "message."

■ ■ ■

¶ Recently several profound commentators on the cinema scene have been saying that the audience is growing up. In that connection consider the weekend report from the U. S. Census Bureau calculating that the population had increased about 13,000,000, or almost 10 per cent in the seven and a half years since the census of 1940. The rate is going up. It was 7.2 per cent for the decade of 1930 - 40. As of October 1, it was said we had 144,708,000. That means that the next time someone claims a ten million dollar gross for a picture it implies that on the average 14.47 persons contributed a dollar, including those sick-abed, in jail or gone fishing.

■ ■ ■

¶ Trend note: Since the first of May there has been an increase of more than fifty per cent in fraud cases reported to the National Association of Credit Men. According to Charles J. Scully, director of fraud prevention, a higher percentage is ahead. The Herald is getting letters about the reappearance of old rackets in movieland.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Johnston's Christmas

ERIC A. JOHNSTON has a new approach to Christmas. Christmas, he told the New York *Herald Tribune*, is a time for "grown-ups to feel as deeply as somehow only children seem to feel." His happiest Christmas, he said, was the one when his five-year-old daughter took her Christmas tricycle to bed with her. He was one of a number of civic leaders questioned by the paper in a Sunday feature.

Hope Abandoned

MIDWEST television stations not now serviced by the established eastern coaxial cable network will have to rely on motion pictures for their broadcasts of the Republican and Democratic national conventions in Philadelphia next June and July. About 25 of the nation's top television men converged on Philadelphia last Friday to talk about the coverage and they had to admit that their original plans to relay convention proceedings direct to midwest cities through the use of micro-wave relay links had to be abandoned because there is no assurance that equipment can be secured and installed in time. Then those television men cautiously began to talk about films.

All the News

THE SIX-PAGE, tissue paper air mail edition of the London *Daily Telegraph* finds room for this story on its crowded front page: "Miss Dietrich's 234,958 Claim. Film Not Produced. Paris, Wednesday." Seems Miss Dietrich went to Paris to star in "The Careless Passer-by" for Alcina. This picture wasn't produced and Miss Dietrich is suing for compensation for two Hollywood pictures she might have made if she didn't go to Paris, for radio contracts lost for the same reason, for "loss of prestige," and for her passage money home. Alcina has filed counter claims.

Done In

TWO OF THE THREE special children's matinees are dead by their own hands in Memphis. In Memphis the Airways, the Peabody and the Rosemary decided on special Saturday morning shows. The shows were sponsored by the Better Films Council, hostesses were provided by the council, police and firemen were assigned by the city to guard the kids. The theatre put up a 12-cent admission charge for kids, 30 cents for adults, and the kids flocked in. The shows were a huge success from the kids' viewpoint, but from the theatres' viewpoint, ouch! Trouble was that there were so many 12-cent admissions filing into the theatre and so few 30-cent admissions going in that the shows were financially impracticable. The Peabody stopped those shows, the Airways stopped the shows, and the Rosemary went bravely forward.

MOTION PICTURE HERALD

for December 27, 1947

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ONLY 10% of Paramount gross from overseas, says Balaban — Page 13

VALUATIONS of stocks on New York Stock and Curb exchanges — Page 14

FOREIGN films pour into U. S. market; 190 now on way — Page 17

ON THE MARCH—Red Kann in comment on industry affairs — Page 18

EXPECT Supreme Court ruling in trust case delayed to autumn — Page 20

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NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 24

ABOUT contracts and business-on-paper, reviews of books on screen — Page 32

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Children's Crusade

WITH THE ASSISTANCE of school children, Larry Woodin, owner of the Arcadia theatre, Wellsboro, recently circulated a petition which he forwarded to the Department of Justice requesting that the Government do something to stop producers and distributors from "attempting to force" theatregoers in small communities to pay $1.20 to see a show. Mr. Woodin has placed advertisements in local papers which featured his sentiments about "forced admission prices" and pledged that no advanced admission picture would be shown in his theatre.

Bated Breath

London Bureau

DISDAINING DEPRESSION talk, Britain's producers are pushing ahead an impressive, long-term apprenticeship scheme in the studios. It all ties up with the idea of what Sir Stafford Cripps calls "a nice, tidy industry."

Back of the scheme is the thought that people should no longer drift haphazardly into studio employment. Producers and the Government want the hired help to have a proper craft sense.

The Producers' Association and the three trades unions have hammered out details of the scheme under the amiably benevolent eye of the Ministry of Labour. Carefully selected youths between the ages of 16 and 21 will be "bound" to five years' apprenticeship, specializing in their chosen department. The present intention is that the scheme goes into operation early in the new year.

A stampede for enrollment may safely be prophesied. Already, and without prior publication of the plan, 1,200 young men have set their names down for the new Corps d'Elite. Applications have come from as far away as Hollywood.

There's even one—though BFPA officials speak of this with bated breath—from Buckingham Palace.

It Smells

UNIVERSAL-INTERNATIONAL is working with perfume now, having arranged tieups with two perfume manufacturers on forthcoming releases. Now U-I has a picture called "Casbah," a Marston production, and Nissy has a perfume called "Casbah," so vials of that scent are being sent to some 300 motion picture critics and columnists throughout the U. S. Then U-I has a picture called "Man Eaters of Kumaon," and Faberge has a perfume called "Tigress," so that's another vial for the columnists. The prints are not perfumed, however.

Bad News?

OKAY, BRACE YOURSELF. There may be more bad news coming up January 8 for those wanting to build or remodel theatres. January 8—that's the day the Commerce Department has set for a meeting with steel industry executives in an attempt to work out the first of a series of voluntary agreements on industry allocation of critical materials. And things just don't look too good, they don't look good at all. Commerce has made no secret that it thinks theatre building one of the least essential of building projects and the word here is that the department will likely suggest that the steel industry cut down on what it allots to the theatre field. That's the way the straws are blowing.

Sad Story

THIS IS ONE of those "I got trouble with my landlord" stories. Fellow doing the telling is Irwin A. Shane, publisher of *Televiser*. "Last May when there were some 20 antennas on our spacious roof, I asked the building superintendent if there were any objections to my antenna (for a television set). When he said no, I ordered a $400 table model receiver. After seven months, the door bell rang, a registered letter was shoved into my hand. . . . My landlord said I could keep my antenna providing I signed a new lease granting him a 15 per cent rent hike. . . . My blood boiled. . . . I turned on my receiver. . . . We could hear what was going on, but could not see. My set had gone blind! I made for the roof (four flights up) and saw the antenna lying there in the season's first snow." Mr. Shane is suing.

Holy War

London Bureau

FILIPPO DEL GUIDICE, who, in his own phrase, has been offered "a considerable amount of million dollars" to go to Hollywood, seems likely to remain in England. His announcement of last week in which he said he was headed for America if the promised backing for his new company, Pilgrim Pictures, didn't materialize, was made in a moment of gloom, he confesses. That gloom has been dissipated, he now says. He remains here to fight what he considers a "holy war" for the preservation of artistic integrity in the British film.

He has made many turbulent pronouncements of late, going on record in several newspaper interviews with fulminations against the organization of Britain's industry, the fiercest being the one in which he denounces the linking of production and distribution—that "unholy alliance."

On other occasions he has demanded an immediate commission of inquiry on the conduct of the industry; a board of selection to choose films for export; a bank for the financing of films for "people of taste"; a statutory provision that exhibitors or distributors may not finance films.

Guest Column

LOUIS B. MAYER is a man who "learned in pictures that the best usually turns out to be the cheapest." He applied that principle when he decided to build a racing stable. Tuesday, December 16, he told the *Daily Racing Form* all about it in a column entitled "Between Races."

Oscar Otis, regular conductor of the column, was on vacation. The paper invited "prominent people of the turf" to substitute for him. Mr. Mayer was chosen as a "prominent California breeder and turfman, who is temporarily retired from active participation in the sport."

Wrote Mr. Mayer: "If I have been able to make some small contribution to the ancient and inspiring 'sport of kings', I am grateful for having had the opportunity to do so. . . . My connection with it has resulted in many warm friendships and an acquaintance with splendid sportsmen. Anyone who ever has been a part of the sport must always retain for the thoroughbred a warm affection and respect."

Politics

ST. LOUIS theatre managers have pledged their support to the mayor in the city's plan to ask the Missouri state legislature for financial assistance and have asked the mayor to delay further action on new city taxes—one of which would put a five per cent tax on theatre and other amusement admissions. The telegrammed pledge was signed by Fred Wehrenberg, Edward B. Arthur, Thomas James and Joseph Ansell.

Troubles

YOU MAY HAVE trouble producing in Hollywood, but there's almost as much trouble producing in Rome. Take the word of Gregory Ratoff. Now in Italy directing "Cagliostro," Mr. Ratoff attended a recent reception at the American Ambassador's home and quite naturally fell to shop talk. One of the things he had to put up with, he stated, was the Rome general strike on December 11 and 12 which temporarily halted production while the Communists made a show of strength.

PEOPLE

JOSEPH H. SEIDELMAN, president of Universal-International Films, Inc., has been made a Chevalier in the French National Legion of Honor for outstanding services to the French government. LUDOVIC CHANCEL, Consul General of France, presented the award Tuesday in New York.

ERIC A. JOHNSTON, president of the Motion Picture Association, left Washington Sunday for Spokane for the Christmas holidays. Before returning to his headquarters he will address the Los Angeles Town Hall Club on the Marshall Plan, January 15.

BERNARD G. KRANZE, assistant general sales manager of all J. Arthur Rank product distributed by Universal-International, has resigned to become vice-president in charge of worldwide sales for Film Classics and International Film Classics. He will take over his new duties January 19.

DON CHANCE LAWLER, formerly partner in the Motion Picture Production Agency, and eastern representative of Raphael A. Wolff Studios of Hollywood, has been appointed chief of the War Department Civil Affairs Division's Documentary Film Unit with headquarters in New York.

ARTHUR MAYER, New York exhibitor, will take over as president of the Motion Picture Associates from FRED J. SCHWARTZ, circuit executive, at a luncheon at the Hotel Astor, New York, January 5.

HENRY FERBER has resigned as comptroller of the Theatre Owners of America to become assistant to R. V. WEMPLE, treasurer of Metropolitan Playhouses, New York circuit.

STANTON GRIFFIS, American ambassador to Poland and chairman of Paramount's executive committee, arrived in New York on the *Queen Mary* Wednesday. Others arriving included GERALD MAYER, Motion Picture Association executive; MRS. NATALIE KALMUS, of Technicolor, and WESLEY RUGGLES, film producer.

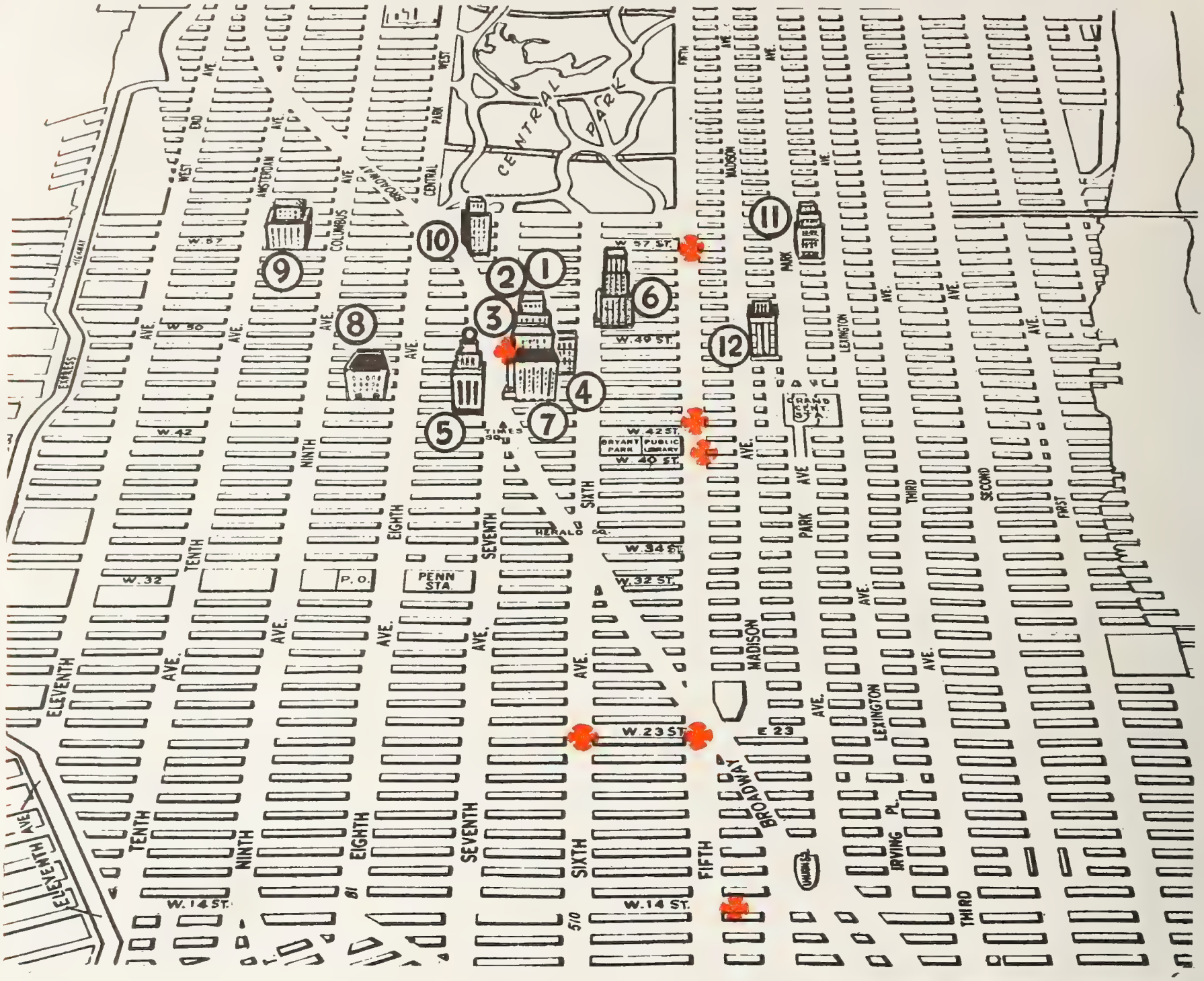
PAUL RADIN, vice-president of Buchanan and Company, advertising agency, left New York for Hollywood Tuesday to take charge of the agency's motion picture activities, under the supervision of FRED JORDAN, executive vice-president.

ROBERT S. BENJAMIN, president of the J. Arthur Rank Organization in the United States, left New York Monday for Hollywood to discuss distribution plans with Universal and Eagle Lion executives.

JACK COHN, vice-president of Columbia and head of the Picture Pioneers, has set January 14 as the date for the Pioneer dinner honoring the memory of the late JAMES J. WALKER. The dinner will be at the Waldorf-Astoria Hotel in New York.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, 624 South Michigan Avenue; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

ADDRESS: NEW YORK



THE motion picture industry, nurtured from birth in New York City, like most other industries in that metropolis has always tended to huddle in a particular area of the city. Like other industries, too, it has tended to follow the development of the city as centers of business expanded in the only direction they could—uptown.

But special pressures and tendencies have left their mark on the trail of industry headquarters as they moved north and west from 14th Street, east to the dignity of Fifth and Madison Avenues, and back again to Times Square in its present neon and fluorescent dress.

The latest major move came this autumn when Universal moved from Rockefeller Center, where it had taken offices in 1933, to its new building at 57th Street and Park Avenue. That represents the industry's first important Park Avenue address.

The present home office locations of the motion picture companies are indicated on the map by the numbered buildings as follows: 1. Columbia, 2. United Artists, 3. Monogram, 4. Eagle Lion, 5. Paramount, 6. RKO, 7. Loew's, 8. Warner Brothers, 9. Twentieth Century-Fox, 10. Republic, 11. Universal, 12. Selznick Releasing Organization. Crosses in color mark the locations of important buildings in the history of the business, pictured on these pages.



THE HECKSCHER BUILDING at 730 Fifth Avenue was the furthest uptown the industry ever moved. For many years Carl Laemmle ran his Universal Pictures from here.



729 SEVENTH AVENUE was the first home of Columbia Pictures and still is. United Artists also is now housed there, and it was headquarters for Lewis J. Selznick.



11 EAST 14TH STREET, above, is an address famous in the early history of the industry. In 1907 it became the first studio and office for Biograph Pictures, where Mary Pickford began her career. The original building still stands, hardly recognizable in its modern dress.



THE old Masonic Temple Building at 71 West 23rd Street, on the corner of Sixth Avenue and 23rd Street, was the center of the film area in the decade from 1910 to 1920 and was headquarters for the Mutual and the General Film Exchange.



WHEN ADOLPH ZUKOR moved Famous Players to this building at the left, it brought the world - renowned dignity of Fifth Avenue to the industry. The building, now owned by Rogers-Peet Co., is 485 Fifth Avenue, at the corner of 41st Street.

A Herald Photo Feature



522 FIFTH AVENUE, at the right, the Guaranty Trust Company building, brought the business close to the bankers when the Goldwyn Picture Corporation had offices there.



THE FIFTH AVENUE BUILDING, on the southwest corner of Fifth Avenue and 23rd Street, along with the Masonic Temple down the block, was a famous address during the first World War. Among others, General Film Corporation had its headquarters there.



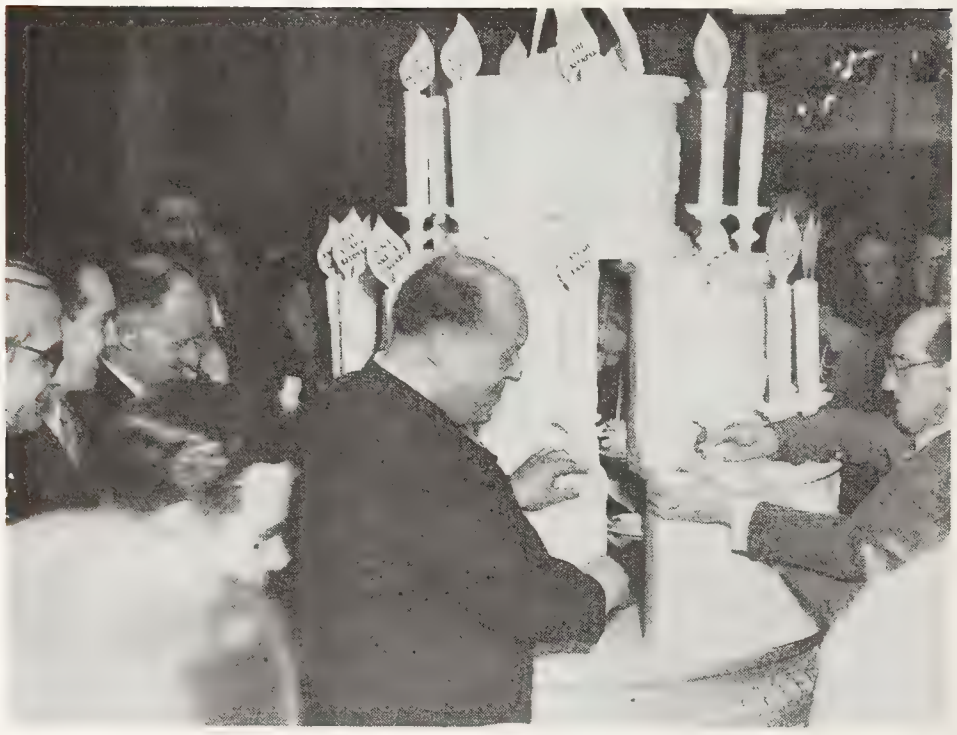
A NEW ALLIED unit is formed. At the Kansas-Missouri organization's meeting in Kansas City last week are, seated, Colonel H. A. Cole, Texas Allied president; Larry Larson, Webb City, Mo.; I. F. Sullivan, Wichita, Kans., and Sidney Samuelson, Philadelphia. Standing are Jay Means, Kansas City; Dan Peyton, Mount Vernon; Virgil Stamm, Kansas City; Ben Adams, El Dorado, Kan.; Don Phillips, Colby, Kan.; A. K. Smith, Johnson, Kan.; O. C. Alexander, Kioka, Kan.; A. E. Jarboe, Cameron, Mo.; J. T. Ghosen, Sedalia, Mo.



M. CHARLES PATHE at his home in Lausanne, Switzerland, receives a message of congratulation on the 50th anniversary of his founding of the motion picture institution of Pathe, from the staff of Warner-Pathe, now custodians of the name as producers of the Warner-Pathe newsreel. He is the father of the newsreels.



IN DALLAS, at the Texas Allied convention, last week: left to right, Bob Euler, Tri-States Theatres; H. M. Richey, MGM; Don Dickson, Haskell theatre, Dallas; Buddy Crow of the Sunset; Harold Brooks of the Leon, Charles Wise of the Phil Isley, all in Dallas; Charles Brent, Village, Port Arthur; Colonel Cole, and B. R. McLenden, Tri-States.



CHRISTMAS PARTY, at British producer Sydney Box's Gainsborough Studios. Mr. Box opens the plasterboard cake. Actress Susan Shaw is about to emerge.



HAROLD S. DUNN, left, has been appointed to the newly created post of assistant general sales manager of Eagle Lion Films. He had been circuit sales manager.

PRESSURES FORCE ISSUES DOWN ON STOCK MARKET

Film Shares Off, Reflecting Foreign Problems and Curtailment at Home

The high cost of living at home and unfavorable developments abroad combined during 1947 to take some $300,000,000 off the market value of motion picture shares listed on the New York Stock Exchange.

The stock market in general finished the year just about where it started. But special groups, including the film issues, were under pressure.

Commodity Markets at Highest Since 1917

Commodity markets soared to the highest levels since 1917. Business news generally was favorable. There were better showings over last year in such barometric items as bank clearings, steel production, railroad freight car loadings and retail sales.

But with prices of food, clothing and other necessities zooming, the public had less money to spare for amusements. This was reflected in a decline in motion picture theatre attendance, among other entertainment media, and consequently lower revenues for the industry.

In the foreign field, film company profits were hit by a move on the part of dollar-starved countries to restrict imports of American motion pictures. The chief development in this respect was the action of the British Government in imposing a 75 per cent tax on earnings from American films.

To meet the impact of rising costs and decreasing earnings, many parts of the motion picture industry started a retrenchment program. This was highlighted late in the year when RKO cut its dividend in half, declaring a payment of 15 cents a share to stockholders of record December 15, compared with the previously quarterly dividend of 30 cents.

Several Showed Drop In 39-Week Net

The company had reported its net income for the 39 weeks ended September 30, 1947, was $11,376,632, equal to $1.76 a share, against $16,163,906, or $2.59 a share in the 39 weeks ended September 30, 1946.

Other leading units in the industry which reported lower earnings included:

Paramount, with a net of $25,512,000 for the nine months ended October 4, 1947, compared with $33,877,000 for the nine months ended September 28, 1946. This was equal to $3.63 a share, against $4.51 a share last year.

Twentieth Century-Fox, whose net of $10,608,098 for the 39 weeks ended September 27, 1947, equal to $3.65 a common share, compared with $16,219,815, or $5.69 a common share in the 39 weeks ended September 28, 1946.

Other reports indicative of the trend were those of Universal Pictures, which had a net income of $2,470,167 for the nine months ended August 2, 1947, against $3,206,354 in the nine months ended August 3, 1946, and Republic Pictures, whose net for the 13 weeks ended July 26, 1947, was $233,022, compared with $444,949 in the 13 weeks ended July 27, 1946.

On the favorable side of the earnings ledger were Columbia Pictures and Eastman Kodak, but their reports were for periods ending in the first half of the year and too early to reflect any trend.

Columbia Among Few To Report a Gain

Columbia in the year ended May 31, 1947, had a net income of $3,706,541, equal to $5.33 a common share, compared with $3,450,490, or $5.22 a share, in the preceding year.

Eastman reported a net income of $20,299,661 for the 24 weeks ended June 14, 1947, against $15,992,956 in the 24 weeks ended June 15, 1946. The net in the 1947 period was equal to $1.63 a common share, against $1.28 a share the year before. The company declared a dividend of 55 cents a common share to holders of December 5, 1947, compared with 35 cents a share paid October 1.

With the people's buying power unable to keep pace with rising prices, all branches of the entertainment industry began to feel the pinch in 1947.

In addition to the high cost of living, the entertainment world had to compete for the consumer's dollar in 1947 with an unusually heavy volume of Christmas shopping.

Hope Seen for Revision Of British Impost

In the foreign field, about half of Hollywood's foreign film rentals have been from the British market. While producers had looked for some kind of restrictive action because of the financial crisis in England, the 75 per cent impost was much more drastic than expected.

However, at the year's end there were signs of a possible revision in the tax, perhaps even before the current backlog of American films in England is used up. British interest in American films was as keen as ever. And it was pointed out that Britain needed all the American goodwill and aid she could get.

But the general foreign outlook was clouded, with France, Italy, Greece, Belgium, Portu-

(Continued on following page)

Only 10% Of Paramount Gross From Abroad, Says Balaban

The fast disappearing foreign market revenue has been generally rated within the industry, and by investors, at from 33 to 37½ per cent of the total revenue for major distributors. Happy Paramount, even if it were to lose all foreign revenue, would find only a 10 per cent drop in its total revenue.

Barney Balaban, president of the company, in a letter to stockholders, quoted the figure.

"In considering the effects of any loss or shrinkage of foreign markets upon our earnings," Mr. Balaban said, "it is essential to bear in mind that due to our large theatre holdings only 10 per cent of the world revenues in which Paramount has an interest are derived from foreign distribution of our films. In other words, Paramount, because of its large United States theatre holdings, is least affected by foreign restrictions."

Although the foreign market is at present a rapidly fluctuating one, Ned Depinet, executive vice-president of RKO, estimates that 28 per cent of his company's 1947 revenue came from foreign sources. Murray Silverstone, president of Twentieth Century-Fox International, has reported that from 37 to 38 per cent of his company's 1946 revenue came from foreign sources. Spyros Skouras, president of 20th-Fox, has predicted that his company's foreign income for 1948 will be cut to about one-third of the 1947 levels.

In reviewing 1947, Mr. Balaban reported: "While our earnings during the year 1947 have not measured up to those of 1946 . . . they have been and are, taking all factors into account, very satisfactory."

Mr. Balaban pointed out that "we are (now) amortizing high cost pictures in a shrinking market and our earnings from production-distribution are shrinking. However, so far as our efforts to reduce productions costs are successful, the pictures that go into inventory from this point forward will represent a lower cost and will call for lower amortization charges when they are placed in distribution starting in the fall of 1948."

MOTION PICTURE STOCKS IN 1947

High and Low in Stock and Curb Trading for 5-Year Period

NEW YORK STOCK EXCHANGE

Stock and Dividend	1947 High	1947 Low	1947 Last*	1947 Net Change	1946 High	1946 Low	1945 High	1945 Low	1944 High	1944 Low	1943 High	1943 Low
Columbia Pictures (1a)	22½	13	13⅜	— 7¼	36¾	20⅛	28	26	23	16¼	19¼	9
Columbia pfd. (4¼)	86	70	70	— 9½	106¼	78¾	53	47½	49⅝	39⅛	41	30½
Eastman Kodak (1¼b)	487⅛	42½	443⅛	— 5⅛	263	200½	229	170	178	157	170	146½
Eastman pfd (6)	198½	166	175	—19	209	190	200	185	195	175	184	173
Gen. Precision (1)	26	13⅝	15⅝	— 8⅞	40½	21½	36¼	22⅝	23¾	18⅞	24½	13⅝
Loew's (1½)	27	18⅜	19½	— 6⅛	41	25¼	37½	25⅛	81¼	58	64½	42¼
Paramount (2)	32¾	19¾	22	—10½	39⅝	27¾	57¼	27½	30	23⅜	30	15½
RKO (.60)	15¾	8⅝	9	— 6½	28⅛	15⅛	18⅜	7⅞	10⅜	7⅞	10⅛	3½
Republic Pics.	8⅝	3¾	4	— 3⅛	not listed							
Republic pfd. (1)	15⅝	10¾	10½	— 3¾	not listed							
20th Century-Fox (3)	38¾	21⅝	23	—15	63⅞	37⅛	45⅜	26½	28⅝	21⅛	24¾	12⅞
20th Cent. pfd. (1½)	48	34⅝	34¾	—14¼	79	46⅜	56	34⅛	35½	28¾	34½	25
20th Cent. pr. pf. (4½)	104	94½	94½	— 8	106½	102½	106½	102	106½	100	101	99
Universal Pics. (2)	29½	14	15	—11½			not listed					
Universal pfd. (4¼)	91⅛	57¾	58	—26	101	77¼	unlisted					
Warner Bros.	18⅜	12	13⅜	— 4¼	23¾	16¾	35¾	32¾	15	11½	15¾	7⅞

a—Plus stock div.
b—Payable or paid aft. stock div. or stock splitup.
*—As of Dec. 22.

NEW YORK CURB EXCHANGE

Stock and Dividend	1947 High	1947 Low	1947 Last*	1947 Net Change	1946 High	1946 Low	1945 High	1945 Low	1944 High	1944 Low	1943 High	1943 Low
Monogram	5⅜	3	3½	— 1⅜	10½	4¼	9½	3	4½	2⅞	4	⅞
RKO opt. warr.	5¼	1¼	2¼	— 1⅞	13	5	8⅞	1⅛	1⅞	1	2⅛	7/32
Sentry Safety Cont.	2	1	1⅛	unch.	5¼	1½	4⅞	11/16	1⅛	⅜	⅝	3/16
Technicolor (1a)	19¼	10¾	13	— ¾	29	14	30	19½	24⅞	12½	15½	6⅝
Trans-Lux (¼a)	4⅝	3¼	4⅝	+ ⅝	9⅝	3¾	8	4	37⅜	18⅛	4⅜	1⅝

a—Declared or paid so far this year.
*—As of Dec. 22.

Comparison of Valuations on Stock Exchange—1946-47

Stock	Shares Outstanding	Last 1946	Valuation	Last 1947*	Valuation	Net Change Points	Net Change Valuation
Columbia Pics.	622,782	20⅝	$ 12,844,879	13⅜	$ 8,329,709	— 7¼	—$ 4,515,170
Columbia pfd.	72,900	79½	5,795,550	70	5,103,000	— 9½	— 692,550
Eastman Kodak	2,476,013	224½	555,864,918	44⅜	549,365,385A	— 5⅛	— 6,499,533
Eastman pfd.	61,657	194	11,961,458	175	10,789,975	—19	— 1,171,483
Gen. Precision	601,087	24½	14,726,631	15⅝	9,391,984	— 8⅞	— 5,334,647
Loew's	5,100,327	25⅝	130,695,879	19½	99,456,376	— 6⅛	— 31,239,503
Paramount	7,504,272	32½	243,888,840	22	165,093,984	—10½	— 78,794,856
RKO	3,834.827	15½	59,439,818	9	34,603,443	— 6½	— 24,836.375
Republic Pics.	1,817,860	7⅛	12,952,252	4	7,271,440	— 3⅛	— 5,680,812
Republic pfd.	400,000	14¼	5.720,000	10½	4,200,000	— 3¾	— 1,520,000
20th Cent.-Fox	2,427,630	38	92,249,940	23	55,835,490	-15	— 36,414,450
20th Cent. pfd.	320,781	49	15,718,269	34¾	11,147,140	—14¼	— 4,571,129
20th Cent. pr. pfd.	93,875	102½	9,622,187	94½	8,871,387	— 8	— 750,800
Universal Pics.	952,119	26½	25,231,153	15	14,281,785	—11½	— 10,949,368
Universal pfd.	58,270	84	4,894.680	58	3,379,660	—26	— 1,515,020
Warner Bros.	7,402,180	17⅝	130,463,422	13⅜	99,004,157	— 4¼	— 31,459,265
Total Valuation			$1,332,069,876		$1,086,124,915		—$245,944,961

*—As of Dec. 22. A—Adjusted to 5-for-1 stock splitup.

STOCK MARKET

(*Continued from preceding page*)

gal, Cuba and Brazil either taking or considering moves to restrict film imports. Another factor was Australia's decree of further cuts in dollar remittances and threats or restrictions in Sweden, other Scandinavian countries and Canada.

At home, the industry also found its profits cut by mounting costs, including higher salaries and labor wages.

The entire list of film stocks on the "big board" showed losses for the year, ranging from one to more than 20 points. Among the biggest declines were those in 20th Century-Fox, Paramount and Universal. Eastman Kodak common held relatively steady. On the Curb losses ranged to two points.

Return on Invested Capital

The following table, showing the percentage of major company earnings on invested capital, appeared recently in an article on the financial organization of the motion picture industry by Floyd B. Odlum in the Annals of the American Academy of Political and Social Science.

Fiscal Years	Paramount	Twentieth Century-Fox	Warner	Loew's	RKO
1936	7.1%	16.7%	5.4%	11.5%	12.4%
1937	7.7	18.8	6.2	13.5	9.9
1938	4.5	13.8	4.2	10.0	5.3
1939	4.7	8.7	4.0	8.6	4.8
1940	7.9	4.2	4.4	9.2	0.8
1941	11.6	9.4	6.7	10.1	3.0
1942	15.4	13.2	8.2	10.0	3.3
1943	16.5	13.6	10.4	10.8	16.5
1944	13.7	16.1	9.6	11.7	11.2
1945	12.8	15.2	8.1	10.5	12.1
1946	25.6	20.7	14.7	11.6	16.9


GOOD NEWS

IN 48 STATES THEY'RE RINGING IN 1948



It started with a rip-roaring World Premiere at Radio City Music Hall, with hundreds of simultaneous New Years bookings throughout the nation. It's a tonic in Technicolor, hailed by trade press and newspaper critics for the fun and the song hits, the beautiful girls and the wild and wonderful dancing, the mad and merry cast of youthful stars and the sheer pace of it. *Happy Good News Year!*

JUNE ALLYSON · PETER LAWFORD

PATRICIA MARSHALL · JOAN McCRACKEN

RAY McDONALD · MEL TORME

COLOR BY Technicolor

Screen Play by Betty Comden and Adolph Green • Based on the Musical Comedy by Lawrence Schwab, Lew Brown, Frank Mandel, B. G. DeSylva, and Ray Henderson

Directed by CHARLES WALTERS · Produced by ARTHUR FREED

FOREIGN FILMS POUR INTO U. S. MARKET; 190 ON WAY

50% Increase Over 1947; Distributors Optimistic, See More Competition

Foreign film distributors in the United States, encouraged by the progress of foreign language pictures in the American market during 1947, will release approximately 190 European productions, most of them from Italy and France, in 1948. This total does not include British or Spanish-language films. In terms of pictures released, it represents a more than 50 per cent increase over 1947, when approximately 120 foreign films were shown.

Among the distributors there is considerable disagreement on 1948 prospects. Most of them agree that 1947 was a peak year and that, with the somewhat unequal proportion of American theatres switching part or full-time to foreign product and the number of foreign films imported, competition will be much sharper next year.

Distributors of Foreign Product Optimistic

Developments during 1947 have tended to cause much optimism among the foreign film distributors. They point to the sizeable number of theatres that have converted to a foreign film policy and stress the fact that some of these houses are located in areas where foreign product in the past has been considered box office poison. A recent survey by Vog Films established that today some 250 theatres are showing foreign films in this country. Last year there were only about 100. Among the important conversions has been Arthur L. Mayer's Rialto in New York, which reported satisfactory grosses initially after switching from a horror-film policy to the foreign pictures.

Several of New York's affiliated and independent circuits, among them the Skouras, Century, Brandt and some of the Loew and RKO theatres are playing foreign films that have established themselves in prior runs at smaller houses. The French "Well-Digger's Daughter," for instance, after a long art theatre run, was booked by 32 Skouras theatres in the metropolitan area of New York, where, like all foreign pictures booked by the circuit, it was double-billed with an American film.

Feels 1948 Will Show Gains Over This Year

All are agreed that, in view of the number of theatres built during 1947, there will be a demand for product. Noel Meadow of Vog Films feels that 1948 will even top 1947 as far as the popularity of foreign product is concerned. "I think we will get more playdates for our films during the coming year than during the past 10 years combined," he said this week. At the same time he joined other distributors in taking the sane approach by warning that "there are no miracles in this business."



The marquee of Arthur Mayer's Rialto Theatre on Broadway, playing foreign films.

Out of the large number of French and Italian pictures imported, comparatively few become hits. This year "The Well-Digger's Daughter," "Open City," "Shoe-Shine" and "Torment" stood out among the foreign product, and enjoyed long runs in New York. French and Italian pictures, many of them of pre-war vintage, make up the bulk of European imports, but an increasing number of Swedish and German-language films also are coming in. Spanish language pictures are not included in this report, since their audience is strictly limited and they are shown only in certain areas. A good many of them are being imported, however.

Several New Companies Formed Recently

The success of a foreign picture here depends to a much larger degree than in the case of a Hollywood film, on the verdict of the critics, distributors say. If the critics rave, the picture usually makes money. But while an American picture can get by on a two-star rating, a foreign picture can not. The importers realize that of all the films brought into this country, only five or six a year can become outstanding money-makers. At the same time, now that the field of their operations has widened, they are willing to spend some money on advertising their product. The response has been gratifying.

The anticipated continuation of the 1947 boom has resulted in the formation of a number of new companies, some representing directly the foreign producer. Following is a listing of the larger foreign film distributors, their planned 1948 releases and the titles of their first three 1948 pictures:

Artkino: 10 (Russian). "Glinka," "Springtime," and one untitled color film. Casino Film Exchange: 25 or more (Austrian-German language). "The Eternal Face," "On the End of the World" and "Friends." Danubia Pictures: 14-20 (Hungarian). "I Am Guilty," "Two Hearts Goal" and "A Woman Looks Back." Vog Films: 8 (French). "Jenny Lamour," "Adventures of Casanova" and "La Route Du Bagne." Excelsior: 1948 releases not set. Italian pictures. Distinguished Films: 8 (Fr. and Itl.) "One Night With You," "The Wrath of God" and "Mr. Alibi." (All French).

French Short Subjects Also Are Imported

AF Films, Inc: 1 (Fr.) "Symphonie Fantastique." Also have French shorts. Franco-London Film Export Co.: 8-12 (Fr.) "Illusions," "Contre Enquete" and "La Maison Sous La Mer." Also French and Italian shorts. Grandi Film Company: 10 (Itl.) Titles not set. Hoffberg Productions: 8 or more (Fr. and Itl.) "Measure for Measure" (Itl.), "A Man for Every Woman" (Itl.), and "Clandestine" (Fr.)

Lopert Films: 6 (Fr., Itl.). Titles for '48 not yet set. Mayer-Burstyn, Inc.: 7 (Fr., Itl. and Jewish) "My Father's House" (Jewish), "Paisan" (Itl.) and "The Last Train" (Fr.). Saga Films: 4 or 6 (Swedish). 1948 titles not set. Siritzky-International: 15-20 (Fr.) "Marius," "Fanny" and "Caesar." Scandia Films, Inc.: 6-7 (Swedish, Danish and Norwegian). 1948 titles not yet set.

Superfilm Distributing Corporation: 24 for the '47-'48 season (Fr., Itl.). "The Story of Tosca" (Itl.), "Cavalleria Rusticana" (Itl.), and "The Charterhouse of Parma" (Fr.). Times Films Corporation: 2 or more (Itl.) '48 titles not yet set. Discina International Films Corporation: 5 (Fr.) "The Eternal Return," "The Damned" and "Hearts in Shadow." Films Rights International, Ltd.: 12 (Itl. and Fr.) "Who Killed Santa Claus" (Fr.). Other titles not yet set. Westport-International: 5 (Itl., Fr.) "The Man Who Returned" (Fr.), "The Raven" (Fr.), and "The Wandering Jew" (Itl.).

Globe Film Latest Company Formed

Leo Cohen: 5 (Fr., Austrian) "Tonight or Never," "When the Devil Blows," "Girl's Club."

European Copyrights and Distribution, Inc.: 8-10 (Fr.) "Not Guilty," "The Idiot" and "The Inevitable Mr. Dubois." President International Films: 7-8 (Swedish, Italian, Austrian and French) "Angelina," "Amanti Senza Amori" and "Abassa La Richezza" (all Italian). The latest foreign importing company, Globe Film Distributors, has not yet announced its 1948 plans.

ON THE MARCH

by RED KANN

SIGNS point to an increasing worry over the difficulties which may brew from advanced prices. This is completely apart from the other difficulties swirling around the coast-to-coast resistance of theatremen to distributor insistence on $1.20 attractions. The exhibitor keeps the buck, and while the government gets the remaining twenty cents, this fails to make the buyer of the ticket any happier or the inroads into his beleaguered bankroll any the less pronounced.

The new look, which is a look of concern founded on uncertainty, is directed toward what may happen if the Supreme Court should sustain the New York statutory court in its ruling that price-fixing contravenes Federal law.

When the lower court so held a number of months ago, the ensuing excitement may be remembered as quite a hunk of stuff. Roadshows were viewed dismally, if not an impossibility, because no distributor would have managed to set them up without having a word or so about what minimum prices were to be. Now whether a price is fixed at its floor or at its ceiling, it is still being fixed. The judges, sitting in New York, remarked, "No dice, boys," although their language was far more judicial.

In historical sequence there developed the stay of the Supreme Court which restored free and fancy wheeling, completely unbraked, until the issues which had been appealed were finally adjudicated. It will be freshening memories probably not requiring it to observe that here was the juncture at which the advanced price attraction began to burgeon more startlingly than the flowers in spring.

No one has said very much about intentions and motivations. But it has been pretty clearly established right along that distributors, bogged down with pictures so expensive that they quickly decided the way out of their financial jungle was to sell them at stepped-up admissions, were closing in fast on a situation which might not last forever. It was an opportunity, better described as opportunism. No one can accuse this industry of failing to recognize that kind of a sign.

The experience with the advanced price film, of course, has been a highly variable one. Some in this august category never belonged because they never had what it took in the first instance. The box-office, which never lies, was relied upon to establish that which should have been easy to dope out at the outset if those seven-figure costs hadn't fogged vision and sense.

Almost entirely overlooked in this field day routine were the occasional outside economic influences which no audience anywhere in the nation can afford to overlook these days: The sharp increase in the cost of living, the chance to replace outworn household goods with the new and shiny models. And, never to be ignored, that fast grapevine which spreads the word some attraction hypoed into the fancy admission class never was worth that kind of money anyway.

HOWEVER, it was not a running history of the checkered career of the advance price attraction which was designed to launch this column today. Rather the idea was to stress the concern increasingly felt over what might give if the Supreme Court supports the lower court on the illegality of price-fixing. Legal opinion of stature and experience holds that the Government can proceed backwards and institute action against those who transgressed the law during the period of the temporary stay when admissions were subject to no control.

But opinion can enjoy its interpretative shadings, too. Exactly as some believe the Department of Justice would have the legal precedent to sue—producer, distributor and exhibitor are classified as one for such a purpose—there are others taking a dim view of its probability although they do not deny it can be done. In another word, they acknowledge and accept the theory yet believe implementation of that theory is unlikely.

In still another word, who can tell what the Justice Department might do? Thus, the worry and the concern.

Otto Preminger has taken over production and direction of "That Lady in Ermine," on which work was cut short by the untimely death of Ernst Lubitsch. As a mark of his respect and admiration, Preminger's name will not appear on the finished film.

This becomes a mark of our respect and admiration for Preminger.

Joe Skeptic, that sage, remarks:

"I see where the Legion of Decency reclassified 'Forever Amber' and gave it a B rating. First time I ever heard of a B picture being sold at a dollar twenty."

Hedda Hopper reports Filippo del Guidice, British producer, in a recent interview: "I would be willing to let pictures like 'The Best Years of Our Lives' into Britain tax free. But there are some Hollywood pictures I would like to tax 110 per cent."

And some English pictures cluttering this market? Let's be more charitable than Filippo.

Cinecolor to Do 45 Films in 1948

With Cinecolor's expansion program going into effect, the company will process 45 features in 1948 in addition to an increased quota of shorts and commercial films, A. Pam Blumenthal, chairman of the board of Cinecolor Corporation, told the press in New York this week.

Cinecolor's new product is of vastiy improved quality derived from improvements in the chemical process and better production controls on the stages, he said. For the coming year the company has commitments from every major company and is unable to fill all requests. Last year Cinecolor processed 14 features. During the coming year it will turn out some 120,000,000 feet of processed film and, with several new buildings going up, Cinecolor's capacity will rise another 50 per cent during 1949, he declared.

"There is plenty of room for competition in the color field," Mr. Blumenthal said, adding that "not so much because of the lack of facilities but because of the shortage of raw stock supplies, all the color laboratories combined will not be able to take care of more than from 20 to 25 per cent of the whole industry potential." He did not expect the economy wave to affect the operation of Cinecolor since, he said, "the companies know that color prints get more playing time and play dates—providing the film has merit—than the ordinary black and white prints."

United World Offers Shorts, Features to Television

United World Films plans to offer 300 one- and two-reel shorts for use by the country's television stations, it was learned this week. Packages to be sold will be made up from J. Arthur Rank, Gaumont-British and Bell & Howell product. A United World spokesman said that only a small percentage of the Bell & Howell shorts are suitable for television and 16mm distribution.

Astor Releasing First Carson Western Film

"Fighting Mustang," the first in a series of six Westerns starring Sunset Carson, and produced by Yucca Pictures, will be released by Astor Pictures in January. The remaining five will be released at the rate of one every two weeks. Others in the series include "Deadline," "Battling Marshal," "Sunset Carson Rides Again," "Stagecoach Days" and "Ride 'em Sunset."

Form Boxoffice Pictures

Boxoffice Pictures, Inc., a new Philadelphia independent distributing organization, has established headquarters at 1301 Vine Street. Nelson Wax, who, with his brother, operates a circuit of Negro theatres in that city, is president. The company is handling Realart releases in the Philadelphia territory.

PREDICTION ABOUT YOU AT M-G-M's TRADE-SHOW!

You will sit spellbound and visualize packed audiences loving it!



You will be thinking "Oh boy! It's surefire!"

You will be trembling all over with excitement!

Your spine will tingle with suspense!

EVERY TRADE PAPER RAVES ABOUT M-G-M'S HIGH TENSION ROMANCE!

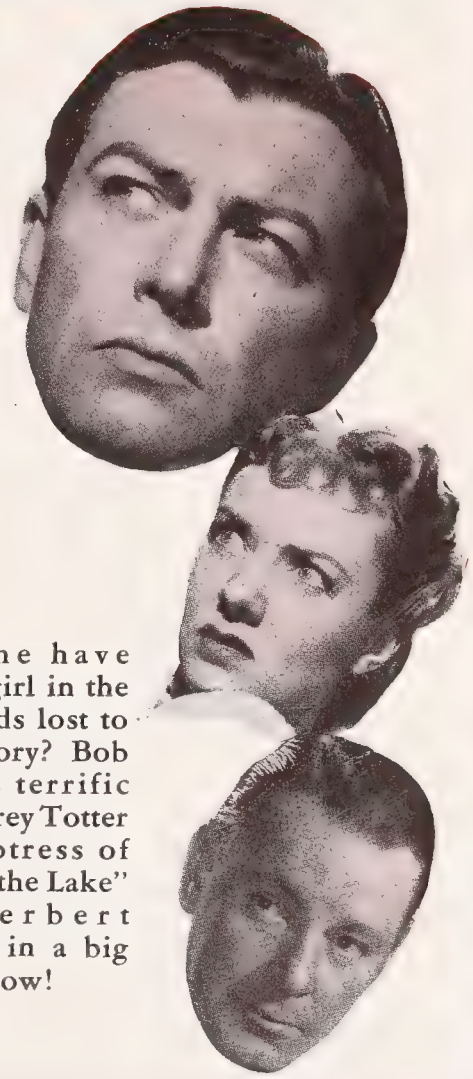
ROBERT TAYLOR

AUDREY TOTTER · HERBERT MARSHALL

HIGH WALL"

DOROTHY PATRICK
B. WARNER
ARNER ANDERSON
en Play by Sydney Boehm
Lester Cole
ested by a Story and Play
lan R. Clark
Bradbury Foote
ected by
URTIS
ERNHARDT
duced by
OBERT
ORD





Could he have killed a girl in the 10 seconds lost to his memory? Bob Taylor's terrific with Audrey Totter the temptress of "Lady In the Lake" and Herbert Marshall in a big money show!

CITY	PLACE AND ADDRESS	HIGH WALL	
ALBANY	20th-Fox Screen Room, 1052 Broadway	TUES. 1/13	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	TUES. 1/13	10 A.M.
BOSTON	RKO Screen Room, 132 Arlington	TUES. 1/13	10 A.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	TUES. 1/13	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	TUES. 1/13	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	TUES. 1/13	2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	TUES. 1/13	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	TUES. 1/13	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	TUES. 1/13	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	TUES. 1/13	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	TUES. 1/13	1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	TUES. 1/13	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	TUES. 1/13	2 P.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyandotte St.	TUES. 1/13	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	Previously Tradeshown	
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	TUES. 1/13	10 A.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	TUES. 1/13	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	TUES. 1/13	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	TUES. 1/13	2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty St.	TUES. 1/13	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	Previously Tradeshown	
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	TUES. 1/13	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport St.	TUES. 1/13	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	Previously Tradeshown	
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	TUES. 1/13	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	TUES. 1/13	2 P.M.
ST. LOUIS	S'Renco Art Theatre, 3143 Olive Street	TUES. 1/13	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	TUES. 1/13	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	TUES. 1/13	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	TUES. 1/13	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	WED. 1/14	1 P.M.

SEE COURT TRUST RULING IN AUTUMN

Justice Department Asks Delay of One Month on High Court Argument

At the request of the Department of Justice the Supreme Court has postponed from the week of January 12 to the week of February 9 oral arguments in the U. S. vs. Paramount, *et al,* anti-trust case, thereby delaying decision in the case, it is believed, until the autumn of next year.

A cold and a couple of other anti-trust suits were the reasons for the postponement. Justice Department spokesmen reported that Charles Winston, who had been working on the 600 pages of exhibits being prepared as an appendix to the arguments, is ill and that Robert Wright, who argued the Paramount suit during its New York phase, has had a cold and has been delayed in his work by taking time out to argue the Schine and Griffith anti-trust suits heard by the Supreme Court December 15. The Government was not yet ready.

Defendants Are Ready

While the decision to postpone the arguments mean that the date for the defendants to file their briefs in the suit also has been postponed, the defendants have them ready to file and are waiting for the Department of Justice to exchange its brief for theirs.

On Monday the high court accepted two *amicus curiae* briefs, one from the Society of Independent Motion Picture Producers, the other from the Conference of Independent Exhibitors Associations. Both "friends of the court" plead for complete divestiture of theatre interests. Both briefs, as was expected, were opposed by the major motion picture companies.

The defendants' appeal briefs will stress again those Assignments of Errors which they found in the decree handed down by the New York District Court: the partial divestiture order, the injunction against block booking, the competitive bidding system.

U. A. Sees Damage Suits

United Artists, in its brief, foresees a deluge of damage suits from the exhibitors if the Supreme Court sustains the lower court's order. It asks that UA be dismissed as a defendant, claiming that the company is in a unique position since it is concerned only with distribution.

Columbia's brief insists that the Department of Justice failed to offer proof that it violated the Sherman Act on the count of block booking. It also characterizes competitive bidding as an injustice to independent exhibitors.

The Department of Justice, of course, has been insisting all along that the only remedy is theatre divestiture.

Assistant Attorney General John F. Sonnett is expected to argue the case for the Government.

Postponement of the hearings—and the resultant postponement of the decision—has put the theatre-owning defendants on edge. The New York decree specifies that after December 31, 1948, no defendants shall have more than five per cent nor less than 95 per cent interest in any theatre. If that order is sustained and the decision not made known until next autumn, compliance with the order in such a short period will be extremely difficult.

RKO, Columbia Offering 21-Day Availability

RKO Radio and Columbia are now offering the 21-day product availability plan which was first introduced here by Twentieth Century-Fox and then picked up by Warners. Twelve theatres so far have contracted for the service with 20th-Fox. They include Warners' Vogue, Variety and Uptown; the independent Broadvue; seven houses of the Associated Circuit, the Shaker, Shore, Center, Mayfield, Homestead, Fairview, and Parma, and the Community circuit's Riverside.

Applications Accepted for New York Censor Test

An inter-departmental promotion examination has been announced by the New York State Civil Service Commission in Albany to fill the post of director of motion pictures, which includes the powers of censorship, under the Education Department of New York State. Closing date for applications is January 15. The announcement puts an end to over two and a half years of wrangling between the Commission and the New York State Department over what type of examination should be given. Applicants must be permanently employed in the state service competitive class for one year at a minimum salary of $4,620. The director's salary starts at $6,000, rising to $7,325 in five years. The post has been technically vacant since April 1, 1945. Dr. Ward C. Bowen has been filling the post temporarily.

Franchise to Sonenshine

Jack W. Sonenshine, president of Embassy Pictures in California, has obtained the Realart Pictures franchise for the Denver-Salt Lake City territory.

Gilbert Buys Out Partners

Marc Gilbert has announced that he has bought out all of his partners and is sole owner of the Marc Gilbert Film Association, foreign film distributor.

Contend Majors Have Violated Chicago Decree

Chicago Bureau

Defendants in the Jackson Park anti-trust suit have violated every provision of the decree, semingly taking each separate order and seeing how far they could go with it.

That is the opinion of Thomas McConnell, counsel for the Jackson Park, and he said here Monday that he is preparing to petition the Federal Court for a ruling to show why the defendants should not be held in contempt for their actions.

His announcement follows a decision by distributors not immediately bound by the decree to refrain from seeking any specific exemption until a new set of circumstances comes up.

It was reported last week that Federal Court Judge Michael Igoe had denied Columbia permission to play "The Swordsman" beyond the two-week maximum which the decree has set for first Loop runs. The judge ruled at that time that the entire industry, not merely the defendants in the suit, were bound by the decree.

Meanwhile, as a result of the two-week run limitation, Balaban and Katz will cease playing vaudeville at its Chicgo theatre Janury 8, moving stage shows over to the State Lake the following day. The circuit feels that by playing better product in their 3,900-seat Chicago, they will realize more revenue for the period than by doing so in the 2,700-seat State Lake and is making the switch of vaudeville as an experiment.

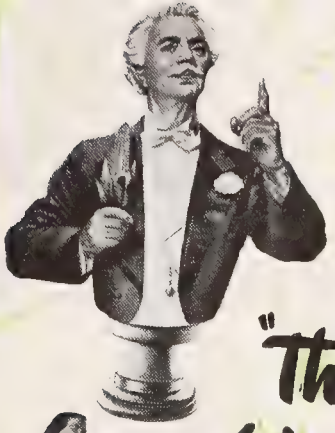
MPA Appoints Publicity Group

The appointment of a public relations committee of the board of directors of the Motion Picture Association to supervise a program of informational activities on behalf of the industry was announced last week in New York by Eric Johnston, MPA president.

Directors of the committee are: Nate J. Blumberg, Universal, chairman; Jack Cohn, Columbia; Austin C. Keough, Paramount; Sam Schneider, Warner Brothers, and J. R. Vogel, Loew's. Serving ex offiicio are Charles Schlaifer, Twentieth Century Fox, chairman, advertising and publicity directors committee, and Ken Clark, MPA, national director of advertising.

These men, under the direction of Mr. Johnston and the board and in cooperation with the advertising and publicity directors of the companies, will "present a sustained story of the constructive activities and accomplishments of the industry in all its phases—production, distribution and exhibition."

BIG ONES from U-I



UNIVERSAL INTERNATIONAL presents

A NUNNALLY JOHNSON PRODUCTION

WILLIAM POWELL

IN

"The Senator Was Indiscreet"



WITH

ELLA RAINES

ARLEEN WHELAN · RAY COLLINS

AND INTRODUCING

PETER LIND HAYES

SCREENPLAY BY

CHARLES MacARTHUR

From the Story by Edwin Lanham · Associate Producer Gene Fowler Jr.

DIRECTED BY

GEORGE S. KAUFMAN

A UNIVERSAL-INTERNATIONAL PICTURE



KANIN PRODUCTIONS Presents

Ronald COLMAN

"A DOUBLE LIFE"



with SIGNE HASSO

EDMOND O'BRIEN

SHELLEY WINTERS · RAY COLLINS · PHILIP LOEB

MILLARD MITCHELL · JOSEPH SAWYER

Written by RUTH GORDON and GARSON KANIN

Directed by GEORGE CUKOR · Produced by MICHAEL KANIN

A Universal-International Release



UNIVERSAL-INTERNATIONAL presents

CHARLES BOYER

in

ALDOUS HUXLEY's "A WOMAN'S VENGEANCE"

with

ANN BLYTH · JESSICA TANDY

Sir CEDRIC HARDWICKE · MILDRED NATWICK

Written for the Screen by ALDOUS HUXLEY

Produced and Directed by ZOLTAN KORDA

A UNIVERSAL-INTERNATIONAL PICTURE

Mark Hellinger's

NAKED CITY



Starring **BARRY FITZGERALD**

and Featuring HOWARD DUFF · DOROTHY HART · DON TAYLOR

Directed by JULES DASSIN · Produced by MARK HELLINGER

Associate Producer JULES BUCK · Screenplay by ALBERT MALTZ and MALVIN WALD · From a Story by MALVIN WALD

A UNIVERSAL-INTERNATIONAL RELEASE

to start your New Year right!

Box Office Champions for The Month of November

BODY AND SOUL
(Enterprise - U. A.)

Produced by Bob Roberts for Enterprise Studios. Directed by Robert Rossen. Screenplay by Abraham Polonsky. Photographed by James Wong Howe. Cast: John Garfield, Lilli Palmer, Hazel Brooks, Anne Revere, William Conrad, Joseph Pevney, Canada Lee, Lloyd Goff, Art Smith, James Burke.

DARK PASSAGE
(Warner Brothers)

Produced by Jerry Wald. Directed by Delmar Davies. Screenplay by Mr. Davies from the novel by David Goodis. Photographed by Sid Hickox. Cast: Humphrey Bogart, Lauren Bacall, Bruce Bennett, Agnes Moorehead, Tom D'Andrea, Clifton Young, Douglas Kennedy, Rory Mallinson, Housely Stevenson.

GREEN DOLPHIN STREET
(MGM)

Produced by Carey Wilson. Directed by Victor Saville. Screenplay by Samson Raphaelson from the novel by Elizabeth Goudge. Photographed by George Folsey. Cast: Lana Turner, Van Heflin, Donna Reed, Richard Hart, Frank Morgan, Edmund Gwenn, Dame May Whitty, Reginald Owen, Gladys Cooper.

THE SECRET LIFE OF WALTER MITTY
(Goldwyn - RKO)

Produced by Samuel Goldwyn. Directed by Norman Z. McLeod. Screenplay by Ken Englund and Everett Freeman. From a story by James Thurber. Photographed by Lee Garmes. Technicolor director, Natalie Kalmus. Cast: Danny Kaye, Virginia Mayo, Boris Karloff, Fay Bainter, Ann Rutherford, Thurston Hall, Gordon Jones.

UNCONQUERED
(Paramount - DeMille)

Produced and directed by Cecil B. DeMille. Screenplay by Charles Bennett, Frederic M. Frank and Jesse Lasky, Jr. From a novel by Neil H. Swanson. Photographed by Ray Rennahan. Technicolor director, Natalie Kalmus. Cast: Gary Cooper, Paulette Goddard, Howard DaSilva, Boris Karloff, Cecil Kellaway, Ward Bond. ***(Champion for the second month.)***

Coast Theatres Settle Janitor Union Dispute

A threatened strike of theatre janitors in San Francisco theatres was averted last week when a committee of theatre owners and representatives met with Charles Hardy, head of the Janitors Union, and reached an agreement whereby the janitors would receive an increase in pay; a new contract, and increases in overtime wages. Acting on behalf of the theatres were Richard Spier, Fox West Coast; Abe Blumenfeld, Blumenfeld Circuit; Jerry Zigmond, Paramount Theatres Corp.; Harry Franklin, Goldberg Theatres; Ben Levin, General Theatrical, and Irving Ackerman of the Nob Hill and Stage Door theatres.

Large Screen Television For Home Announced

A large-screen home television receiver, with a three by four foot viewing surface and incorporating AM and FM radio and a wire recorder in addition to television, has been announced by David E. Kahn, chairman of the board of Radio & Television, Inc., as part of the Brunswick line of receivers for 1948. The set had its first public demonstration with the transmission of the third game of the World Series. The equipment with the set will be optional, Mr. Kahn said. The price range on the new model has been set tentatively at from $2,000 to $3,000. Other sets in the Brunswick line will include receivers with 15-inch and 10-inch screens.

Cooper Foundation Buys Two Additional Theatres

Ralph Ayer, assistant general manager of the Cooper Foundation Theatres, announced the purchase, December 18, from the estate of the late James Cooper of the Criterion theatre in Oklahoma City and the Lincoln in Lincoln, Neb. The Cooper Foundation was established by funds provided by the late Mr. Cooper. The two theatres just acquired will bring the total Cooper Foundation's theatres to 14. The circuit is operated by Pat McGee, Ralph Ayer and Frank Roberts.

Four Films Completed for Citizens' Food Committee

Hollywood studios have completed four short subjects for the Citizens' Food Committee and two more are in production, the committee announced this week in Washington in a summary of its activities to date. Alan Ladd, Joan Crawford, John Garfield and James Stewart are the stars of the four films.

Mundt Bill Offers Hope for Frozen Fund Solution

Washington Bureau

The film industry this week was encouraged by the likelihood of the passage of the Mundt bill in the next session of Congress. Although the bill offers hope for a solution of the tangled frozen fund problem abroad, no suitable scheme to enlist the Government's aid in helping the producers to convert foreign earnings into dollars is in sight at present.

The Mundt bill would authorize funds for the State Department's Overseas Information Service and could enable the department to persuade foreign governments to allow American film producers and publishers to unfreeze some of their earnings. The bill last week was returned to a sub-committee by the Senate Foreign Relations Committee. The final draft is due to be cleared for Senate passage early in January.

The State Department thinks that the present wording of the bill is broad enough to allow the Administration to work out a plan on the frozen funds with the companies. Should no such plan have been evolved by the time the bill passes Congress, a seven-man advisory commission might be used to work out a solution. Such a group would include a motion picture representative.

A State Department spokesman stressed last week, however, that whatever the plan may be, it would serve only to permit the producers to get sufficient dollar funds out of Europe to insure against loss. It will in no way extend to a guarantee of profit. The official said further that the Department was making "very slow" progress in finding a workable scheme to permit the Government to aid American industry to get out frozen funds. It is hoped that something tangible will be whipped up by mid-January. J. Noel Macy has been assigned to work on the problem.

Meanwhile, the President's Marshall plan message to Congress also held a ray of hope for aid to film and other information groups. It is contained in a provision giving the plan administrator power to partially guarantee new private American investments that are vital to European recovery plans. The guarantee is limited to a Government promise to convert into dollars earnings from these investments up to the total invested.

Canadian Amusement Taxes Increase to $17,061,849

The Department of National Revenue of the Canadian Government at Ottawa has reported that excise taxes from amusements amounted to $17,061,849 for the fiscal year ended March 31, 1947. This compares with $15,575,309 in 1945-46 and $14,188,082 in 1944-45.

U-I has the BIG ONES!

...to keep up the momentum!



UNIVERSAL-INTERNATIONAL Presents

"UP IN CENTRAL PARK"

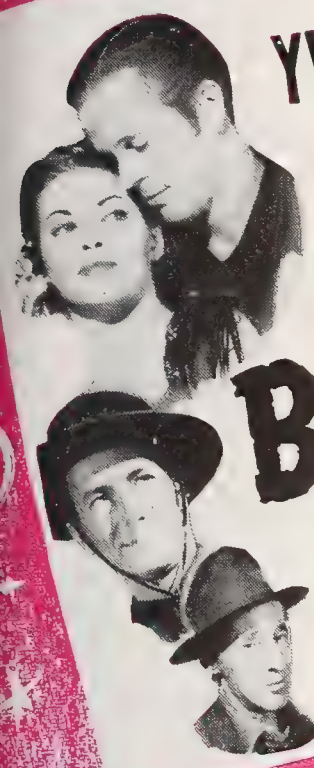
starring

DEANNA DURBIN
DICK HAYMES
VINCENT PRICE

with ALBERT SHARPE
TOM POWERS • HOBART CAVANAUGH

Music by SIGMUND ROMBERG
Lyrics by DOROTHY FIELDS

Screenplay by KA L TUNBERG
Directed by WILLIAM A. SEITER
Produced by KARL TUNBERG



UNIVERSAL-INTERNATIONAL Presents

YVONNE DeCARLO
DAN DURYEA
JEFFREY LYNN

in

BLACK BART

Color by TECHNICOLOR

with PERCY KILBRIDE

Screenplay by LUCI WARD
JACK NATTEFORD and WILLIAM BOWERS
Original Story by Luci Ward and Jack Natteford
Produced by LEONARD GOLDSTEIN
Directed by GEORGE SHERMAN



UNIVERSAL-INTERNATIONAL
in association with
MARSTON PICTURES, INC.
Presents

YVONNE DeCARLO
TONY MARTIN
PETER LORRE
and introduces
MARTA TOREN

in

CASBAH

with
HUGO HAAS • THOMAS GOMEZ • DOUGLAS DICK
KATHERINE DUNHAM
AND HER DANCERS

Music by HAROLD ARLEN, LEO ROBIN
Produced by NAT GOLDSTONE
Directed by JOHN BERRY
A Universal-International Release



WALTER WANGER Presents

JOAN BENNETT
MICHAEL REDGRAVE

in FRITZ LANG'S

Secret BEYOND THE DOOR

with ANNE REVERE
BARBARA O'NEIL • NATALIE SCHAFER

Produced and Directed by FRITZ LANG
of "Scarlet Street" and "Woman in the Window" Fame!
A DIANA PRODUCTION Screenplay by SILVIA RICHARDS
Based on the story by Rufus King
A UNIVERSAL-INTERNATIONAL RELEASE

Universal International

ALBANY

Bookings were light for the pre-Christmas week. The Palace, after a fine seven days with "Crossfire," had "Her Husband's Affairs" and "Gunfighters." The Strand, which did below-par business with "Carnegie Hall," played "Singapore" and "Smart Politics." The Grand presented "That's My Man" and "Bulldog Drummond Strikes Back." The Ritz staged its second consecutive revival bill: "Jezebel" and "A Slight Case of Murder." The Colonial showed "Dear Octopus" and "The Secret of Stamboul." Three Warner theatres, the Strand, Madison, and Delaware, presented Saturday pre-Christmas cartoon shows for the kids. . . . MGM's complete remodeling of its North Broadway exchange kills the rumor that Film Row might be closed as an economy measure. . . . The next meeting of the TOA Albany unit will be held here January 5.

ATLANTA

Visitors in the city: O. C. Lam, Rome; W. C. Welch, Dallas; W. G. Weaver, Collinsville; John Jenkins, Dallas; Jay Soloman, Chattanooga; C. P. Cohen, Jacksonville; Mr. and Mrs. Ward Wiggins, Jesup; Roy and E. D. Martin, Columbus; J. H. Thompson, Hawkinsville, and Mr. and Mrs. Shingler, Buena Vista. . . . Atlanta Variety Club entertained at a dinner-dance at the Biltmore Hotel December 15. . . . Ted Munson, former manager of the capital in Atlanta, transferred to Bradley theatre, Columbus, while H. J. Lanier, former manager of the Rialto, is now at the Royal. E. H. Morrow, who was assistant manager at the Bradley, goes over as manager of the Springer, all Columbus. . . . In Savannah, John Cunningham has appointed Ed Seaman manager of the Avon. . . . Jimmy Bello, office manager Warner Bros., Atlanta, has resigned. . . . Buford Styles, former U-I sales representative, has been appointed office manager. . . . Homewood theatre, Birmingham, has a new manager; Carl Wesler, replacing M. D. Shepherd, resigned. . . . Haywood Powell appointed manager of the Norwood, Birmingham. . . . The Wil-Kin Theatre Supply Company held its Christmas party December 19.

BALTIMORE

Only three new pictures offered at first runs for week beginning December 18, and ten first run theatres operating. Crowds of shoppers intent on Christmas. "It was the slump before Christmas and all through the house, etc." However, first runs may be making expenses and a little over. "Merton of the Movies" good at the Century. "The Last Roundup," with vaudeville, good at the Hippodrome. "Jungle Man" and "Here Come the Waves" good at Times and Roslyn. "The Exile" held for third week at Keith's, "The Fabulous Texan" held for third week at the Mayfair. "Walter Mitty" held for third week at the Town. Reissues brought back included "Drums Along the Mohawk," at the New theatre; "Anthony Adverse," at the Stanley; "The Informer," at the Little. Morris A. Mechanic gave a Christmas party for the employes of the New and Centre. . . . Ben Burman died suddenly at his home here. He had been an outdoor theatre advertising man for many years. The 24th annual Christmas party for



Crippled Children given at Keith's by J. L. and F. C. Schanberger, Jr. At Loew's Century, Valencia and Parkway the 17th annual Christmas party for underprivileged children given by Loew's theaters. Rivoli, operated by Harry Brown, advertises it has installed television. Windsor, Morris Oletsky supervising director, entirely redecorated inside and the Victory under his management, also being recarpeted. In Elkton, Md., a fire causing damage estimated at half a million dollars in the business district badly damaged the New theatre, there.

BOSTON

The seasonal sag hit the box offices hard this week, but the dark side of the picture was slightly offset by the flood of New Year reservations pouring in at all houses which are planning an annual New Year's Eve show. For the first time in seven years, both the Boston and Memorial theatres will go all out on a midnight show featuring a top film and stage show combined. The pictures being featured here at the New Year's eve shows are: "Captain from Castile," at the Boston, "Tycoon," at the Memorial; "Road to Rio," at the Metropolitan. "The Bishop's Wife," as the first of the first run policy started at the Astor since Sam Goldwyn purchased a 25 per cent interest in the new house, is set for a holiday run at that theatre with a special New Year's eve screening contemplated. . . . The Kenmore theater, with George Kraska as managing director, has worked out a new policy of showing first run foreign importations there. Tests of the plan were made by Kraska during the past eight months and proved profitable via effective "class" promotion.

WHEN AND WHERE

January 5: Meeting of the Theatre Owners of America members in the Albany, N. Y., exchange area to elect three additional directors.

April 12–17: International Variety Clubs 1948 convention at the Roney Plaza Hotel in Miami Beach, Fla.

May 7–8: Independent Theatre Owners of Iowa and Nebraska convention at Des Moines, Ia.

June 23–25: Associated Theatre Owners of Indiana annual convention at Lake Wawasee, Ind.

CHARLOTTE

The Beach Corporation, Watt L. Parker, Charlotte, president, has taken over operation of the Gloria and the Broadway theatres at Myrtle Beach, S. C. Both theaters will be modernized and the Gloria enlarged. . . . The A. S. F. Theatres Company, Inc., has been granted a charter to operate theatres. Subscribers to the stock are Byron Adams, branch manager of United Artists here; Robert Saunder, owner and operator of Theatre Booking Service and Theatre Equipment Company, and George Ferguson, of Charlotte.

CHICAGO

First runs opened with new product on Christmas day after just sliding by during the pre-holiday slump. Loop is again lively with "It Had to Be You," Chicago. "Merton of the Movies," Palace; "Tycoon," Grand; "Road to Rio," State Lake, setting the pace. Holdover: "Body and Soul," Woods, doing well. . . . Film row quiet after a series of Christmas parties. Most offices using only skeleton staffs during the days and weekend following the holiday. . . . Variety Club installed newly elected officers last week. Walter Immerman succeeded Jack Rose as chief barker. Rose is now a national canvassman. . . . Oriental is awaiting to see whether or not Jackson Park decree will make bigger pictures available to them before announcing any general policy for the coming year. It is accepted that if a better product gets into the independent house that they will drop "name" stage policy and go into production shows during those weeks. . . . . Matt Plunkett, manager of the Grand, celebrated his birthday and his 17th year with RKO on the same day last week. . . . Basil Charuhas, who operates the Montclare theatre, has taken over the Englewood and Linden theaters from Edward Beatty. Allied will do the buying and booking. . . . Cleve Adams has left Film Classics.

CINCINNATI

A unique public participation celebration is being staged here for the 20th anniversary of the 3,300-seat RKO Albee theatre. From a list of 1,000 pictures which have been shown at the theatre since it opened, local RKO officials, newspapermen and observers, have compiled a master list of 100 of the best pictures, which list has been published in the local dailies. The public is invited to indicate its choices of 10 pictures. Those coming closest to the pictures on the master list will be awarded passes and similar prizes. . . . "Body and Soul" is playing its fifth week at Keith's theatre, which is a recent record for holding a feature at this house. . . . The White-Libson circuit held its Christmas party at the Netherland Plaza Hotel.

CLEVELAND

Nat Wolf, Warner zone manager, will call a meeting of exhibitors and distributors right after the first of the year, to organize a Cleveland unit of the Motion Picture

(*Continued on page 26*)

U-I has the BIG ONES! to give you a BIG 1948

UNIVERSAL-INTERNATIONAL Presents

EDWARD G. ROBINSON
BURT LANCASTER



IN

"ALL MY SONS"

with
MADY CHRISTIANS • LOUISA HORTON • HOWARD DUFF
ARLENE FRANCIS • LLOYD GOUGH
Written and Produced for the Screen by CHESTER ERSKINE
From the Play by Arthur Miller • Directed by IRVING REIS
A CHESTER ERSKINE PRODUCTION

UNIVERSAL-INTERNATIONAL PRESENTS

JOAN
FONTAINE
LOUIS
JOURDAN



Letter from An Unknown Woman

with MADY CHRISTIANS
MARCEL JOURNET • ART SMITH • CAROL YORKE
Screenplay by Howard Koch
From the story by Stefan Zweig
Produced by JOHN HOUSEMAN • Directed by MAX OPULS
A RAMPART PRODUCTION

UNIVERSAL-INTERNATIONAL Presents

DONALD O'CONNOR
OLGA SAN JUAN
MARTHA STEWART
LEW PARKER in





"ARE YOU WITH IT?"

with PAT DANE • WALTER CATLETT
Screenplay by OSCAR BRODNEY
Based upon the Musical Comedy written by
SAM PERRIN and GEORGE BALZER
Produced by ROBERT ARTHUR • Directed by JACK HIVELY

WALTER WANGER Presents

VAN HEFLIN
SUSAN HAYWARD



in

"TAP ROOTS"

Color by TECHNICOLOR

with
BORIS KARLOFF • JULIE LONDON • WARD BOND
RICHARD LONG • ARTHUR SHIELDS • GRIFF BARNETT
and introducing WHITFIELD CONNOR
Screenplay by Alan LeMay
Additional Dialogue by Lionel Wiggam
From the Novel by James Street
Directed by GEORGE MARSHALL
Produced by WALTER WANGER
A GEORGE MARSHALL PRODUCTION
A UNIVERSAL-INTERNATIONAL RELEASE



Universal International

(Continued from page 24)

Foundation. . . . The 21-day first run subsequent run availability plan, inaugurated by Andy W. Smith, Jr., 20th-Fox general sales manager, is fast gaining ground, locally. In addition to three Warner houses and the Broadvue, an independent house, Meyer Fine of Associated Circuit signed a contract with 20th-Fox for six theatres and Max Lefkowich has closed a deal for one house. Warners are also serving on the 21st day, while RKO and Columbia will entertain proposals on this basis. . . . P. E. Essick and Howard Reif are building a deluxe 1,800-seat theatre at Mayfield and Lander roads, with a 1,500-car parking space, largest in the area. . . . Floyd E. Price, indoor theatre owner, is building a drive-in just outside Newark. . . . Monogram held an "open house" Christmas party in their exchange last Thursday, with manager John J. Houlihan as host. . . . James E. Scoville of the Scoville, Essick and Reif circuit, has retired from active participation in the circuit affairs, to live in Tucson, Ariz.

COLUMBUS

The Ohio's twin bill, including "Her Husband's Affairs" and "Merton of the Movies," and the Palace's split-week horror bill bracketing "The Black Cat" and "Black Friday," sought to break the week-before-Christmas jinx with fair results. Four-day attraction at the Palace was topped by "Escape Me Never." The Broad had "The Upturned Glass" and the Grand had "The Unsuspected" both of which suffered from the patrons' concentration on Christmas shopping. Downtown stores remained open until 9 p. m., further cutting into theatre business. "Under the Red Robe," which got a critical press, did poorly at the World. . . . Max Wald has been named manager of the Gayety, which has resumed its continuous films-and-burlesque policy. . . . Ohio State Fairgrounds definitely will be located in Franklin County, said Myers Y. Cooper, chairman of the site committee. . . . William Franklin Whiteamire, 75, who at one time operated the old Grand, Bucyrus, Ohio has died following a heart attack. He served two terms as Mayor of Bucyrus. . . . Lancaster, Ohio, city officials have been notified that the world premiere of 20th-Fox's "The Green Grass of Wyoming" will be held there next July. Racing scenes were filmed at Lancaster last June.

DENVER

Frank H. Ricketson, Jr., Fox Intermountain Theatres president, entertained exchange managers, supply house executives and the press at a top-drawer dinner party and cocktail hour at the Denver club. Columbia exchange enjoyed a Christmas party at the Rocky Mountain Screen club. . . . Selected Pictures sent Tom McCormick to Kansas City to head new exchange there as special representative. Realart Pictures acquired for Kansas City, Des Moines, Omaha territories. . . . Paramount exchange Christmas partied at exchange. . . . Don Hart and Louis Petri form Inland Amusement Corp., buying La Fa, Lafayette, Colo., from Walter Houser. . . . Sam Feinstein buys Rialto, Haxtun, Colo., from J. J. Goodstein estate. . . . Fred Lind to open new 600-seat $100,000 Ute, Rifle, Colo., January 15. . . . Louis Dent, Westland Theatres head, improving from serious illness at Phoenix, Ariz. . . .



Work started on drive-in theatre, Pueblo, Colo. . . . Westland Theatres spends $50,000 remodeling Chief, Colorado Springs, Colo. Reopened Christmas day.

DES MOINES

The Louis-Walcott fight pictures enabled the Orpheum theatre here to keep its attendance lead over other downtown houses for the second straight week. Other theatres suffered from the usual holiday slump. . . . Prowlers ransacked the Strand theatre at Council Bluffs smashing equipment and scattering records. However, nothing was stolen. . . . The Rex theatre building at Fairfield has been purchased by Sam Tuttle, retired paint store operator. . . . The Uptown, Creston, has been reopened following installation of new sound and projection equipment. . . . Clifford Hales, who formerly operated the theatre at Madrid, Ia., died in Des Moines. . . . The Palace theatre management, Alton, arranged for a free kiddies' show the Saturday before Christmas so that parents would have some place to leave their children while shopping. . . . Mr. and Mrs. Ray C. Nichols have bought the Villa, Lovilia, from Mr. and Mrs. Harold Sieverding. The house has been dark since June 21.

HARTFORD

Theatre business in the territory has been slow, as per usual pre-Christmas days. New Year's bookings are being lined up by first runs locally, with Loew's Poli booking "Good News" and E. M. Loew's slating "The Swordsman." . . . Charlie Obert has been reelected president of Local 84, IATSE, in Hartford. Other officers include John Sullivan, vice-president; Ruben Lewis, business agent; Harry Sweet, secretary; and Lewis Mello, treasurer. . . . Jim McCarthy, manager of the Hartford Strand, has been recuperating at St. Vincent's Hospital, Bridgeport, following minor surgery. . . . Barney Pitkin, New Haven RKO-Radio branch manager, has been reelected chief barker of Tent 31, Variety Club of Connecticut.

Other officers: Lou Brown, first assistant chief barker; George Wilkinson, dough guy; Leo Bonoff, second assistant chief barker; Arthur Greenfield, property man; Harry F. Shaw, Morris Bailey, Ben Simon, Bill Brown, Hy Levine, Tim O'Toole, and Henry Germaine, directors.

INDIANAPOLIS

It was the usual pre-Christmas business last week. "Crossfire" made the best record, a nice $11,000 at the Indiana and "Singapore" hit an average $10,000 at the Circle. But "Ninotchka" failed to match other recent reissues at Loew's, closing with a weak $6,000. All finished their runs in icy weather. . . . The new price tag planned to go into effect at the first runs for 1948 calls for an extra four cents at matinees, five cents at night, making it 44 cents and 65 cents here. The Indiana, Circle, Lyric and Keith's were scheduled to jump Christmas week, with Loew's following New Year's week. . . . The Associated Theatre Owners of Indiana have decided to go along with the Allied plan on Ascap to the extent of making it available to any ATOI member who wants to participate.

KANSAS CITY

Holiday parties were the order of the weekend on the local Film Row. . . . Local first runs are advancing admissions for the New Year's Eve shows. . . . "Captain from Castile" opens at the three Fox Midwest theatres New Year's Day. . . . M. D. Utterback, lyric, Wellington, is remodeling the lobby and box office. . . . Mr. and Mrs. Marvin Ellis, Holly, Colorado, was a Film Row visitor as was J. W. Davis of the Davis theatre at Higginsville. Jerry Drake will open the Drake at Bolivar, Mo., soon. . . . E. E. Erickson, formerly with Monogram at St. Louis, is now managing the Dickinson at Overland. . . . Film Row visitors: Dan Blair, Smith Center; E. G. Vandiver, Kenneth; Charles Craig, Bentonville, and Gus Breeden, Natoma.

LOS ANGELES

Milton Smith, of the Film Mack Trailer Company, has resigned and Jack Jacobs, salesman, has been upped to city sales manager. . . . Herb Jack, western division manager for the Kroehler push-back seats, has equipped the new Liberty Cinema (1,500 seats) in Bombay, India. . . . Daryl Johnson, Strand theatre, Ocean Beach, was seen on the Row Booking. . . . Ike Thomas has been appointed city salesman for Embassy. . . . Nat Sanders, of English Films, has arrived in town from New York.

LOUISVILLE

A directors meeting of the Kentucky Association of Theatre Owners was held December 17 with the main subject of discussion current legislation and admission taxes. . . . Mr. and Mrs. Melvin F. Colin, Milltown, Ind., have purchased the Iris at Lyons, Ind. . . . James L. Bowling is now managing the Bardo, Bardo, Ky. . . . Chakeres Theaters, Springfield, O., is taking over the operation of the Trail and Mills theaters, Morehead, Ky., from W. R. Shafer Theatres. . . . Film Row visitors: George E. Jaeggers, Seymour; C. O. Humston, Lawrenceburg; O. D. Hopper, Lebanon; C. Hathaway, Frankford; C. D. Arnold, Bardstown; Robert Enoch, Elizabethtown; E. L. Ornstein, Marengo; George Bauers, Springfield, and J. E. Elliott, Hodgenville. . . . In Lexington approval has been given to

(Continued on page 28)

U-I has the BIG ONES ALL THRU 1948



UNIVERSAL-INTERNATIONAL Presents

FREDRIC MARCH
DAN DURYEA
EDMOND O'BRIEN
and ANN BLYTH
in

"ANOTHER PART OF THE FOREST"

with FLORENCE ELDRIDGE
JOHN DALL • DONA DRAKE
Screenplay by VLADIMIR POZNER
Based on the play by LILLIAN HELLMAN
Director of Photography: HAL MOHR, A. S. C.
Produced by JERRY BRESLER • Directed by MICHAEL GORDON

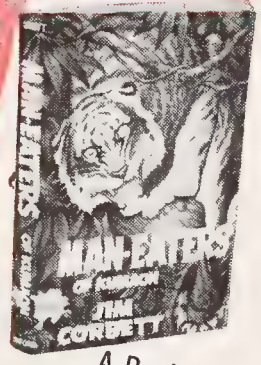


UNIVERSAL-INTERNATIONAL presents

YVONNE DeCARLO
DAN DURYEA
ROD CAMERON
HELENA CARTER
in

RIVER LADY
Color by TECHNICOLOR

with
LLOYD GOUGH • FLORENCE BATES
Screenplay by
D. D. BEAUCHAMP and WILLIAM BOWERS
From the novel by
HOUSTON BRANCH and FRANK WATERS
Produced by LEONARD GOLDSTEIN
Directed by GEORGE SHERMAN



A Book of the Month Club Selection

MONTY SHAFF PRODUCTION, INC.
presents

"MAN-EATERS OF KUMAON"

starring
SABU • WENDELL COREY • JOANNE PAIGE
with
MORRIS CARNOVSKY
Directed by BYRON HASKIN
Produced by MONTY SHAFF in
Association with FRANK P. ROSENBERG
From the book by Jim Corbett
A UNIVERSAL-INTERNATIONAL RELEASE

Universal International

(Continued from page 26)

Lyric Theatres, Inc., New Albany, Ind., for the construction of a $150,000 theatre. . . . The Orpheum is the first theatre in this area to reintroduce giveaways. . . . Holdovers and reissues were in abundance here. New programs were "Cynthia" and "The Lost Moment" at Loew's; "Thunder in the Valley" and "Roses Are Red" at the Rialto.

MEMPHIS

Christmas week found downtown and neighborhood theatres elated with attendance. Loew's Palace showed "The Web." Loew's State had a double bill, "Grapes of Wrath" and "Tobacco Road." Malco showed "The Fabulous Texan". Warner had "A Slight Case of Murder". Strand showed "Things To Come". Ritz played "Bush Christmas". . . . Malco Theaters, Inc., held their annual meeting of managers at Memphis headquarters which was attended by 60 circuit managers from four states. . . . Lew H. Andrews, Cotter, Ark., suffered a heart attack and is recovering in the hospital at Gasville, Ark. . . . Orris Collins, president of Tri-State Theatre Owners, was in town. Other exhibitors on Film Row included: Bob Lee, Potts Camp; C. N. Eudy, Ackerman; Judge Carey, Poplar Bluff and Caruthersville; Roy Dillard, Wardell; Louise Mask, Bolivar; G. H. Goff, Parsons; J. F. Adams, Coldwater, and K. H. Kinney, Hughes.

MIAMI

Variety club members who visited the Cardiac Home for Children last Sunday, presented the president of the home with a check for $10,700, which was the profit from a benefit a short while ago. . . . The Olympia is presenting its traditional Christmas stage show, "A Christmas Reverie," along with "Escape Me Never". . . . Publicity agents were working overtime on "Road To Rio," which is currently showing at the Paramount midnight show, while "Daisy Kenyon" is displayed at the Capital's midnight show. . . . "I Love Trouble," at the Capital, and "Thunder in the Valley," at the Miami and Lincoln, have done well, while "The Unsuspected" has drawn crowds at the Sheridan, Paramount and Beach. . . . "Unconquered" played three weeks at the Colony, but now "It Happened In Brooklyn" has taken over. "Captive Heart" is the newest attraction at the Town. . . . The Cameo has brought in "Brief Encounter." . . . The Dixie and the Florida theatre, now in construction, will be open soon after the new year.

MINNEAPOLIS

Theatre business slumped off during the week with department stores getting the big play from throngs of Christmas shoppers. Unfavorable weather was another discouraging factor, but "It Had To Be You" made a fairly good showing at the RKO Orpheum. "Green Dolphin Street" had a fair second week and "Where There's Life" wound up a good three-week Loop run. . . . Val E. Nearpass, associated with W. R. Frank and Pscar Woempner in the operation of a theatre circuit, died here at the age of 54. . . . Bill Elson, independent exhibitor, was elected chief barker of the Northwest Variety club; Ted Bolnick of Berger Amuse-



ment, first vice-president; Joe Loeffler, Republic, second vice president; Abe Kaplan, treasurer, and Pat Halloran, secretary. . . . The St. James, Minn., city council is considering an ordinance that would boost theatre license fees from $100 to $300.

MONTREAL

Loew's screening "Unfinished Dance" and Capital presenting "Heaven Only Knows". . . . Eagle Lion's "My Heart Goes Crazy" at the Palace and "Lost Honeymoon" showing at Princess. . . . H. G. Wells parlay of reissues, "Things to Come" and "Man Who Could Work Miracles," in repeat session at the Imperial. . . . Kent theatre, topflight neighborhood house, switched policy to present one picture, "Teheran Incident," and trio of shorts: Rank's Royal Wedding pictures, Louis-Walcott fight, and Rank's short on Palestine. . . . New Year's Eve midnight shows set at Consolidated Theatres main stem house. . . . Loew's to premiere "Road to Rio" (at $1.50 top); Palace, "This Time for Keeps" ($1.25 top); Capitol, "Down to Earth" ($1.25 top); Princess, "Wistful Widow of Wagon Gap" ($1.00 top); Imperial, "Northwest Outpost" (75 cents top). . . . Reports have it that a British film group is planning to make a film, "The Twisted Banner," at the St. Hyacinthe, Que., studios of Quebec Productions Corp.

NEW ORLEANS

Local downtown theatres here enjoyed much better business this year than usual during the pre-Christmas days. The Saenger enjoyed exceptional business with "Black Gold." The Tudor had its second week with "Where There's Life". The Globe held "Welcome Stranger" for a fourth week and the Orpheum had "Deep Valley." . . . The Liberty has inaugurated a 9 a. m. cowboy show for the kiddies and the Joy has an all-comedy show for children. . . . Film Row visitors: L. J. Langlois, New Roads; Charles King, Mobile; L. E. Downing, Brookhaven; Charles Levy, Thibodeaus; Roy Pfeiffer, Baton Rouge, and Charles Waterall, Pritchard. . . . Film Classics, which recently opened a branch office here, has presented all bookers with handsome radios.

OMAHA

The pre-Christmas box office slump was the worst in years. . . . A. F. Meutings of Hartington, Neb., has purchased the Eldora, Iowa, theatre from Edith Brandenberg. . . . Frank V. Kennebeck, in charge of United Artist sales in India-Ceylon area, is home for a two-month visit. . . . Helen Newman is the new Eagle Lion cashier. She formerly was with Monogram. . . . C. H. Albers is again owner of the Osmond theatre, Osmand, Neb. . . . Gene Rich, former MGM exploiteer, will handle publicity for the March of Dimes drive here. . . . The new Arrow theatre, owned by Rollie Jacobsen, is open at Inwood, Ia. It seats 276. . . . William Miskell, Tri-States Theaters district manager, arranged for Roberts dairy to take over the circuit's three houses here and five at Sious City from 9 a. m., to 5 p. m., December 24. All school children in both cities were given an opportunity to attend free. . . . Tillie Becker is a new employee at Rico in Omaha.

PHILADELPHIA

The holiday season, with only the "Ice Follies" at the Philadelphia Arena a competitive factor, promises to find business returning to holiday levels at the center-city houses with new openings adding to the interest. . . . The Studio, center-city foreign-language film house closed for alterations, reopened Christmas. . . . The Warner theatres consolidated their corporate set-up, merging Northeastern Theatres, Inc. and Warner Brothers Theatres, Inc., with Warner Brothers Theatres, Inc., as the surviving corporation. . . . Joseph Conway, assistant to Sidney E. Samuelson, general manager of Eastern Pennsylvania Allied, left the organization. . . . Moe Verbin left his sales post with Columbia and Abe Sunberg left as chief booker of David Moliver's new booking combine. . . . Mel Koff has resigned as local representative of SRO. . . . Frank Hammerman severed his connections with David Moliver and Principal Films, Inc. . . . Ted Scheinberg, New Jersey salesman for Eagle Lion, resigned. . . . Realignment of Eagle Lion bookers now divides the territory as follows: Max Bronow, circuits, Philadelphia and New Jersey; and Harold Coltun, upstate Pennsylvania territory and the upstate Comerford circuit. . . . Abe Werner, manager of Warners' Savoy since 1933, celebrated his 50th wedding anniversary in New York with his three children and grandchildren. . . . The drive-in at Berlinsville, Pa., closed for the season.

PITTSBURGH

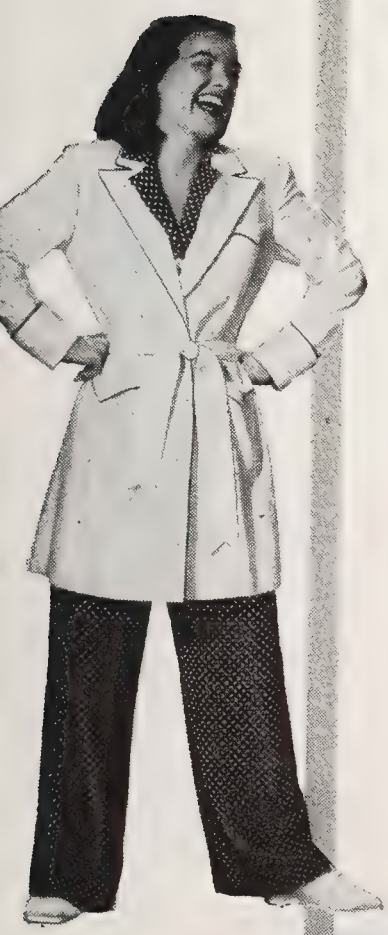
With the city's new 10 per cent tax on amusements going into effect on New Year's Day, making the total federal and city tax 30 per cent, managers of the downtown first run houses are becoming very apprehensive regarding future business. At least 60 per cent of the theatregoers come in from suburban towns which are not affected by the city's new tax. Opinion seems to indicate that the suburbanites will confine their theatre-going to the smaller houses in their own community. . . . The reissue flood has begun again. . . . The Senator has "Green Hell" and "Pittsburgh." The Art Cinema came up with "The Farmer's Daughter" and "None But the Lonely Heart." The Fulton has

(Continued on page 30)

The SENATOR heads for the HOWL of fame

1948's great comedy hit
from the studio
that gave you "The Egg and I"







Universal-International presents
A NUNNALLY JOHNSON PRODUCTION
WILLIAM POWELL
in
"The Senator Was Indiscreet"
with ELLA RAINES • ARLEEN WHELAN • RAY COLLINS
and Introducing PETER LIND HAYES
Screenplay by CHARLES MacARTHUR
From the Collier's Story by EDWIN LANHAM • Associate Producer GENE FOWLER, Jr.
Directed by GEORGE S. KAUFMAN

"Tip-top entertainment of a type audiences haven't had in a long time and could stand."
—VARIETY

"Sparkling satirical comedy . . . top-notch."
—SHOWMEN'S TRADE REVIEW

"Laugh-provoking satire . . . headed for the better returns."
—THE EXHIBITOR

"Rollicking satire . . . Expert handling all the way. An eye-opening entertainment."
—THE FILM DAILY

"A delightful romp . . . redeemable at any boxoffice!"
—MOTION PICTURE HERALD

Universal International

(Continued from page 28)

"The Mark of Zorro" and "Drums Along the Mohawk." The Warner and the Loew's Penn went for double bills as pre-holiday fare. The Warner had "Love From a Stranger" and "Linda Be Good," the Penn showing "The Unfinished Dance" and "The Arnello Affair."

PORTLAND

Protest has been filed by Tom Blair, district manager for Western Amusement Company at Springfield, Ore., against the $200 a year license required from theatres by recent city ordinance. . . . Ron Harrington, well known Longview, Wash., general manager for Forman Brothers, robbed of upwards $2,000 while doing usual night banking. . . . J. T. Sheffield, former distributor Monogram, announces opening of his new building on Portland's film row on January 15th.

SAN ANTONIO

Eulamae Moore has taken over the amusements page of the Austin *American-Statesman*. . . . The Louis-Walcott fight pictures were shown at the Paramount theatre. . . . Clarence B. Wilson is buying and booking films for the five Ed. Joseph theatres in Austin. . . . On the San Antonio scene to contract for Mexican made products last week were Alfred Pena, Natalia; Pedro Carrasco, Big Wells; Frank Trevino, Pearsall; Gus Lavenant, Dilley; Julian and Jose Suarez, Poteet. . . . W. C. Buffington, former operator of the Big Wells theatre, was recently made a Justice of the Peace in Big Wells. . . . Only first run in town last week was "Lured" at the Aztec.

SAN FRANCISCO

The latest deal on Market Street involves the selling of the Guild theatre by Robert L. Lippert. This house now goes under ownership of Blumenfield Theatre Circuit and will operate on a policy of first run move-overs. The Guild has a seating capacity of 400. Lippert has also effected a deal with Herbert Rosener, owner of the Clay theatre. Rosener will assume operation and management of the Center theatre, a 300-seater, although the house remains under Lippert's ownership. On January 1, the Center will change to a program of foreign run pictures, starting with "Shoe Shine." . . . Walter Preddy and C. R. Bailey are awaiting OHE permission to begin construction of a new theatre at Sharps Park. . . . James G. Riley, one of Film Row's best known theatre supply men, has affiliated with Lew Wutke's Projection Equipment and Maintenance Company in Los Angeles. . . . A benefit performance, the total proceeds of which will be donated to CARE, will be held the first week of January at the State theatre. . . . The Ellis theatre staged a giant kiddie show on December 20.

SEATTLE

Seattle featured two holdovers, each in its fourth week: "Green Dolphin Street," at the Music Hall and "Body and Soul" at the Roosevelt. At the all-foreign film Varsity, "I Know Where I'm Going" closed after four successful weeks and was replaced by "It Happened at the Inn." The Uptown showed an all foreign double bill, "Giuseppe Verde" and "The Dream of Butterfly." . . . Seattle's Film Row was busy with pre-Christmas parties this week. United Artists led off Thursday with a party at the exchange. On Friday, several affairs were held: Hamrick Evergreen at the Olympic Hotel; the B. F. Shearer Co., a buffet dinner at its offices, and Paramount and Warners at their respective branch offices. . . . George Blair, until recently owner of the Rendezvous Cafe on Film Row, has opened a theatre brokerage office here.

ST. LOUIS

Not much cheer, with the Board of Aldermen giving exhibitors a five per cent admissions tax at its last meeting before Christmas. The tax was timed to help finance a Christmas pay raise at the City Hall. . . . The shopping rush dented box offices, downtown and neighborhood. Only "Unconquered," "Road to Rio," and "The Lost Moment" bucked the tide. The new tax may bolster the case for a Christmas Eve or longer blackout, which was strongly agitated by exhibitors this year. . . . The Frisina Amusement Company is spending well over $150,000 for new marquees, offices, restrooms, projectors and air-conditioning. Theatres on the Frisina improvements list include the Star, Hannibal, Mo.; Southtown, Springfield, Ill.; Arcadia, Olney, Ill.; Lyric, Gillespie, Ill.; Capitol, Litchfield, Ill.

TORONTO

Two of the Toronto first run theatres caught most of the pre-Christmas crowds, Shea's doing so with "Fun and Fancy Free" and Loew's with "This Time for Keeps." The Imperial had fair success with "Kiss of Death" while "Dark Passage" remained for a second week at the Tivoli and Eglinton. "Black Narcissus" was good for a second week at Loew's Uptown and the Odeon Fairlawn experienced average business with "The Loves of Joanna Godden." The record-breaking engagement of "Quiet Weekend" finally terminated on Christmas Eve after a run of 12 weeks, being followed by a return of "Midsummer Night's Dream." . . . Harry J. Allen, former president of Producers Releasing Corp., Ltd., Toronto, and associates have announced the formation of Cardinal Pictures, Ltd., for the Canadian distribution of Screen Guild features through six branch offices, also a group of British reissues and a number of Hal Roach short subjects. . . . Prior to Christmas, film and theatre companies staged many staff festivities, the Famous Players party being held December 18 and the Odeon Theatres frolic at the Royal York Hotel, Toronto, December 23. . . . Glenn Ireton, formerly the publicity director with Warner Bros. at Toronto, is now manager of the English-films division of Renaissance Films Distribution Inc., Montreal. . . . Christmas saw the opening of the Elgin Annex, with 400 seats, as an adjunct for the 20th Century Elgin theatre in Ottawa.

VANCOUVER

The Lyric theatre taken over by Famous Players and closed for alteration and new booth equipment, was to be opened for the Christmas trade. . . . British Columbians are greater film fans than are found in any other Canadian province, figures released by the Dominion Bureau of Statistics show. In 1946 the per capita expenditure on pictures in B.C. was $8.10. During last year cash registers in B.C. houses jingled up $6,623,898 in net receipts—an increase of 7.2 per cent over 1945—and $1,623,657 in taxes. Box office returns in 1946 set a Canadian record. . . . The combination dance hall and theatre owned by Peter Ballentine at Gibsons, B. C., was opened this week. . . . Downtown first runs aren't doing too well this week because of number of attractions playing competitive non-theatre spots. The Strand with the Louis-Walcott fight and "I Cover Big Town," is the leader. Third week of "Body and Soul" and the "Royal Wedding" short are still doing fine business at Vogue. Rest of town below average business. . . . Bert Pollock, who was elected president of the projectionists' union at the last meeting, resigned. . . . Howard Fletcher, of the Hollyburn theatre, was elected Alderman for West Vancouver. . . . William Passmore, 62, owner and operator of the Royal theatre, Moose Jaw, Saskatchewan, from 1930 until 1945, died November 28 at Victoria, B. C.

WASHINGTON

Washington theatre business was slow with the only holdover this week being "Where There's Life" at Loew's Palace. New openings included "I Love Trouble," at the Warner; "Wyoming," at Loew's Capitol; "Ride the Pink Horse" at RKO Keith's. Carry-overs were "It Had to Be You," at Warner's Metropolitan, and "Golden Earrings," at Loew's Columbia. . . . The *Times-Herald* carrier boys attended a Christmas show at the Tivoli theatre, and the Warner theatre was the scene of a Christmas party for underprivileged children, given by the Salvation Army.

"Castile" Ready Now At Regular Prices

So that "Captain from Castile" will be available to all theatres during the holiday season, Twentieth Century-Fox announced Monday that the picture will be released immediately at regular admission prices. The picture will be sold on 50-50 terms. The Technicolor feature stars Tyrone Power and is based on the best-selling novel by Samuel Shellabarger. A total of 221 simultaneous key city dates had been set on the picture for Christmas, according to A. W. Smith, Jr., general sales manager.

"Flame" Premiere Set For CARE Benefit

Republic's "The Flame" will have its world premiere at the State theatre in San Francisco January 5 with the entire proceeds to be turned over to CARE, the Cooperative for American Remittances to Europe. The regular engagement of the feature, which stars John Carroll, Vera Ralston, Robert Paige and Broderick Crawford, will begin the following day. Representatives of each of the 14 countries which benefit by CARE have accepted invitations to attend the premiere.

THE HOLLYWOOD SCENE

Production Index Still Down; Metro, 20th-Fox, Warner Start "A" Films

Hollywood Bureau

The week before Christmas Week the production index took still another tumble, from 32 to 29, in its long sustained descent from levels maintained in past and happier seasons. The tumble was backgrounded by a small thunder of studio announcements about production bursts planned for early 1948, but players, directors and craft people off the payroll in record numbers had long since arrived at a point of pessimism regarding robust declarations by employing companies which haven't been doing much employing since films stopped going to the United Kingdom.

Talk of slashed budgets, foreshortened shooting schedules and a diversity of devices calculated to reduce costs without reducing quality—still regarded hereabouts as the neatest miracle of the year if anybody can work it—added no sparkle to the Yuletide prospect. The standard figure of 30,000, officially used for years as designating the number of individuals engaged in making pictures, was strictly a book statistic as 1947 limped toward its close.

Three of New Films Are Of Top Rank Caliber

The drop from 32 features to 29 in shooting stage was a combined result of finishing 11 and starting eight, but three of the new undertakings are of "A" proportions.

MGM started "A Date with Judy," a Technicolor picturization of the radio serial of the same name, with Richard Thorpe directing for producer Joe Pasternak and with Wallace Beery, Jane Powell, Elizabeth Taylor, Carmen Miranda, Robert Stack and Xavier Cugat in the oddly assorted but highly exploitable cast.

Warners launched "Key Largo," from the Maxwell Anderson stage play, with a foursome of marquee names—Humphrey Bogart, Edward G. Robinson, Lauren Bacall and Lionel Barrymore. Jerry Wald is the producer; John Huston the director.

Twentieth Century-Fox turned cameras on "The Street With No Name," produced by Samuel G. Engal and directed by William Keighley, with Mark Stevens, Barbara Lawrence, Lloyd Nolan and Richard Widmark in the principal roles.

Eagle Lion started three of the eight new films.

Ben Stoloff is producing "The Cobra Strikes," with Sheila Ryan, Leslie Brooks and Richard Frazer, which Charles Riesner is directing.

"Assigned to Danger" Stars Gene Raymond

Oscar Boetticher is directing "Assigned to Danger" for producer Eugene Ling, with Gene Raymond, Noreen Nash, Mary Meade and Martin Kosleck featured.

"Rampage," a Crestview Production for Eagle Lion release, is a Cinecolor job starring Bess, the wonder horse, with Camera Mitchell, Audrey Long, James Millican and Fuzzy Knight the principal bipeds.

"The Bold Frontiersman," an Allan "Rocky" Lane Western produced by Gordon Kay and directed by Philip Ford, with Eddie Weller and Paul Hurst in the cast, got under way at Republic.

Monogram went to work on "Rawhide Trail," an item in the Johnny Mack Brown-Raymond Hatton series, with Louis Gray producing and Lambert Hillyer handling the direction.

More or less definite phrased statements concerning a production upswing early in 1948 have emanated recently from several quarters.

RKO Radio has plans for starting five new pictures during January.

Warner Brothers have four properties ready to roll next month.

MGM executives, somewhat informally, have indicated that the company intends to make six more films next year than this.

Columbia is said to have 15 scripts in shape for start of shooting.

Universal-International speaks of 16 pictures to be made on the lot in 1948, with the number likely to be increased.

Republic has announced 25 properties in various stages of preparation by 12 producers, for filming early in the year, and half of these are to carry major budgets.

Ginsberg Cites Paramount Plan on Star Power

Paramount's weekend announcement of 20 top budget films already scheduled for 1948 production was accompanied by comment from Henry Ginsberg of a kind seldom heard in recent months and encouraging to professionals in general. The studio head said, "Each production will be given star power of unusual strength backed up by Hollywood's top featured players, with no effort spared to maintain Paramount's solid position in the production field."

Wordage like that spells jobs to Hollywood people—jobs all along the line, from top players to backlot workers—and Hollywood people, a little perplexed about how come so many of them are unemployed at a time when the national level of employment is at an all-time peak, want nothing so much as they want jobs at this time.

Set All Film Classics Production at Nassour

Upon completion of the administration building of Nassour Studios in Hollywood, all production activities for Film Classics will center in that studio, a portion of which will become known permanently as Film Classics, it has been announced by Joseph Bernhard, president. Marie Quigley has been named production assistant to Mr. Bernhard.

STARTED

EAGLE LION
The Cobra Strikes
Assigned to Danger
Rampage (Crestview)

M-G-M
A Date With Judy

MONOGRAM
Rawhide Trail

REPUBLIC
The Bold Frontiersman

20TH CENTURY-FOX
The Street With No Name

WARNER BROTHERS
Key Largo

COMPLETED

COLUMBIA
Trail to Laredo
Trapped by Boston Blackie
Port Said

EAGLE LION
The Noose Hangs High
Corkscrew Alley

REPUBLIC
Under California Stars
Heart of Virginia

RKO RADIO
Joan

20TH CENTURY-FOX
Arthur Takes Over (Wurtzel)

WARNER BROTHERS
The Adventures of Don Juan
Winter Meeting

SHOOTING

COLUMBIA
Gallant Blade
Best Man Wins
Loves of Carmen
The Eternal Melody

M-G-M
Master of Lassie
Easter Parade

MONOGRAM
The Tenderfoot (Allied Artists)

PARAMOUNT
Sealed Verdict
A Connecticut Yankee
Hazard
A Foreign Affair

RKO RADIO
Guns of Wrath
Mr. Blandings Builds His Dream House
The Window

20TH CENTURY-FOX
The Iron Curtain
Sitting Pretty
Walls of Jericho
This Is the Moment

UNIVERSAL-INTERNATIONAL
Are You With It?
Another Part of the Forest
Man-Eater of Kamaoi (Monty Shaff)

ABOUT CONTRACTS AND BUSINESS-ON-PAPER

MOTION PICTURE AGREEMENTS, ANNOTATED — by Alexander Lindey. A compendium of contracts and agreements pertaining to the motion picture. Also cases and citations. Foreword by the author, exhaustive table of contents and elaborate index, bibliography and appendices. 1,000 pages. File binding permits detachment of sections. Published by Matthew Bender & Company, Albany, N. Y., and 149 Broadway New York City. $35.

by TERRY RAMSAYE

Here is a monumental work of reference, calculated to be of service to lawyers, employers, agents, operating executives and employees in positions at the contract level. It is a book of law and legal forms, profoundly technical and legalistic but presented in lucid, readily readable language, plain to any layman likely to venture into its expansive, detailed acres of fact and the lore of business-on-paper.

The author, Alexander Lindey, is a nationally known attorney of the New York Bar and author and co-author of a number of imposing volumes, including "Separation Agreements," "Hold Your Tongue" and "The Censor Marches On." This present work is a remarkably big book, both in terms of content and in sheer physical dimensions. It weighs seven pounds and is not designed to be read in bed.

Mr. Lindey, in a candid and facile foreword, observes:

"It is a truism of the market place that the party with superior bargaining power dictates the terms. . . . Nor is it unreasonable that in view of . . . the heavy cost of production, producers should want maximum protection and minimum restraint. . . . The phenomenal rise of radio and the promise of television serve only to complicate the situation."

Subject to Criticism

In a chapter devoted to discussions of lawyers and legal style, Mr. Lindey observes that they have been subject to much criticism, but that: "I suspect that many of the alleged sins of lawyers might, on closer examination, turn out to be no more than frailties common to the human species."

The tremendous working content of the volume includes: Contracts for the Sale of Picture Rights, Contracts for Financing and Production, Contracts for Patent Licenses and Royalties, Contracts for Employment, Contracts for Collective Bargaining, Contracts for Distribution, Contracts for Exhibition; Leases for Studios and Theatres, Equipment Contracts—Sale, Rental, Servicing; Assignments, Quitclaims, Releases and Receipts. And there is much beyond all that. The utility of the volume will be found to extend to substantially all organizations and persons who seek in any fashion to deal with the motion picture and related arts.

There is happily over all a pervading spirit of good humor. Mr. Lindey brightens his scholarly text with sprigs of erudite humor. There is for instance his argument for brevity pointed with a quotation of the last will and testament of Rabelais: "I have no available property; I owe a great deal; the rest I give to the poor."

BUSINESS

FILMS in BUSINESS and INDUSTRY—by Henry Clay Gipson. Illustrated, appendix, glossary and index. 200 pages, cloth. McGraw-Hill Book Company, New York City. $4.

Here is a not-so-technical manual on the visual aids available to executives having to deal with the problems of industry, external and internal. It is abundantly illustrated, and sets down in words and pictures all manner of experience in the field. It also makes interesting exposition of the industrial picture policies of some of the great corporations, including United States Steel, the New York Central, and the Associated Merchandising Corporation. There is informative detail on methods of distribution, one of the most important aspects of the industrial picture. Henry Clay Gipson, the author, is president of Filmfax Productions, and is experienced in the field.

DOCUMENTARY

GRIERSON on DOCUMENTARY—A compilation of the writings of John Grierson, edited by Forsyth Hardy. 324 pages. Indexed. Cloth. Published by Harcourt, Brace and Company, New York City. $3.75.

This sequence of articles by John Grierson, from an array of publications extending back over the last decade and a half, set forth some facts of the development of that order of screen expression which has come to be called "documentary." They also explain why a special meaning has come to that word, a meaning which has little to do with documentation, and mostly to do with the film implementation of the ideologies of the Left enjoyed by Mr. Grierson and his ilk. The editing and presentation by his friend Forsyth Hardy, a Scottish documentarian, too, is friendly and competent in the service of the declared purposes. The volume contains much of Mr. Grierson's judgments of products and people. Taken together in a single volume, they place a strong emphasis on his political designs, hopes, purposes. The volume contains much of Mr. Grierson's judgments of products and people. Taken together in a single volume, they place a strong emphasis on his political designs, hopes, purposes. What he likes is perfect, and what he does not like is to be damned, forever.

Mr. Grierson's attitude toward the motion picture industry of the entertainment screen is more than inferentially stated in his observation:

"Yet for most of us von Stroheim is the director of all directors, and I think largely because of his superlative disregard of the financiers who back him."

There is a keynote. Many of the author's other judgments are quite as well founded.

A RECORD

INFORMATIONAL FILM YEAR BOOK, 1947 — a compendium of information on the "informational" film in the British Isles, with listings of productions and concerns. Published by the Albyn Press, Edinburgh. Illustrated. 175 pages. Cloth. 10s. 6d.

A compact handbook on the documentary, educational and industrial picture in Scotland, England and Eire, covering the year of 1947. Succinct articles are presented from John Grierson, Andrew Buchanan, Forsyth Hardy, Basil Wright, James B. Frizell, C. M. Boyle, Liam O. Laoghaire, and George H. Sewell. There is extensive listing of pictures and organizations The typography is notably competent.

Say 94% "Duel" Gross from U.S.

Approximately 94 per cent—or $16,296,000—of the $17,231,000 David O. Selznick has grossed during the year on his "Duel in the Sun" has come from theatres within the United States, the company has announced.

Mr. Selznick's accountants say that allowing 30 per cent for distribution costs, he has now just about broken even on his much discussed picture. From the New Year on returns will be entered in black ink on the profit side of the ledger.

According to the company announcement the picture still has 980 first run dates to fulfill.

"Duel" has a reported negative cost of $5,250,000 and an advertising budget of $2,000,000. The picture was distributed by Mr. Selznick's own distributing company, Selznick Releasing Organization.

Realart Setup Completed

The national distribution setup of Realart Pictures was completed last week when Budd Rogers, vice-president, completed negotiations with Liberty Films for distribution of the company's product in the New Orleans territory.



her
first
picture
since
"The
Egg
and
I"

The picture of the year with the cast of the year!

Mary Pickford presents

CLAUDETTE
COLBERT

ROBERT
CUMMINGS

DON
AMECHE

"Sleep, my Love"

...the most terrifying words a man ever whispered to a woman





with
RITA JOHNSON • GEORGE COULOURIS
RALPH MORGAN and

HAZEL
BROOKS

Produced by Chas. Buddy Rogers and Ralph Cohn
Associate Producer Harold Greene • Directed by Douglas Sirk
Screenplay by St. Clair McKelway and Leo Rosten
Director of Photography Joseph Valentine, A.S.C.
A Triangle Production • Released thru United Artists

WIDE-AWAKE EXHIBITORS WILL BOOK "SLEEP"...thru UA

Ascap Demands "Unreasonable," Berger Claims

Minneapolis Bureau

The action of the American Society of Composers, Authors and Publishers in notifying all theatres of the cancellation of present licenses and the imposition of new and higher rates was cited here last week as evidence that Ascap had become "unreasonable" in its demands in consideration of the terms of the Government decree governing its operations.

The assertion was made by Benjamin Berger, independent exhibitor and president of North Central Allied, at a hearing in District Court before Judge Gunnar Nordbye.

The suit has become known as the Berger-Ascap infringement suit and was originally brought by the Society against Mr. Berger on the basis of the charge that he had not paid any music tax for several years. At the end of the session Judge Nordbye gave counsel for Mr. Berger 20 days, and Louis Frohlich, counsel for Ascap, 10 days to file additional briefs.

Evidence against Ascap was presented by Mr. Berger and Robert Hazelton, booker for Ted Mann's circuit. Mr. Berger testified the exchanges had no cue sheets available and therefore he did not know what music was contained in films or who owned the rights. He admitted he had not paid fees for a long time, but maintained that in paying exchanges for the rental of films he also paid for music and performing rights since no films can be run without music.

In Columbus, Ohio, meanwhile, the board of the ITO of Ohio approved the Allied States plan to frustrate the Ascap demand for higher rates. Allied's strategy involves the establishment of a fund to fight Ascap on several fronts. The Ohio organization is making available benefits of the Allied plan to all members on a voluntary basis.

More "Family Pictures" Needed, Says Lachman

Producers should plan their pictures "more carefully and give us more family pictures," according to Edward Lachman, president of Allied Theatre Owners of New Jersey. In a statement issued in New York Monday, Mr. Lachman has little but scorn for features which are "made with name stars, but lack everything else." Mr. Lachman has named Wilbur Snaper to supervise arrangement for the organization's convention to be held in June, either at Atlantic City, Asbury Park or West End.

Sack Opens New York Office

Sack Amusement Enterprises of Dallas have opened offices in New York with Jules J. Nayfack as branch manager. The office will distribute the company's line of Negro features and shorts in the eastern territory.

LATE REVIEW

A Double Life

***U-I - Kanin*—Distinguished Entertainment**

The greatest performance in Ronald Colman's long career would be in itself enough to carry this Michael Kanin production to impressive grosses, but is not required to do so, since production, direction, script, and matching performances by Signe Hasso, Edmund O'Brien, Shelley Winters, Ray Collins, Philip Loeb and supporting players round out a powerful, fascinating, innately theatrical attraction sure to make its mark in any market. Strictly adult in subject and treatment, it is at once a character study, a literary work and a melodrama, and in the aggregate distinguished entertainment.

Colman portrays a famous stage actor, beloved by some who know him, and despised by others, who co-stars in "Othello" with Miss Hasso, from whom he is two years divorced but still in love. He concentrates on his characterization so profoundly that his own personality and conduct become indistinguishable by him from those of the insanely jealous Shakespearean nobleman who slays his wife in the play. His suspicion that Miss Hasso is in love with the play's press agent, O'Brien, leads him to the point of murdering her, but his own personality intervenes to the extent of diverting his murderous impulse to another girl with whom he has had a secret affair. When, by interesting complications and developments, the crime is traced to him and he is about to be arrested in mid-performance, he makes Othello's onstage suicide his own real one.

The script by Ruth Gordon and producer Kanin is an extremely well balanced and effective presentation of cause and effect, and George Cukor's masterly direction makes every scene and sentence of dialogue count importantly in the sum total.

Scenes from Shakespeare's "Othello" figure vitally and substantially in the film, but do not shunt the picture into the "arty" classification. By no means for children, the film is a quality job in every respect and a fine cinema experience for adults.

Seen at the studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 103 minutes. PCA Cert. No. 12847. Adult audience classification.

Anthony John .....Ronald Colman
Brita .....Signe Hasso
Bill Friend .....Edmond O'Brien
Shelley Winters, Ray Collins, Philip Loeb, Millard Mitchell.

Company Formed To Make "Tanga Neeka" for U. A.

E. Claude Mills has formed a motion picture company to produce "Tanga Neeka"—an adventure story in the mountains of the moon—which will be filmed in Tanganyika in conjunction with the Gatti-Hallicrafters expedition. The film will be based on the book by Attilio Gatti, who will direct the picture for United Artists release. Fred McConnel is producer, and George Merrick is his associate. The expedition will take about 20 weeks and the production company will use native characters. Mr. Mills is a member of United Artists board of directors.

Postpone SRO Meeting

Due to the death of Mark Hellinger, the sales meeting of the Selznick Releasing Organization, scheduled to be held at the Ambassador Hotel in Los Angeles, January 8 to 10, has been postponed, it was announced in New York Tuesday by Neil Agnew, SRO president. The meeting will be held late in January, Mr. Agnew said.

St. Louis Passes New Tax of 5% on All Admissions

The Board of Aldermen of St. Louis last week passed a five per cent levy on theatre and amusement admissions. The tax was an administration measure and will be signed by the mayor to become effective January 1. It had been strongly opposed by theatres and amusement enterprises as unjust and discriminatory. At present the city collects a flat $150 license fee on all theatres. In addition to this the new tax would take 27 cents out of every box office dollar for Federal, state and city taxes.

In Stockton, Cal., Fox West Coast is challenging the legality of the two-cent city amusement tax which the circuit has paid under protest since December, 1946. The circuit has filed suit in Superior Court in Stockton for a refund of $28,000 on the ground that the tax is unfair and discriminatory. If the case is won FWC has announced that it will turn over the rebated money to charity.

Following a report by the St. Paul city clerk that the petition calling for a referendum on the recently enacted five per cent tax on amusements contained more valid signatures then required, the City Council has been advised that the tax is inoperative until it has been approved by a majority of the city's voters.

The Reading, Pa., City Council has reached a preliminary agreement on a plan to impose a five per cent tax on every theatre and other paid amusement ticket sold. A similar tax is being considered by the suburban West Reading Borough Council. At Easton, Pa., an ordinance was introduced in the City Council calling for a levy of two cents on every 25 cents of ticket prices to bring in an estimated $56,000 additional revenue.

Meanwhile, hopes for a reduction in the Federal admission tax received a setback last week when House Ways and Means Committee Chairman Harold Knutson introduced what is likely to be the official Republican tax-cut bill—without any mention of cuts in excise taxes. The bill concerns mostly reductions in personal income taxes.

In Normal, Ill., the City Council has decided to increase the theatre license fee from $100 to $300 instead of imposing a four per cent admission tax, as originally planned.

Allen Forms Cardinal; Opens Six Offices

H. J. Allen, Toronto, once president of Producers Releasing Corp., Ltd., has formed Cardinal Pictures in Toronto, with offices in five other cities, to handle distribution of Screen Guild Productions, Film Classics and the Devonshire Group of British reissues. Harold S. King is Toronto branch manager for Cardinal.

British Official Says Settlement Is "Not in Sight"

London Bureau

"We stand by the import duty," said Harold Wilson, president of the British Board of Trade. To the assembled press last Friday, Mr. Wilson regretted that a solution to the problem of withholding U. S. films from the English market "was not yet in sight."

The previous Wednesday, F. W. Allport, of the Motion Picture Association, had met to talk over the tax situation with Sir Wilfred Eady, representing the British Government. Results of that talk were persistently hidden by Treasury officials who at the weekend said the discussions would continue.

Some hope was raised by Mr. Wilson, who told reporters: "We are prepared to discuss with any of the interests concerned—and have been so discussing—a scheme which would allow extra earnings for foreign films to be taken out of the country, to the extent that our British films earn more money overseas."

"In other words," he explained, "it would be possible for the American companies to take out more money than the one-fourth of their net British revenue remaining untouched by the duty, but only in return for a real effort not only to accept, but also to show, British films in the U. S. market."

Should England have to fall back on her own resources, said Mr. Wilson, "we are building up our plans on the basis of an all-out effort by our own film industry in production."

Meanwhile, J. Arthur Rank has announced that whatever the results of the tax settlement negotiation, he believes that many years will elapse before there will be a free flow of films into Britain.

Gottlieb, in Midwest, Wins U-I Sales Drive Prize

Manie M. Gottlieb, who supervises the Chicago, Detroit, Milwaukee and Minneapolis exchanges for Universal-International, was the winner in the district managers class of U-I's 22-week "Nate J. Blumberg-J. Arthur Rank Good Business Sales Drive," it was announced this week. Checks were mailed out to all winning district and branch managers, salesmen and bookers.

The second place in the district managers group went to Dave Miller, who supervises the Albany, Buffalo and New Haven exchanges. The Minneapolis branch, headed by Leroy J. Miller, led in the branch prize honors. Other winning branches included Albany, Eugene Vogel; Detroit, Ben J. Robins, and Milwaukee, Louis R. Berman, in that order.

There were 12 winning salesmen in the Western division.

Two-thirds of Revenue Frozen in Sweden

As of January 1, 1948, two-thirds of the earnings of American companies in Sweden will be frozen, it was learned last week. An agreement to this effect has been signed between Gerald L. Mayer, head of the international division of the Motion Picture Association, and Swedish authorities. The U. S. companies will be under no compulsion to invest the frozen funds in Sweden. Previously the Swedes kept only 50 per cent of the American earnings. Sweden, in the days when it was still a free market, represented a $3,000,000 take for the Americans.

Higher Moral Film Standards Seen by Lord Abbot Upson

Recently arrived from England, Right Rev. Lord Abbot Upson, chairman of the Catholic Film Society of England, told the press in New York Monday the present production trend in England is toward a higher moral and cultural film standard. That trend, he said, is being forwarded by J. Arthur Rank. In the U. S. for a six-month visit, Abbot Upson has accepted invitations to talk to a number of producers and will visit California next month to tour the studios. "The screen," he said, "is the most potent force in the world for good and evil and it is the responsibility of all well-meaning people to keep it a power for good."

Legion of Decency Reviews Eight New Productions

The National Legion of Decency has reviewed eight new productions, approving all but two. In Class A-I, unobjectionable for general patronage, were: "Rose of Santa Rosa," "T-Men," "The Tender Years" and "Under Colorado Skies." In Class A-II, unobjectionable for adults, were: "I Walk Alone" and "The Senator Was Indiscreet." In Class B, objectionable in part, were: "Glamour Girl," because it "reflects the acceptability of divorce," and "Panic" (French), because of a "suggestive scene."

New Jersey Owners Form TOA Chapter

Representatives of 61 New Jersey theatres organized the New Jersey Chapter of the Theatre Owners of America at a New York meeting December 18. Maury Miller, Passaic, was elected president; Adam Adams, Newark, treasurer, and Walter Reade, Jr., Red Bank, a director on the national TOA board. Robert W. Coyne, executive director of the TOA, addressed the meeting. The New Jersey chapter makes the twenty-second state or regional association which has affiliated with TOA since the founding convention last September, with unofficial affiliation by about 15 additional associations.

Illinois Convention Set

United Theatre Owners of Illinois will hold a two-day convention in Springfield, January 8-9, at the Abraham Lincoln Hotel, according to Edward G. Zorn, president.

Stockholders of Odeon Approve GCF Purchase

London Bureau

Stockholders of J. Arthur Rank's circuit, Odeon Theatres, approved by acclamation here Friday the purchase by Odeon of General Cinema Finance, the Rank holding company.

Although Arthur Kelly, United Artists' executive vice-president, who is visiting here from New York, attended the meeting, he did not exercise UA's vote.

The purchase, when in the rumor stage, brought vitriolic comment from a section of the British press. This comment was met forthrightly by Mr. Rank, who made public the exact standing of GCF and called Friday's extraordinary meeting to present the plan directly to the stockholders.

In New York Robert S. Benjamin, president of the J. Arthur Rank Organization in the U. S., termed the ratification of the purchase "a personal triumph for Mr. Rank and a demonstration of complete confidence in Mr. Rank and his management."

Mr. Benjamin explained that of the proxies voted, 1,547,885 shares voted for Mr. Rank's plan for Odeon acquiring GCF and that 10,592 shares voted against the plan. These "no" shares, said Mr. Benjamin, represent less than one-third of one per cent of the Odeon Theatres ordinary share capital, and Mr. Rank did not himself in any way vote the 2,600,510 shares which he controls.

Dutch Owners Protest Increased Taxes

Theatre owners in Amsterdam, Holland, are protesting the sharp increase in taxes which is due to go into effect January 1. The new levy will increase the present 20 per cent tax on entertainments to as high as 50 per cent in some cases. This, say the owners, will ruin them. Although the Netherlands Cinema Association has appealed to the Government not to put these taxes into effect, the Government so far has not backed down.

Philadelphia Exhibitor Seeks Accounting

A suit has been filed by Flora H. Friedman, operator of the Lawndale theatre in suburban Philadelphia, against the Stanley Company of America for an accounting under a pooling arrangement of her theatre by the Warner theatre circuit and the circuit's Oxford theatre. Asking damages of $6,504, the suit claims that the two theatres had an arrangement whereby the receipts of the Lawndale went to the Stanley Company, which, after allowances for expenses at both places, divided the proceeds, with the Stanley Company receiving two-thirds.



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MARVIN MILLER • DAN SEYMOUR • Screenplay by Barry Trivers and George Slavin

Produced by SAM BISCHOFF • Directed by EDWIN L. MARIN

See Many 35mm Foreign Houses Becoming 16 mm

There are definite indications that 1948 will see the development of a trend to conversion of many foreign 35mm theatres to 16mm operation, especially in the Far East and Latin America, Robert Maroney, head of RKO's 16mm international department, said this week. He also predicted a further increase in worldwide 16mm business, which during 1947 is understood to have netted the company from $350,000 to $400,000, a 100 per cent increase over 1946.

The trend towards conversion to 16mm was stimulated by worn-out 35mm equipment of foreign exhibitors who, during the past seven years, had not been able to obtain spare parts or new machines, he said. Also, these theatre men have found that for their small houses 16mm is satisfactory and that product is readily available. MGM is encouraging conversion to narrow-gauge in Nicaragua and a similar trend has been noticeable in Ecuador. In Bangkok, Siam, Metro has put a 16mm version into a 35mm house as the second feature. Thus the theatre now has both narrow and wide-gauge projection.

RKO is willing to help foreign exhibitors obtain the necessary equipment, Mr. Maroney said. Projector manufacture has risen sharply over pre-war years. During the first post-war year 40,000 to 50,000 projectors were sold and the 20 manufacturers in the market are expected to double their output in the next few years.

The rate at which foreign 16mm theatres are using up the product available to them from the two largest companies in the market—RKO and Loew's International—is a matter of concern, Mr. Maroney said. It is true that both distributors have the accumulated product of 10 years, amounting to a maximum of about 500 pictures, but many cannot be shown, and, in addition, the choice of product is more limited in the proximity of 35mm towns. At the rate it is being used up now, Mr. Maroney estimates that the two companies will be able to meet the 16mm demand only for another year unless other companies decide to make their films available.

Majors' Suit Names Stern and Levy

Paramount filed a percentage suit last Friday in Federal Court, New York, naming Jesse Stern and Abram H. Levy, New York independents. Similar action have been taken by Twentieth Century-Fox, seeking damages of $35,000; by Warner Brothers, asking $20,000 damages, and by Loew's, which asks that its amount be ascertained. Paramount asks damages of $15,000 from December, 1941, to the present. Louis Nizer is representing the plaintiffs.

Report MPEA-Czech Negotiations Off

The Motion Picture Export Association stood to lose one of its dollar markets as reports from Prague indicated this week that contract negotiations between Irving Maas, vice-president and general manager of MPEA, and Lubomir Linhart, head of the Czech industry, had broken down. They failed to reach an agreement when the Czechs insisted on a reciprocity arrangement involving the playoff of Czech-made pictures in the United States. In 1947, MPEA supplied Czechoslovakia with 80 feature pictures. Of these, 22 still are in Czech vaults. The country recently purchased 18 pictures from independent American companies. An MPEA spokesman in New York said indications were that current break did not rule out later agreement.

Paramount Will Push Television

Paramount intends "to continue to devote substantial energies and resources to the advancement and improvement of television," Barney Balaban, president of Paramount Pictures, told stockholders in his annual letter last week.

"The television picture is encouraging not only from the standpoint of the success of our own activities in the field, but likewise from the standpoint of the growth and development of television as a means of communication and entertainment," the letter read. "We have made solid contributions in the field of television, and it is our intention to continue to devote substantial energies and resources to its advancement and improvement."

Mr. Balaban reviewed the recent demonstration at the Television Broadcasters Association meeting in New York when the company unveiled its intermediate theatre television system which involves the photographing of an image from a television tube and film developing within 66 seconds.

House Committee Ready To Renew Film Probe

Washington Bureau

All background work and preparation for the second phase of the House Un-American Activities Committee's investigation of the motion picture industry has been completed, and the committee is "all set to go," a spokesman said Monday. He indicated that the exact date for the new hearings would be decided at a committee meeting early in the next session of Congress, and that the hearings would be held in Washington before the full committee and not before a subcommittee in Hollywood, as previously reported. Presumably, the finishing of the committee's preparation includes viewing all the pictures suspected of Communist propaganda and the completion of dossiers on all alleged Communists in the industry.

Politics Slashes Grosses by 50% In Near East

The partition of Palestine in itself will not affect motion picture business in the Near East, but grosses in both Palestine and Egypt have dropped by about 50 per cent on account of the over-all political situation, Albert V. Steinhardt, general manager for United Artists in Egypt and the Near East, said in New York Monday.

He expected the business level to rise again in time. He expressed the belief that, with an American loan to Egypt in the offing, that country would unfreeze some 50 per cent of U. S. funds now tied up there. Egypt is the most important country for the Americans in the Near East. Next comes Palestine, then Syria, Lebanon, Iraq and Iran.

American action pictures are preferred in the Arabic countries, Mr. Steinhardt said. "Spellbound" and "Notorious" were hits. Palestine goes for more sophisticated film fare. British pictures for the past 12 months have been strictly taboo in Egypt. British withdrawal of troops has contributed to the temporary slump in business.

Metro, RKO and 20th-Fox have started 16mm operations in the Near East, he said. Other companies are following suit. Censorship is strict. The Egyptian authorities recently banned the American "Crossfire" because of its religious theme.

Local Arab production has dropped 50 per cent, Mr. Steinhardt said. During the 1944-45 season the Arabs produced about 100 pictures. American companies, operating in Egypt, must adhere to a law which provides that 75 per cent of the personnel employed must be Egyptian.

NLRB Gets Colosseum and Companies' Briefs

Briefs stating the viewpoints of the distributors and the Colosseum of Motion Picture Salesmen as brought out in a recent New York hearing before Robert Silagi, officer of the National Labor Relations Board, were filed with NLRB in Washington early this week.

According to Howard Lichtenstein, attorney representing all distributors but Monogram, the companies' 15-page brief asserted that collective bargaining should be conducted separately by individual Colosseum units within each exchange office. It also held that branch sales managers are unqualified for Colosseum membership under the Taft-Hartley law.

It was understood the brief filed by David Benzor, Colosseum attorney, called for bargaining on a company-wide basis and claimed the branch sales heads are eligible for Colosseum membership. Monogram was not expected to submit a brief. It was understood that the company would rely on Mr. Lichtenstein's brief.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

GILDA: Rita Hayworth, Glenn Ford—We picked this up late, but it is a good picture. We have enjoyed better business. Played Monday-Wednesday, Dec. 8-10.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

GILDA: Rita Hayworth, Glenn Ford—Good picture. Although we played it late, it still did extra business. Played Monday-Wednesday, Dec. 1-3.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

JUST BEFORE DAWN: Warner Baxter, Mona Barrie—This was a good murder mystery. Business is falling off fast this month due to Christmas shopping. Played Friday, Saturday, Dec. 12, 13.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SHADOWED: Anita Louise, Robert Donat—A fair picture that failed to please all. Columbia always puts out good double bill material and it's seldom that I get one like this. Played Friday, Saturday, Dec. 5, 6. —Ralph Raspa, State Theatre, Rivesville, W. Va.

Eagle Lion

BILLY THE KID WANTED: Buster Crabbe, Al St. John—This Western seemed to please. Played Friday, Saturday, Nov. 28, 29.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FIGHTING VIGILANTES, THE: Al "Lash" La Rue, Al "Fuzzy' St. John—Good little Western. LaRue is very popular here. Within three weeks I played an Autry, a Rogers and then this Western. LaRue drew the largest crowd.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

GAS HOUSE KIDS: Robert Lowery, Teala Loring —If your patrons like slapstick and corny gags here's one for you. Business was average. Played Friday, Saturday, Nov. 28, 29.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LAST OF THE MOHICANS: Randolph Scott, Binnie Barnes—A very good outdoor adventure that failed on me. The schools had a showing of 16mm and my child attendance was low. This isn't the first time that I've had 16mm for competition, and it probably won't be the last. Played Sunday, Monday, Nov. 30, Dec. 1.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WEST TO GLORY: Eddie Dean—A fair Western, but Dean has no draw. Played Friday, Saturday, Dec. 12, 13.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Film Classics

NORTH OF THE RIO GRANDE: William Boyd, George Hayes—This was way below Hoppy's average, and so was business. Played Friday, Saturday, Dec. 5, 6.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SPIRIT OF WEST POINT: Felix Blanchard, Glenn Davis—Very good and so was business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

CYNTHIA: Elizabeth Taylor, George Murphy—This made an excellent Thanksgiving attraction that pleased everyone. A good family picture that I can recommend. Played Thursday, Nov. 27.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HIGH BARBAREE: Van Johnson, June Allyson— This had everything which makes a good picture. Van Johnson continues to be a good attraction here. Played Sunday, Nov. 30.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SONG OF LOVE: Katharine Hepburn, Spencer Tracy—Marvelous picture for the lovers of fine music and old fashioned home life, but not suitable for small towns or rural communities. They don't seem to want to know anything about culture or any of the fine arts (too bad). We scarcely made film rental. Weather cold. Played Sunday, Monday, Dec. 14, 15.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

SONG OF THE THIN MAN: William Powell, Myrna Loy—What happened to Myrna Loy's nose? Even our tots laughed. It has a terrible plot, nothing short of corny. I could have written and produced a better one. Lay off this for small communities. We like most MGM productions and hate to pan them. Played Friday, Saturday, Dec. 5, 6.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

Monogram

IT HAPPENED ON FIFTH AVENUE: Don De Fore, Ann Harding—Every exhibitor should play this picture. Book it when you get the biggest play. It is as sweet a picture as you'll play, and your people will rave. Go out and sell it. Played Monday, Tuesday, Dec. 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

BIG TOWN: Philip Reed, Hillary Brooke—Very poor. I haven't recently taken a course in psychology and don't have to because all you have to do is watch their faces, hear their remarks and then hide. Played Wednesday, Thursday, Dec. 3, 4.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

DEAR RUTH: Joan Caulfield, William Holden—The best comedy since "Kiss and Tell." Play it and you will make your patrons happy. Played Monday-Tuesday, Dec. 1, 2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

EASY COME, EASY GO: Sonny Tufts, Diana Lynn —Nice program picture that will do any double bill credit. Played Thursday-Saturday, Dec. 11-13.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

PERFECT MARRIAGE, THE: Loretta Young, David Niven—A fair picture that did fair business. Not very good for the small town situations. Played Sunday, Nov. 30.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

VARIETY GIRL: Mary Hatcher, DeForest Kelley —The best of all the all-star pictures. My patrons would like to hear Alan Ladd sing again, as his and Miss Lamour's number almost stole the show. Played Wednesday, Thursday, Nov. 19, 20.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

CODE OF THE WEST: James Warren, Debra Alden—Good old Western. We all love them. They give you a great lift at the box office. Played Thursday-Saturday, Dec. 4-6.—Harland Rankin, Jay Theatre, Bothwell, Ont., Can.

FARMER'S DAUGHTER, THE: Loretta Young, Joseph Cotten—Opened our new Eire theatre with this picture. Still found a lot to see it. Business good. —Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

HONEYMOON: Shirley Temple, Guy Madison—Not a big picture, but good wholesome entertainment with lots of laughs. They all enjoyed it. Played Thursday-Saturday, Dec. 11-13.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

LONG NIGHT, THE: Henry Fonda, Barbara Bel Geddes—Too high above the heads of my patronage and business very bad. I just aided my competitor by giving this "A" time, but that is what RKO wanted. Played Sunday, Monday, Dec. 14, 15.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NOCTURNE: George Raft, Lynn Bari—No business on this picture, but it was pretty good. Raft is no longer popular here, but I don't think Westbrook Pegler caused it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SHOW BUSINESS: Eddie Cantor, George Murphy —A very good musical comedy. I saw it about seven times myself. Business below average due to the poor prints of other reissues that have played recently. Played Tuesday, Wednesday, Dec. 9, 10.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SINBAD THE SAILOR: Douglas Fairbanks, Jr., Maureen O'Hara—Although much advertising was spent on this picture, business was poor. Played Thursday-Saturday, Dec. 11-13.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

STAGECOACH TO DENVER: Allan Lane, Bobby Blake—Used on second spot of double bill. Business poor. Played Friday, Saturday, Dec. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TRAIL STREET: Randolph Scott, Anne Jeffreys— This was better than the average Western and did fair business. Played Wednesday, Thursday, Dec. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Republic

FABULOUS SUZANNE: Barbara Britton, Rudy Vallee—Used on top half of weekend double bill, but was not strong enough. No business. Played Friday, Saturday, Dec. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WINTER WONDERLAND: Lynne Roberts, Charles Drake—Good picture of program quality. Should be double billed. Played Friday, Saturday, Dec. 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Screen Guild

BUFFALO BILL RIDES AGAIN: Richard Arlen, Jennifer Holt—Strictly action picture for Western lovers. Played Friday, Saturday, Dec. 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RENEGADE GIRL: Alan Curtis, Anne Savage— Played on a double bill. Midweek business off. Weather against us. Played Wednesday, Thursday, Dec. 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WILDFIRE: Bob Steele, Sterling Holloway—A good picture of its type. If your patrons like outdoor horse pictures, they'll enjoy this. Played Thursday-Saturday, Dec. 11-13.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Twentieth Century-Fox

CARNIVAL IN COSTA RICA: Dick Haymes, Celeste Holm—A very good musical which did a little above average business. Pleased my Thanksgiving patronage.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

DEADLINE FOR MURDER: Paul Kelly, Kent Taylor—Not so hot. No raves. A fair action picture. Double bill it. Played Wednesday, Thursday, Dec. 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FOREVER AMBER: Linda Darnell, Cornel Wilde —Excellent picture, but not worth $1.20. I think I have played my last roadshow.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

HOMESTRETCH, THE: Cornel Wilde, Maureen O'Hara—This horse racing picture in Technicolor has everything to make the customers sit up and yell. Excellent production wins my vote for the best Technicolor print of the year. Played Monday, Tuesday, Nov. 24, 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

I WONDER WHO'S KISSING HER NOW: June Haver, Mark Stevens—An excellent Technicolor musical that my patrons go for 100 per cent. Played Friday, Saturday, Dec. 12, 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

(*Continued on page* 42)

ANOTHER SIZZLING SERIAL SCOOP!



EXPLOITATION SCOOP!

TERRIFIC TICKET-SELLING AIDS ARRANGED BY ACE COMIC BOOK!

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Full-page ads on the serial to appear in cartoon magazine!

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(as Brick Bradford)

Rick VALLIN (as Sandy) · Linda JOHNSON (as June) · Pierre WATKIN (as Salisbury

Screenplay by George H. Plympton, Arthur Hoerl and Lewis Clay

Directed by SPENCER BENNET

Produced by SAM KATZMAN

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Smash follow-up to JACK ARMSTRONG, THE VIGILANTE and THE SEA HOUND . . . sizzling serial scoops that have established Columbia's supremacy in the field!

* Including readers of the Ace Comic Book and 281 newspapers coast to coast!

(Continued from page 39)

MARGIE: Jeanne Crain, Alan Young—This is another positive instance where the producers prove that wholesome entertainment can be created without employing violence or sex. The un-American Committee should see this one. Business very good. Played Sunday, Monday, Nov. 30, Dec. 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MARGIE: Jeanne Crain, Alan Jones—This was a very good picture. Although somewhat old it still did extra business. It is worth playing.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

United Artists

ABIE'S IRISH ROSE: Michael Chekhov, Joanna Dru—This old timer is still good entertainment. Comments were favorable. Business a little above average. Played Monday, Tuesday, Nov. 24, 25.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

ABILENE TOWN: Randolph Scott, Ann Dvorak—Strictly program with Western atmosphere. Did O.K. for the time of the year. Played Thursday-Saturday, Dec. 4-6.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

CHASE, THE: Robert Cummings, Michele Morgan—Don't get caught with this one. Business poor. Played Wednesday, Thursday, Nov. 19, 20.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

COPACABANA: Groucho Marx, Carmen Miranda—There is nothing I can say for this that would appear in print. Played Wednesday, Nov. 26.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DUKE OF WEST POINT: Louis Hayward, Joan Fontaine—Many confused this one with the "Spirit of West Point." Business just average, but the feature was good. Played Thursday, Nov. 27.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LURED: George Sanders, Lucille Ball—No good. This is adult entertainment. It hurts business, because they all stay away when they see the adult entertainment sign out. Played Wednesday, Thursday, Dec. 10, 11.—Harland Rankin, Plaza Theare, Tilbury, Ont., Can.

MACOMBER AFFAIR: Gregory Peck, Joan Bennett—Gregory Peck is doing a nice job of acting. This didn't do big business, but above average. Played Monday, Tuesday, Dec. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

NEW ORLEANS: Arturo de Cordova, Dorothy Patrick—Strictly program film fare, but it may appeal to American audiences better, especially in the South. Played Thursday-Saturday, Dec. 4-6.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

RAMROD: Joel McCrea, Veronica Lake—Fair Western. McCrea and De Fore were very good. I don't think it is worth the 40 per cent I paid. Veronica Lake was the victim of the worst miscasting I have ever seen.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

STAGE DOOR CANTEEN: Screen and Stage Stars—This big musical failed flat. Print was in terrible condition, poor advertisement and me, a disappointed exhibitor. Played Tuesday, Wednesday, Dec. 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Universal

BUCK PRIVATES COME HOME: Bud Abbott, Lou Costello—The first Abbott and Costello picture that has pleased my patrons. It drew well as we got a Sunday date. Played Nov. 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DARK MIRROR: Olivia DeHavilland, Lew Ayres—Excellent acting. No good for small towns or rural communities. They don't want good performances. Played Friday, Saturday, Dec. 12, 13.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

SMASH-UP: Susan Hayward, Lee Bowman—A duplicate of "Lost Weekend," with a woman the victim this time. A fine performance by Miss Hayward. Played Sunday, Nov. 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SONG OF SCHEHERAZADE: Brian Donlevy, Yvonne de Carlo—An excellent picture that did business. Coloring was excellent and the music wonderful. Could use more of these. Played Monday, Tuesday, Nov. 17, 18.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Warner Bros.

CHEYENNE: Dennis Morgan, Jane Wyman—A very good Western by Warners, with the ever popular Dennis Morgan as the hero. Played Wednesday, Thursday, Nov. 10, 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

CLOAK AND DAGGER: Gary Cooper, Lilli Palmer—This picture, I thought, was good entertainment, but we haven't enjoyed good business. It may be that they are tired of war pictures. Played Monday-Wednesday, Dec. 8-10.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

DARK PASSAGE: Humphrey Bogart, Lauren Bacall—I hope Bogart's next picture is something good and different, because he really needs a boost. Played Sunday, Monday, Dec. 7, 8.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—We didn't enjoy business in any of our theatres. Usually Errol Flynn brings them in. Played Monday-Wednesday, Dec. 8-10.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

PURSUED: Teresa Wright, Robert Mitchum—We didn't enjoy business in this situation. Played right around election time. Weather may have had something to do with it. Played Monday-Wednesday, Dec. 1-3.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

Short Product in First Run Houses

NEW YORK—Week of December 22

CAPITOL: Miracle in the Cornfield....MGM
Fishing Bear .....MGM
Feature: High Wall.....MGM

CRITERION: Drummer Man.....Universal
Smiles in Styles.....Columbia
Feature: Pirates of Monterey.....Universal

MUSIC HALL: Border Without Bayonets RKO Radio
Chip an' Dale.....RKO Radio
Feature: Good News.....MGM

PALACE: Golf Doctor.....RKO Radio
Donald's Dilemma .....RKO Radio
Feature: Out of the Past.....RKO Radio

PARAMOUNT: Stop, Look and Guess 'Em Paramount
A Bout with a Trout.....Paramount
Paris in the Spring.....Paramount
Feature: Golden Earrings.....Paramount

ROXY: Swiss Cheese Robinson.20th Cent.-Fox
Aqua Capers .....20th Cent.-Fox
Feature: Daisy Kenyon.....20th Cent.-Fox

STRAND: Catch as Cats Can...Warner Bros.
So You Want To Be a Salesman.Warner Bros.
Feature: Always Together.....Warner Bros.

WARNER: Action in Sports.....Warner Bros.
Two Gophers from Texas.....Warner Bros.
Feature: The Voice of the Turtle.....Warner Bros.

WINTER GARDEN: Jack the Giant Killer Universal
Feature: The Exile.....Universal

CHICAGO—Week of December 22

CHICAGO: Follow the Hounds....Paramount
Naughty but Mice.....Paramount
Feature: Moss Rose.....20th Cent.-Fox

GRAND: Football Highlights of 1947....RKO
Louis-Walcott Fight Pictures.....RKO
Feature: Black Narcissus.....Universal

ORIENTAL: Gummed Up.....Columbia
Harmonica School .....Warner Bros.
Screen Snapshots .....Columbia
Zulu Land .....20th Cent.-Fox
Feature: Wyoming .....Republic

ROOSEVELT: Wotta Knight.....Paramount
Feature: Anthony Adverse.....Warner Bros.

UNITED ARTISTS: Fishing the Florida Keys Warner Bros.
Feature: Escape Me Never.....Warner Bros.

Short Features

Metro-Goldwyn-Mayer

SWINGSHIFT CINDERELLA: MGM Technicolor Cartoons—Best cartoon in months. They really laughed at this one.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

LOOSE IN THE CABOOSE: Little Lulu—Excellent. Best Little Lulu I've ever seen.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

FIGARO AND FRANKIE: Walt Disney Cartoons—Very good cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FLICKER FLASHBACK: No. 5—No good, as usual.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WIDE OPEN SPACES: Walt Disney Cartoons—Very good cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WILD TURKEY: Sportscope—Just right for the hunting season.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Universal

FRANKIE CARLE'S ORCHESTRA: Name-Band Musicals—Fair musical short.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

A BOY AND HIS DOG: Technicolor Specials—Excellent for rural situations, only the story has been done too often, but they still like it.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

BIRTH OF A NOTION: Merrie Melodies Cartoons—Good Daffy Duck cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FAIR AND WORMER: Merrie Melodies Cartoons—If Warners ever made a bad cartoon, I don't remember it. This was good, too.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RABBIT TRANSIT: Merrie Melodies Cartoons—Good cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

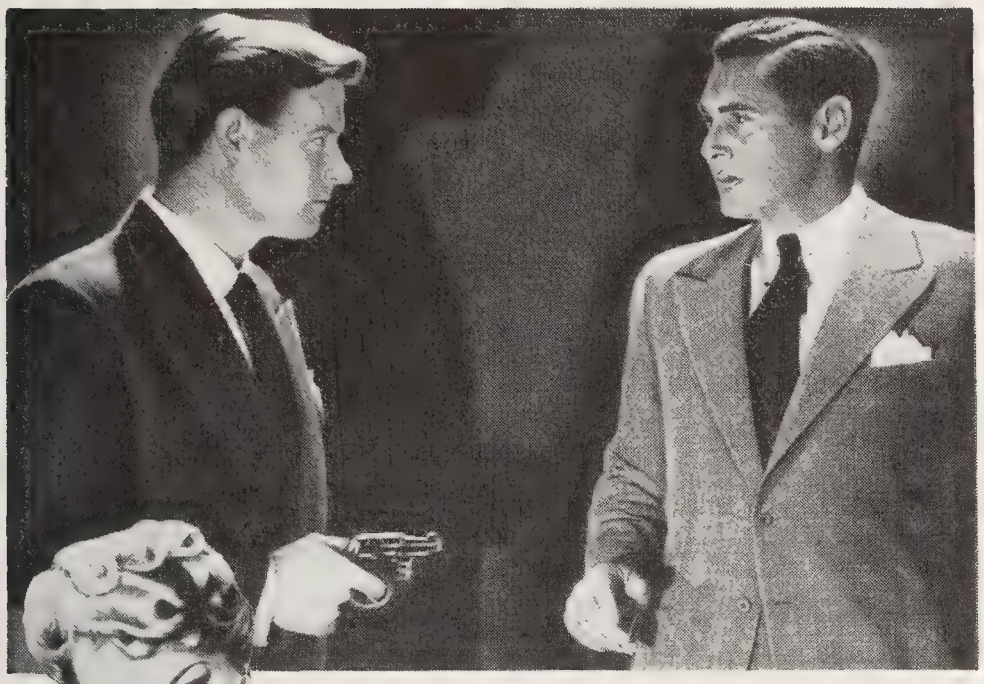
Skouras Veterans' Drive Ends December 22

The 62 Skouras theaters ended their month-long drive on behalf of the wounded veterans still hospitalized in the New York City metropolitan area with a stage show and outdoor rally at the Skouras Academy of Music Monday. Preceding the Academy show, four other benefit shows were arranged. The Jamaica and Rivoli theaters, Hempstead, N. Y., held shows December 16. The State, Jersey City, offered a stage and screen show December 20. The fourth benefit was staged simultaneously with the Academy show at the Skouras Astoria theatre, Astoria, L. I.

George Eastman House Elects Officers

James E. Gleason, chairman of the board of the Gleason Works, has been elected chairman of the board of trustees and chairman of the executive committee of George Eastman House, Inc., the Rochester, N. Y. home of Mr. Eastman now turned into a photographic center as a memorial. Charles F. Hutchison, Eastman Kodak executive, has been elected vice-chairman of the board and Dr. C. E. Kenneth Mees, research director for Eastman, president. Others officers are: Dr. Albert D. Kaiser, vice-president; Sherman Farnham, secretary, and Raymond N. Ball, treasurer.

Big Town's Crusading Newshawk Meets Mr. Murder Himself



A glamour gun-moll posing as a crime-reporter by day and supplying her own victims by night, is trapped by radio's ace racket-buster when he covers his biggest story—*his own murder!*

in "the best of the Big Town series" (M.P. Herald) . . . "another Big Town winner" (Hollywood Reporter) from . . . . . .

PINE-THOMAS

BIG TOWN AFTER DARK

Starring

Philip Reed and Hillary Brooke

with RICHARD TRAVIS · ANNE GILLIS · VINCE BARNETT
JOE SAWYER · DOUGLAS BLACKLEY · CHARLES ARNT

Directed by WILLIAM C. THOMAS

Original Screenplay by Whitman Chambers • Based on the radio program "Big Town"

A Paramount Picture

3rd In the "Big Town" Series based on the famous CBS radio program heard by millions every week on 143 stations—

Now playing: "Big Town"
"I Cover Big Town"
Just released: "Big Town After Dark"
Coming soon: "Big Town Scandal"

Mark Hellinger, Producer, Dies

Mark Hellinger, 44, newspaper reporter, short story writer and motion picture producer, died early Sunday morning at the Cedars of Lebanon Hospital in Hollywood of coronary thrombosis. His health started failing last summer and he had been under a doctor's care since that time.



Mark Hellinger

During the 1920's and 30's, Mr. Hellinger was a Broadway reporter and covered many of the big New York crime stories of the day. Later these experiences were to provide him with a solid background for his motion pictures. While still at work on New York newspapers, Mr. Hellinger collaborated on two scenarios dealing with American crime, "Night Court," produced by MGM in 1932, and "Broadway Bill," produced by Columbia in 1934.

In 1937 Mr. Hellinger moved to Hollywood with a contract as an associate producer for Warners. In the next four years he made "The Roaring Twenties," "Brother Orchid," "They Drive by Night," "High Sierra," "Manpower," "It All Came True" and "Torrid Zone."

After a year with Twentieth Century-Fox he returned to Warners and in 1945 signed a contract with Universal as an autonomous independent producer. His first three pictures for Universal were "Swell Guy," "The Killers" and "Brute Force." His fourth film, "Naked City," will be released by Universal shortly.

Mr. Hellinger is survived by his wife, the former Gladys Glad, and two adopted children, Mark Hellinger, six, and Gladys Hellinger, five. A funeral service was held in Hollywood Wednesday.

Herman Sievers

Herman C. Sievers, 75, formerly vice-president of the Eastman Kodak Company and vice-chairman of its board of directors, died December 19 in Strong Memorial Hospital in Rochester, N. Y. Mr. Sievers was appointed head of the Eastman branch in Chicago in 1903 and remained there 21 years. Upon his arrival at Rochester he was first general sales manager and later vice-president in charge of advertising. He was elected to the board of directors and in 1945 became its vice-president. He retired in 1946.

George L. Blakeslee

George L. Blakeslee, 77, who built and operated the Grand theatre in Lander, Wyo., for the past 25 years, died December 18 in a Denver, Colo., hospital.

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 33—Communist strike in Rome fails. . . . Last U. S. troops quit Italy. . . . Congress passes bill for aid to Europe. . . . Message on food conservation. . . . Army manufactures own blizzard. . . . Canadian muscle contest. . . . Children of diplomats wish Happy New Year.

MOVIETONE NEWS—Vol. 30, No. 34—Marshall reports on conference. . . . Stewart pleads for food conservation. . . . France welcomes Friendship Food Ship. . . . Anderson gives encouraging wheat report. . . . Air Forces new jet bomber. . . . Reduce hidden taxes, urges Congressman Dingell. . . . Fashions for skating. . . . Olympic ski stars.

NEWS OF THE DAY—Vol. 19, No. 231—Man-made blizzard. . . . Embassy Children send greetings. . . . New plastic incubator. . . . Halsey honored. . . . American troops quit Italy. . . . Europe aid bill signed. . . . Riots in Italy. . . . Urge less food waste.

NEWS OF THE DAY—Vol. 19, No. 232—Aviation's birthday. . . . Marshall reports on split. . . . World's mightiest crane. . . . France helps Friendship Food cargo. . . . A message from Jimmy Stewart. . . . Golden Gloves. . . . Olympics ski test.

PARAMOUNT NEWS—No. 34—New York beats Connecticut in basketball. . . . Food conservation message. . . . Strife in Palestine. . . . Yuletide message.

PARAMOUNT NEWS—No. 35—Ice-skate ball. . . . The "Angel" returns. . . . Russia sends new envoy. . . . Police drive homeless from Jap catacombs. . . . Marshall reports. . . . Friendship by the shipload.

UNIVERSAL NEWS—Vol. 30, No. 101—U. S. occupation forces quit Italy. . . . Signal Corps tests blizzard technique. . . . Embassy children extend greetings. . . . Urges food savings. . . . Male physique contest.

UNIVERSAL NEWS—Vol. 30, No. 102—Marshall reports. . . . Jet bomber passes test. . . . Tokyo station houses homeless vagrants. . . . Stewart appeals for food conservation. . . . Ice-skate basketball at Lakewood, N. J. . . . Golden Gloves.

WARNER PATHE NEWS—No. 36—Reds fail in Rome strike. . . . Man, dog and plenty of trouble. . . . Marjorie Lawrence sings again. . . . "Hillercopter" demonstrated. . . . Make rescue in icy waters. Plea for needy. . . . UN kids give greetings.

WARNER PATHE NEWS—No. 37—World's largest crane. . . . France hails Friendship Food. . . . Screen star makes food plea. . . . Kid's railroad sets record. . . . Japanese midget car. . . . Olympic skiers try out in Alps. . . . Air hostesses in training. . . . Ice-skate basketball.

Von Herberg, 71, Seattle Pioneer

John G. Von Herberg, 71, member of the pioneer firm of Jensen & Von Herberg, Seattle, died at his home in Seattle, December 18 after a week's illness.

Born in Peru, Ind., Mr. Von Herberg went to Seattle at the time of the Seattle-Yukon fair in 1909. There he met his partner, Claude S. Jensen, and their company grew to the point where, some 30 years ago they owned numerous theatres throughout Washington, Oregon and Montana.

In 1926 they sold a circuit of 31 theatres for a reported $6,000,000.

The company now owns the Liberty, the Alhambra, Venetian, and Roxy, in Seattle; the Rainier, at Renton, and another Roxy in Enumclaw, Wash., now under construction by the Jensen and Von Herberg firm. It also owns a half interest in four of the five theatres at Kakima, Wash., and other situations.

Services were held in Seattle Monday at St. James Cathedral. Honorary pall bearers included Mon Wallgren, governor of Washington, and Senator Warren C. Magnuson.

He is survived by his wife and three children.

Canadian Rental Total $19,147,575

Ottawa Bureau

Canadian rentals for 1946 totaled $19,147,575, according to Government figures released here last week. There are approximately 21 Canadian distributing companies with 91 exchanges throughout the Dominion. The rentals figure includes monies received for accessories.

Rental of 35mm films accounted for $17,479,722; rental of 16mm films amounted to $1,173,170; revenue from the sale of accessories, $370,250, and from other sources, $124,433.

Exchanges reported 2,758 films were released during 1946, including 799 features, 390 newsreels, 327 cartoons and 1,269 other films.

Of the 799 features, 638 came from the U. S., 24 from England, and 137 from other countries.

W. G. Faulkner, 83, Dies; First English Film Critic

London Bureau

W. G. Faulkner, 83, first writer in Britain of regular motion picture criticism, died at his home in Beckenham, Kent, December 15. His first daily newspaper reviews of motion pictures appeared in the London *Evening News* in 1912. He was critic for that paper until his resignation in 1921. He founded *Faulkner's Film Review,* much regarded by British exhibitors, and continued to review pictures for it until a month ago. He is survived by his widow.

Louis Felt, Philadelphia Circuit Operator

Louis M. Felt, 50, retired Philadelphia circuit operator, died at the Variety Club headquarters in that city December 15. After several years in vaudeville as a performer and manager, Mr. Felt established a circuit of independent neighborhood theatres in the Philadelphia area. He was also associated with the construction of several large theatres in the city, including the Mastbaum, Stanley and Fox. He retired in 1945 while manager of the Westmar theatre in Norristown, Pa.

Arthur C. St. John

Arthur C. St. John, 78, president of the Twin City Theatre Company in Chehalis, Wash., and a local business executive, died of pneumonia there December 19. The circuit operates two theatres in Chehalis and one in Centralia.

Harry Kallaher

Harry Kallaher, 56, stage manager for Loew's Palace theatre in Memphis, Tenn., for the past 25 years, and president of the local Theatrical Stagehands Union, died of a heart attack December 22.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

WE saw Jim Mason, of the Deluxe theatre, Cherry Valley, Ohio, out at the Milwaukee convention, and he always has quotes about small town theatre operation worth hearing. He says all any manager has to do to make a final decision in the matter of advanced admissions is to relieve his cashier and sell tickets himself for an hour or so, getting an earful of the comment volunteered by his regular patrons while they are laying down the increased prices at the box-office.

Jim says his town council finally voted a local tax on admissions after it had been practically licked, but at the last council meeting the tax went through by a four to five vote, because one council member came up with the question: "Do you mean you can raise your prices 60c per ticket but we can't collect a tax of a nickel?" That was the clincher that put through the new levy.

One thing about advanced admission prices is that tipping the scale to $1 and more is another way of bringing back vaudeville. Folks who want to promote "flesh" shows begin to feel encouraged when they see the public digging down for high prices and they start planning ways to get in the swim again. Vaudeville didn't die a natural death; it was killed off by the pit orchestras, or it committed suicide through the endless repetition of worn-out acts. Let's not have it back.

Bill Novak made a special occasion of the showing of a short film, "The Connors Case" produced by the Canadian National Film Board and featuring the Royal Canadian Mounted Police, at the Capitol theatre in Winnipeg. The Lieut. Governor was guest of honor and spoke from the Capitol stage to an audience of Mounties, in full dress uniforms. A short film can often be a matter of much local interest; there are three such examples in the current mail, from Canada, Vermont and Virginia.

ANOTHER YEAR— A NEW YEAR

Coming as it does, right between Christmas and New Year, this meeting of the Round Table is loaded with the compliments of the season, from all of us to all of you. We have never been much for parading with banners for anything so obvious as our best wishes at this time of year.

The holidays, for most of us in the theatre, are no bargain. They mean double work, and seldom, almost never, double pay. The theatre manager is supposed to like it better down at the theatre than he would in the bosom of his family, even on Christmas Eve. New Year's, of course, is worse.

The heaping consolation in this procedure is the unalterable fact that most of us DO enjoy being at the theatre; we wouldn't really want to be anywhere else. Even if we had the time off, we'd still like to slip around and watch the happy, happy faces of our public as they tear the doors down to get in. There's something about it that gets you, pal, and there's no cure.

Nobody will ever know the thrill of curtain time, out front, unless he has worked there. Actors, backstage, think they know, but really they don't. Men at mahogany desks in New York think they know, but with all their record books they never hear of it. You have to be a Showman to face the New Year with such utter joy of contemplation of good things to come.

J. B. Schuyler, general manager of Delft theatres, Marquette, Michigan, sends in a column from *The Daily Mining Journal* in which the local Parent-Teachers Association tosses both brickbats and bouquets, with praise to local theatres for their cooperation in making film programs on special days safe for children. Anyone with small town experience knows of the PTA's frequent opposition to motion pictures in general, so it is good to see the way in which this is handled in the iron country of Upper Michigan. Mr. Schuyler has created a basis of understanding and cooperation with community leaders and school authorities that can solve many problems, and may obtain unsolicited praise, as has been done in this instance, in a small town newspaper.

For that matter, it is about as easy to work with the PTA as it is to work against them. The parents are reasonable enough in demands for films children should enjoy. Managers in their right minds will build good will rather than ill will, make friends of critics and get new business where there was none before. There's no smarter public relations than the kind that begins at home.

A fine letter in the overseas mail from Ernest F. (Johnnie) Johnson, manager of the Majestic theatre, Leeds, who writes to acknowledge his Round Table membership. Johnnie says he has a Christmas Tree in his lobby, and that the kids are coming from all around, to see it. It shakes you to realize that in England today, you have to have the special permission of the Ministry of Fuel and Power to light a Christmas Tree. He also says that Scotch is £5 a bottle, if you can get it, and he'd like to drop in, for a Christmas drink with us, around the corner. —*Walter Brooks*

GLOBAL SELLING

All over the world, managers of theatres have new and different reasons to be proud of their efforts, and of the fine results obtained, in showmanship trials submitted for the annual Quigley Awards. Here Willis Shaffer's street parade in Atchison, Kansas, competes with a "live" Tarzan ballyhoo in Bombay, India; and Sol Sorkin's civic pride, in Brooklyn, is no less than manager Ainsworth's thrill in presenting the Royal Wedding.



Borough President Hon. James A. Burke presents a member of Flushing High School with gold football while Sol Sorkin, manager of RKO Keith theatre, Flushing, N. Y., looks on (above).



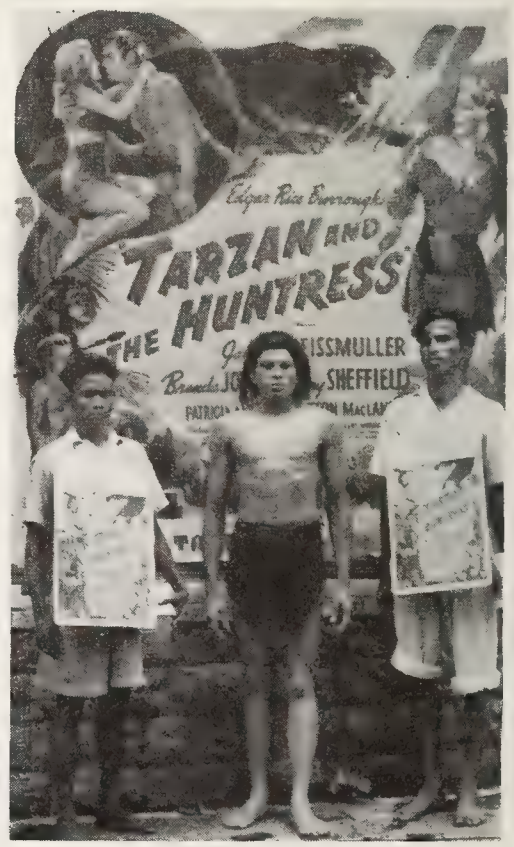
Willis Shaffer's big parade on Main St., Atchison, Kansas, with the Orpheum theatre background for street float to advertise "Mother Wore Tights" (above).



(Above) Manager R. H. Ainsworth of the Regent theatre, Brighton, England, proud of his dignified, yet arresting, lobby display for the Royal Wedding pictures, ten days in advance of showing.



The Cordoba theatre in the Argentine key city of San Rosario displays front for Walt Disney's "Song of the South". Note the angle of the marquee which contains concealed indirect units to flood exterior with no visible source of light (above).



Tarzan Comes To Life in Bombay, India. The Excelsior theatre finds a live counterpart of Tarzan to parade Bombay streets, accompanied by two aides carrying complete billing (right). Wonder if there's a Local No. 3 of Jungle Tarzans in Bombay and if these members have paid-up cards.

"Out of the Blue" Promotion from Out of the West

John A. Ettlinger, who moved from the Schine circuit at Glens Falls, N. Y. to handle publicity for manager Earl Long, at the Paramount theatre, San Francisco, sends us his new campaign on "Out of the Blue" wherein he had the benefit of a personal appearance of Virginia Mayo in the exploitation of the picture. He also had "Miss San Francisco" a cute blonde, who reminds us to "Go west, young man, go west" and five models in bathing suits parading downtown streets in formation to spell out the name of the picture and playdates.

So, with all that listed among unusual advantages and natural resources, about all we can say about the campaign is that John started two weeks in advance with a "sneak preview" of "Out of the Blue" at which time he obtained some excellent audience reaction cards that were used to key the campaign, especially on local radio stations, where especially made transcriptions were used to relay the opinions of local people. Two $300 diamond rings promoted with local jewelry concerns were presented to lucky winners in the audience on opening night.

A special front display featured a twenty-foot blow-up of Virginia Mayo in a bathing suit and an unsual device was placed alongside the box-office, where passers-by peered through a diminishing lens to see a live model on a bathing beach that appeared to be fifty feet away, but was in reality only fifty inches back of a diminishing lens. This drew bigger lines than the box-office and was continued through the run of the picture with two models working in two hour shifts from noon to ten at night. In addition, seventy five delivery trucks for Royal Crown Cola were bannered with exploitation of the picture through two weeks in advance of the playdate and covered a total of 50,000 miles of travel within a 100 mile radius.

Louis Nye's Feather Party Features No Feathers

Louis Nye, manager of the Hoosier theatre, Whiting, Indiana, sends us a campaign book covering his "Giant Feather Party," but after perusing the book, all we can figure out is that the 400 pounds of turkeys, ducks and chickens that he gave away didn't have to cook. But it's a catchy title for a timely any. They were already dressed and ready giveaway, all paid for by cooperating merchants who had a good time, too.

Louis is pretty good at arranging cooperative giveaways at this merry Christmas season. He has had a series of "Xmas Gift Nights," with one store underwriting $1,500 in very deluxe gifts, including Bendix washers and such like, all in a deal whereby you get a coupon with every 50c spent at the store and you have to be in the Whiting theatre on one of three Wednesdays in December to win a prize.

SHOWMEN IN ACTION

Ron Failes, manager of the Laurel theatre, Long Beach, N. Y., has a cute "Mickey Mouse" birthday card he gives to little boys and girls, good for free admission on their birthdays.

▼

Hank Harold sending in newpaper advertising from the RKO Palace theatre, Cleveland, Ohio, always up to his standard, and better than most.

▼

Manager P. A. J. Murphy, of the Trocadero theatre, Humberstone, England, put a mirror which gave distorted reflections in his lobby to advertise "Deception."

▼

E. F. Johnson, manager of the Majestic theatre, Leeds, England, dressed his usherettes in Irish costume for the run of "Captain Boycott," soon to be seen over here.

▼

Century Circuit announces that Richard Tretler has been transferred to the Huntington theatre, Bernard Seiden to the Sunnyside theatre, and Saul Renick to the Town theatre, all in New York City.

▼

F. Tickell, manager of the Capitol theatre, Fort William, Ontario, made a hit with his folks, displaying telegrams from Cary Grant, Myrna Loy, Shirley Temple and others, in the celebration of the theatre's Sixth Anniversary.

▼

John Misavice, well known to the Round Table, has been promoted to city manager for the Manta & Rose circuit at Forest Park, Ill., after two years at the Ritz theatre, Berwyn.

▼

24-page special issue of the Luray, Va., Page County *News and Courier* to celebrate the world premiere of Fitzpatrick's "Visiting Virginia," at the Page theatre, Luray, last week.

▼

Taki Pappas hanging a Christmas stocking with five different stunts to bring Christmas patronage to the Voge and Forsythe theatres, East Chicago, Indiana.

▼

Duke Stalcup billing the recent fight pictures as "The Great Wolcott Robbery" and getting plenty of comment, at the Martin theatre, Opelika, Alabama.

▼

Dana W. Kennan, manager of the Burns theatre, Newport, Vermont, had a page of free advertising in the Newport *Daily Express* and much local interest in the "This Is America" short film "Border Without Bayonets" which was filmed in the vicinity.

▼

Willis Shaffer offering two tickets to the Cotton Bowl game to winners of his own little "Adventure Island" contest at the Fox Atchison theatre, Atchison, Kansas, underwritten with local newspaper and merchant cooperation.

Manager L. C. Clark, of the Bucklen theatre, Elkhart, Indiana, devoted the cover of his program to Girl Scout Week and also ran a special trailer for that good cause.

▼

Leo Haney had free space in the High School paper in advance of his running of "Cynthia" at the Lido theatre, Maywood, Indiana.

▼

William A. Fair went further than just putting out the welcome mat in Oklahoma City. He painted "Welcome Stranger—at the Criterion theatre" on mats placed at store entrances.

▼

In California, Warners arranged a special screening of "My Wild Irish Rose" for more than 400 phonograph record sales girls and for all disc jockeys. RCA will distribute a special record album of tunes from the picture.

▼

Joe Samartano had a special window streamer for "Body and Soul" at Loew's State theatre, Providence, with the cooperation of Coca-Cola while Bill Reisinger, at Loew's theatre, Dayton, had lobby sampling of Royal Crown Cola, through the run of "Green Dolphin Street."

▼

Leonard Lightstone, manager of the Hobart theatre, Woodside, L. I., had a deluxe record player in his lobby for two weeks to exploit "Something in the Wind" and plugging the songs with cooperation of a nearby music dealer.

▼

Norman Loftus, manager of Warners California theatre, Santa Barbara, sends in his pin-up program, to be placed in some conspicuous place for ready reference, with safety pin attached.

▼

Fred Perry still having fun with his gigantic Auction Nights at Schine's Liberty theatre, Cumberland, Maryland. His latest handbill offers $1,500 in merchandise, with Fred Perry as "The Krazy Auctioneer."

▼

Miriam Bellick, manager of the Ritz theatre, Brooklyn, says the kids in her neighborhood are getting a thrill meeting Santa in the lobby, as big as life.

▼

Phillip D. DePetro sends us a copy of the excellent brochure published by the M. & P. Capitol theatre, Allston, Mass., to celebrate their 25th Anniversary, containing complimentary letters from the Governor and many high officials.

▼

Duke Stalcup up in the air over Opelika, Ala., in a borrowed airplane, tossing out heralds to advertise "Forever Amber."

▼

Manager Ed Scheeline, of the Balboa theatre, San Francisco, promoting good will among school children with a morning showing of patriotic documentary films.

Phil Katz Has Everybody Working for the Kenyon

Phil Katz told us he won two prizes from his circuit for his campaign showmanship, at Warners Kenyon theatre, Pittsburgh. Now his campaign book has arrived for entry in the Fourth Quarter for the Quigley Awards and we hope we can congratulate him again when he cops another prize. For the second time, Phil took top honors for the year, and additionally, he was first for the best series of "costless" heralds.

Feature of Phil's October "Harvest of Hits" was the give-away of a 1947 Plymouth sedan, completely underwritten by nine cooperating merchants. The whole job, contracts with the merchants, special give-away coupons from National Ticket Co., complete display in the theatre and elsewhere, was skilfully handled, with the merchants obtaining an obvious merchandising benefit throughout the campaign.

Kenyon Audience Loves Contests

Contests are popular in Pittsburgh and Phil has a few new ones, for example, a "kissing" contest for newlyweds. Contenders were invited to come to the stage and match their silhouettes with a special compo-board cut-out of June Haver in a plug for "I Wonder Who's Kissing Her Now." He plays "Lucky" with cooperating merchandts and gives away free star photos, at their expense. His Saturday Fun Club gives away bicycles, and he makes a special prize of a "Whizzer" Motor Bike.

Another terrific program to build midweek business is Phil's "Old Time Country Store" with a ton of fun and a ton of food, given away through cooperating merchants, each of whom pays $90 to participate. A "corny" program, he says, with an M. C. who puts it over in a big way. Free baskets of groceries, and lots of "corn" visible and vocal, to trim the stage.

His "costless" heralds, cited for a supplementary prize, are made up locally, using



The Kenyon, Pittsburgh neighborhood theatre, seats 1,300, and is a community center within itself for a loyal patronage.



PHILIP KATZ

mats from the pressbook to illustrate the pictures advertised, and paid for by cooperating merchants who add their own copy with a give-away feature as a further inducement. One restaurant runs a contest within a contest by offering two free dinners. The dry-cleaner and the laundry man put lucky numbers, advertising eight feature pictures, in their packages, to win free tickets. Everybody in Phil's neighborhood is plugging for the Kenyon theatre!

Cooperation Begins With Katz

It's apparent that much has been done at little cost. Phil used 10 gross of match covers and labeled them with typewritten stickers. He used a "Lost Wallet" gag, each containing a pass for honest finders who returned it to the box office, but these wallets surely had no other value. His regular program is safely underwritten by three merchants who advertise. The annual football schedule, which he gave away, had seat charts of all the big fields, and he couldn't get them fast enough.

Last but not least in his book, entered for the Quigley Awards, is a copy of a letter from England, in which Eric Wallis, manager of the Clifton Cinema, Birmingham, wrote to say that he had seen in MOTION PICTURE HERALD that Phil had a children's show, and how about an exchange of correspondence between the 6-to-16-year-olds, in the two countries. Phil replied, and now he's busy reading the Trans-Atlantic mail from the stage on frequent occasions. Way up front in Phil's book are two cute kids, and on the final page he admits they're the pride and joy of Phil Katz.

Manager Steals "Pauline" with Help of Police

Manager H. Saunders of the Odeon, Prestwich, Manchester, decided that nothing less than sensational exploitation would befit "Perils of Pauline." In true gangster fashion he and his assistant manager drove to the middle of town, where the head usherette was, by prearrangement, looking in a store window. The assistant picked her up bodily and ran with her to the car amid shrieks and struggles, driving off before any of the dumbfounded onlookers made an attempt to stop them. Then, while the crowd stood aghast, the assistant put his head through the sunshine roof of the car and shouted: "Don't forget 'Perils of Pauline' at the Odeon next week." The stunt was pulled a number of times at different points, each time the act becoming more desperate and effective.

The local police were informed well in advance and were ready to inform anybody inquiring about the kidnapping that "Perils of Pauline" was playing at the Odeon the following week. This was manager Saunders' first tieup with the police.

'Royal Wedding' Tieups In Tampa

Elmer Hecht, manager of the Park theatre, Tampa, Florida, says he never enters into a tieup with a merchant unless he is sure the merchant will benefit by it. In short, he doesn't oversell a merchant on cooperative advertising and consequently, the merchants are pleasantly surprised to get more than their money's worth.

For "The Royal Wedding" in Technicolor, manager Hecht made several local tieups with leading Tampa stores which paid off handsomely.

WANTED: $100
from 2000 People

To establish The SAMPLIZING Plan, Inc. and participate and share in the tremendous potential profits of the new and revolutionary national SAMPLIZING Plan. Original investment unconditionally guaranteed and repaid in ten years. You cannot lose. These securities are believed to be exempt and therefore have not been registered with SEC; and consequently SEC has not approved or disapproved these securities or considered the accuracy or completeness of this statement. Total fund raising expenses not to exceed $5000 or $2.50 per unit.

CHARLES W. CURRAN
33-15 80th St.,
Jackson Heights, L. I., N. Y.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

"Red Stallion" — Eagle Lion. In all the glorious color of the great open west. The pressbook contains action, thrills, romance, drama and color, too, that you can get over to your public. An unusual amount of pre-selling has been done and there are national merchant tieups that we advise every manager to study carefully. There are two solid pages of contests in the pressbook, for your interest, and numerous specialties worth particular attention. Radio and lobby ideas include selling lines and slogans that key your campaign. Newspaper advertising is fast-moving and none of the ads are over 600 lines, so you can put the punch of the picture in small space, especially the series of four teaser ads of 96-lines each. The 24-sheet and the 6-sheet are similar, both good for cut-outs, while the one and three-sheet follow the theme that is carried through the newspaper display. Businesslike and professional supply of publicity stories, still art and publicity mats are available to garner free space. There is a teaser herald, no dimensions given, but which has nine panels of pictures and type. A cut-out standee, same as the three sheet, can be ordered direct from Eagle Lion exchanges. Window cards are the same as the cover of the press book and are available from National Screen. Just to remind you, a good pressbook pays off better than a racing form—and "Red Stallion" is probably a better horse than any in the fifth race. Put in two hours with this pressbook, see if it doesn't get more money in the bank.

"Green Dolphin Street"—Metro-Goldwyn-Mayer. Tremendous as its earthquake, Spectacular as its tidal wave, Exciting as its tribal warfare. As usual, Metro has given you a generous assortment of newspaper advertising, in all sizes, shapes and styles. Anyone who can't be satisfied with this line-up is not trying. There are many big ads, just as many small ones, and plenty of unusual sizes, if that's your meat. One and two-column ads have display of the title that can't be buried on any type-page. There's a two-color herald and a black-and-white mat of the same, if you want to print your own with a cooperating merchant. Several five-column, four-column and three-column mats make good heralds, too, if you want to print an exciting throwaway. Posters don't quite make the pressbook impression that the mats do, but the 24-sheet is good and features the same Lana Turner profile, three-quarter length, that styles the newspaper approach. Exploitation section invites you to roll up your promotion sleeves and go to work. As they put it, one big stunt is good but ten smaller ones are better. Many publicity stories and newspaper stills have obviously made good in key-runs. The special "Showmanship Photographic Package" offers busy managers access to the entire collection of stills, something only big-town managers used to get. You can see 25 horizontal stills, 18 uprights, 15 special advertising stills and 6 poster art stills, illustrated and numbered, and you couldn't find a better selection.

British Manager A Prize Winner



L. Stanley Hodnett has been a consistent award winner in the time he has been in show business. Since 1941, when he joined Gaumont British Corporation as Assistant Manager of the Queens Cinema, Newcastle, he has walked away with many of the top honors available in England, including the quarterly Overseas Award in the Quigley Awards for the third quarter of 1947. He was appointed manager of the Palace, Middlesbrough in May 1943, and has been there ever since. This year he has won roughly $420 for his outstanding showmanship. He won second prize of $300 in a contest sponsored by Gaumont British Corporation, and has won various company competitions. Hodnett started in the film business in 1941, after the war, in which he was injured in an air raid. While he was managing the Kings Theatre in Sunderland, it was burned in a raid, and he was transferred to this present theatre.

Racine Harvester Concern Parades for "Wild Harvest"

Stanley A. Gere, manager of the Rialto theatre, Racine, Wis., found that the locally manufactured Massey-Harris combines were used in the picture "Wild Harvest," so he contrived another municipal holiday in his town, featuring a parade of the big harvesting machines with motorcycle escort, and the Mayor on hand to make a speech. The Massey-Harris Company was naturally interested, and did a grand job of cooperative advertising to plug the seven day run of the picture, which did top business.



Georgia Manager Extends Welcome

Aubrey Penny, manager of the Ritz theatre, Waycross, Ga., took advantage of an old Southern custom in his exploitation of "Welcome Stranger." Waycross has the reputation of being the friendly city in South Georgia, and twice each year they put on a civic campaign welcoming neighbors and friends. So, it was a natural to combine the booking of the Paramount picture with the bi-annual celebration. The Mayor issued a proclamation designating "Welcome Stranger" week. The Chamber of Commerce and the Merchants association were enthusiastic and went immediately to work, plugging the picture. Many prizes were issued to strangers in Waycross as courtesies from local merchants and a contest held in cooperation with the theatre carried four special prizes of considerable value for the best letter on "How Strangers Should Be Welcomed to Waycross." Other resort towns can take a page from this book on "Welcome Stranger."

Callahan Concocts Pills For Despondent Patrons

D. P. Callahan, manager of the Arkansas theatre, Little Rock, Ark., gives out little envelopes containing a couple of "pills" which are labeled "a certain cure for all your ills, will change your blues to rosier hues, cause you to laugh and enjoy life."

Inside the directions read: "Dissolve pills in a glass of water. Allow to stand for three hours, during which time visit the Arkansas theatre. When you return, throw the pills away; you won't need them after seeing "Out of the Blue."

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

PIRATES OF MONTEREY (Univ.)

First Report:

Total Gross Tabulated	$151,700
Comparative Average Gross	150,600
Over-all Performance	100.7%

ATLANTA—Loew's Grand	119.0%
CHICAGO—Grand, 1st week	109.4%
CHICAGO—Grand, 2nd week	87.0%
KANSAS CITY—Tower	73.0%
KANSAS CITY—Uptown	81.9%
PHILADELPHIA—Mastbaum	92.7%
PITTSBURGH—J. P. Harris	78.7%
SAN FRANCISCO—Esquire, 1st week (DB) Key Witness (Col.)	190.4%
SAN FRANCISCO—Esquire, 2nd week (DB) Key Witness (Col.)	119.0%
ST. LOUIS—Loew's State (DB) Two Blondes and a Redhead (Col.)	90.0%

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BODY AND SOUL (UA)

Final Report:

Total Gross Tabulated	$954,900
Comparative Average Gross	840,000
Over-all Performance	113.6%

BALTIMORE—Century, 1st week	104.7%
BALTIMORE—Century, 2nd week	86.8%
BOSTON—Orpheum, 1st week (DB) Crime Doctor's Gamble (Col.)	115.8%
BOSTON—Orpheum, 2nd week (DB) Crime Doctor's Gamble (Col.)	84.9%
BOSTON—State, 1st week (DB) Crime Doctor's Gamble (Col.)	115.3%
BOSTON—State, 2nd week (DB) Crime Doctor's Gamble (Col.)	83.3%
BUFFALO—Buffalo, 1st week (DB) Winter Wonderland (Rep.)	99.4%
BUFFALO—Buffalo, 2nd week (DB) Winter Wonderland (Rep.)	76.3%
BUFFALO—Teck, MO 1st week (DB) Winter Wonderland (Rep.)	103.7%
CHICAGO—Woods, 1st week	165.3%
CHICAGO—Woods, 2nd week	145.6%
CHICAGO—Woods, 3rd week	141.7%
CHICAGO—Woods, 4th week	98.4%
CHICAGO—Woods, 5th week	98.4%
CHICAGO—Woods, 6th week	86.6%
CINCINNATI—Keith's, 1st week	201.7%
CINCINNATI—Keith's 2nd week	122.8%
CINCINNATI—Keith's, 3rd week	87.0%
CINCINNATI—Keith's, 4th week	57.0%
CLEVELAND—Loew's State, 1st week	128.0%
CLEVELAND—Loew's State, 2nd week	91.1%
CLEVELAND—Loew's State, 3rd week	50.0%
CLEVELAND—Loew's Ohio, MO 1st week	95.6%
DENVER—Denver (DB) Two Blondes and a Redhead (Col.)	123.3%
DENVER—Webber (DB) Two Blondes and a Redhead (Col.)	114.2%
DENVER—Aladdin, MO 1st week (DB) Two Blondes and a Redhead (Col.)	90.0%
DENVER—Rialto, MO 2nd week (DB) Two Blondes and a Redhead (Col.)	131.5%
INDIANAPOLIS—Loew's (DB) Affairs of Bel Ami (UA)	109.2%
KANSAS CITY—Midland, 1st week (DB) Two Blondes and a Redhead (Col.)	119.7%
KANSAS CITY—Midland, 2nd week (DB) Two Blondes and a Redhead (Col.)	66.6%
LOS ANGELES—Music Hall Beverly Hills, 1st week	242.1%
LOS ANGELES—Music Hall Beverly Hills, 2nd week	195.1%
LOS ANGELES—Music Hall Beverly Hills, 3rd week	134.1%
LOS ANGELES—Music Hall Beverly Hills, 4th week	102.2%
LOS ANGELES—Music Hall Downtown, 1st week	287.3%
LOS ANGELES—Music Hall Downtown, 2nd week	148.5%
LOS ANGELES—Music Hall Downtown, 3rd week	118.8%
LOS ANGELES—Music Hall Downtown, 4th week	113.8%
LOS ANGELES—Music Hall Hawaii, 1st week	309.5%
LOS ANGELES—Music Hall Hawaii, 2nd week	210.0%
LOS ANGELES—Music Hall Hawaii, 3rd week	130.0%
LOS ANGELES—Music Hall Hawaii, 4th week	100.0%
LOS ANGELES—Music Hall Hollywood, 1st week	309.5%
LOS ANGELES—Music Hall Hollywood, 2nd week	159.0%
LOS ANGELES—Music Hall Hollywood, 3rd week	102.2%
LOS ANGELES—Music Hall Hollywood, 4th week	79.5%
MINNEAPOLIS—State, 1st week	118.8%
MINNEAPOLIS—State, 2nd week.	81.9%
MINNEAPOLIS—Lyric, MO 1st week	96.3%
PHILADELPHIA—Mastbaum, 1st week	190.2%
PHILADELPHIA—Mastbaum, 2nd week	118.4%
PHILADELPHIA—Mastbaum, 3rd week	107.6%
PHILADELPHIA—Mastbaum, 4th week	59.0%
PITTSBURGH—Penn, 1st week	93.5%
PITTSBURGH—Penn, 2nd week	88.2%
PITTSBURGH—Ritz, MO 1st week	177.4%
SAN FRANCISCO—United Artists, 1st week	142.8%
SAN FRANCISCO—United Artists, 2nd week	125.0%
SAN FRANCISCO—United Artists, 3rd week	93.7%
TORONTO—Loew's, 1st week	102.1%
TORONTO—Loew's, 2nd week	94.9%
TORONTO—Loew's, 3rd week	80.5%

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GOLDEN EARRINGS (Para.)

Final Report:

Total Gross Tabulated	$605,200
Comparative Average Gross	639,700
Over-all Performance	94.4%

ATLANTA — Fox	124.2%
BALTIMORE—Mayfair, 1st week	144.2%
BALTIMORE—Mayfair, 2nd week	96.1%
BALTIMORE—Mayfair, 3rd week	90.3%
BALTIMORE—Mayfair, 4th week	76.9%
BOSTON — Metropolitan (DB) Big Town After Dark (Para.)	114.9%
BUFFALO — Buffalo (DB) Killer Dill (SG)	111.7%
BUFFALO—Hippodrome, MO 1st week (DB) Killer Dill (SG)	104.4%
CHICAGO—Chicago, 1st week (SA) Vaudeville	79.4%
CHICAGO—Chicago, 2nd week (SA) Vaudeville	67.5%
CINCINNATI — RKO Albee	83.3%
CINCINNATI—RKO Shubert, MO 1st week	71.4%
CLEVELAND—State	96.0%
LOS ANGELES—Chinese	90.9%
LOS ANGELES—Loew's State (DB) Blondie's Anniversary (Col.)	107.1%
LOS ANGELES—Loyola (DB) Blondie's Anniversary (Col.)	97.0%
LOS ANGELES—Uptown (DB) Blondie's Anniversary (Col.)	96.4%
MINNEAPOLIS—State	102.4%
NEW YORK—Paramount, 1st week (SA) Ray McKinley Orchestra	106.2%
NEW YORK—Paramount, 2nd wek (SA) Ray McKinley Orchestra	91.2%
PHILADELPHIA—Boyd, 1st week	110.1%
PHILADELPHIA—Boyd, 2nd week	75.7%
PITTSBURGH—Penn	74.8%
SAN FRANCISCO—Paramount, 1st week (DB) Throw a Saddle on a Star (Col.)	132.0%
SAN FRANCISCO—Paramount, 2nd week (DB) Throw a Saddle on a Star (Col.)	77.8%
ST. LOUIS—Ambassador (DB) Railroaded (EL)	106.2%
TORONTO—Shea's 1st week	102.6%
TORONTO—Shea's, 2nd week	86.6%

Metro Award to Esther Forbes

A novel by Esther Forbes, tentatively titled "The Running of the Tide," has won the semi-annual Metro-Goldwyn-Mayer Novel Award, the company announced last Friday. The award means a minimum of $150,000 for the author, with a possibility of $250,000 going to her, contingent upon sales, plus an additional $25,000 should the book win the Pulitzer Prize. Motion picture rights go to MGM.

An earlier non-fiction book by Miss Forbes," "Paul Revere and the World He Lived In," won a Pulitzer prize in 1943.

She is a resident of Worcester, Mass., and is the author of "O'Genteel Lady," "A Mirror for Witches," "Miss Marvel," and others, plus three juveniles. "The Running of the Tide" is a story of Salem, Mass., in the early nineteenth century. It will be published by the Houghton Mifflin Company, which will receive $25,000 from MGM on publication.

"Raintree County," by Ross Lockridge, Jr., was the MGM winner for the first half of 1947, with a special award to "About Lyddy Thomas" by Maritta M. Wolff.

Share Ad Costs, Says Schlaifer

The exhibitor "must take his rightful share of the responsibility of advertising costs" since in the face of increased production costs the home office advertising departments can no longer carry the load in each situation and continue their long-range national campaigns.

This statement was made last week in Miami by Charles Schlaifer, director of advertising and publicity for Twentieth Century-Fox, in an address to managers and executives of the Wometco Circuit.

Mr. Schlaifer was of the opinion that there was not now as much showmanship on the part of the exhibitor as there had been formerly—that exhibitors during the lush business created in the war years had gotten out of the habit of showmanship.

There must be more showmanship, he declared, to offset the foreign loss.



One of four Re-Releases by Screencraft Pictures Inc.

THEATRE SALES



POPCORN

—From crops to profits

SELLING SIPS AND SNACKS IN MOVIELAND

THE VENDER VANE

—Tidings of the trade in Theatre Refreshment



The Mayfair Theatre, Asbury Park, N. J., enjoys extra profits from sales of Coke at above lobby installation.

SELLING COCA-COLA—A NEW SOURCE OF PROFITS IN THEATRES

IN THESE days of rising costs in operations, exhibitors are keenly interested in anything that will increase profits. Many of them, including some of the biggest motion picture operations in the country, have discovered a relatively easy way to do it. They found an answer in *lobby sales of Coca-Cola.* Sales of Coca-Cola generally parallel theatre attendance. And those sales bring in a big gross profit.

All that is required is a stand or counter and coolers for Coca-Cola. In smaller theatres an automatic machine does the whole job, taking in nickels and dispensing Coke to patrons.

Coca-Cola
REG. U.S. PAT. OFF.
"Coke"
REG. U.S. PAT. OFF.

Ask for it either way . . . both trade-marks mean the same thing.

Coca-Cola is a natural for lobby sales. Customers welcome *the pause that refreshes* with ice-cold Coke. Furthermore they know and trust the quality of Coca-Cola.

Selling Coca-Cola is a big volume, big gross profit business. It will pay you to investigate the type of installation suited to your theatre. Write National Sales Dept., The Coca-Cola Company, 515 Madison Ave., New York 22, N. Y. or get in touch with your local Coca-Cola bottler.



POPCORN

THE *"Speed Scoop", above, in closeup, an invention of Art Kloth, manager of the Daly City theatre, Daly City, Calif. The unique design of the scoop was developed to funnel a sackful of popcorn into the bag in one operation.*

THAT POP, rustle, crunch that's growing louder in the theatre lobbies is an Indian gift to the industry: popcorn. Buttered and salted and bagged, the light-weight fluff is heavy money in the till. There's so much of the stuff around that even the radio comics are beginning to notice. "Brother," they throw at their audiences, "you should just have the popcorn concession at that place." And the audience obligingly throws back a big laugh for it knows and the comic knows that the pay-off of that gag is the eye-opening profit in popcorn.

Long a favorite at circuses and amusement parks, popcorn spread to the theatres when the wartime shortages took candy and chewing gum off the sweet tooth counter. Since then the sales have mushroomed and soon theatres will be sold such new gimmicks as noiseless popcorn bags, strawberry, maple and lemon-flavored corn.

Popcorn machines now stand in about 80 per cent of the theatres in the east. Windowed and warm and broadcasting a scent that's worth dollars of direct mail advertising, these machines are even more numerous in the midwest, southwest and far west, where eating popcorn was a habit when the east was only beginning to get its fingers buttery. Only New England remains comparatively an open market for corn.

Popcorn distributors put 1947 consumption of commercially popped popcorn at eight to nine one-and-a-half-ounce bags per head. In 1937, they say, it was only two bags.

Things have been so busy out in northern California, for instance, that Art Kloth, manager of the Daly City theatre, Daly City, has invented a popcorn "Speed Scoop." He watched his sales girls take three, sometimes four or five, scoops to fill each of the 600 bags of corn his theatre sells on Sunday and the 450 it sells on Saturday, and thought up this "Speed Scoop" to prevent blisters. This scoop, wider at one side than the other, scoops up the corn and funnels it into the sack all in one motion.

When an American Indian first accidentally dropped a handful of corn in a fire he was probably startled out of his moccasins when the kernels popped back at him. He'd be even more startled today to find his discovery had grown into a $100,000,000 a year business which produces not only the straight, or home use brand, but cheese, chocolate and caramel flavors as well.

Right now the one black cloud on the corn fields is the probability of another price increase in the spring. The cost of unpopped corn has been rising steadily—from a pre-war level of $2.75 a hundred pounds to $11 and $12 now. Bad weather has cut the current crop to the point where demand has outstripped supply and prices have been bid up.

Additionally, the cost of the accessories has increased. Cocoanut oil for "buttering" is 32 cents a pound now, compared with 20 cents six months ago. Cellophane, cartons, transportation and other distribution costs have also risen.

The current retail price for popcorn is 10 cents for a one-and-a-half-ounce bag. It is considered likely that manufacturers soon will cut the size of the bag to one ounce rather than charge 15 cents for the confection.

Popcorn, whether the black, blue, red, yel-

(*Continued on page* 59)

YOUNGSTERS *at the Palace theatre, Lancaster, Ohio, below, eagerly crowd that house's popcorn counter.*



Selling Sips and



CHATHAM, ONT. *A beautiful and eye-filling stand at the Capitol theatre in the Canadian town, left. As may be noted, it carries large amounts of popcorn, using a popper, and it also sells ice cream in the form of sandwiches.*

HOUSTON. *The largest candy bar in the Texas city, below, at the Uptown theatre. It is a new one, and much larger than the old. It not only carries candy and popcorn, but, somewhat uniquely among theatre candy stands, specializes in bulk candy. It carries large stocks of one- and two-pound packages of round stick peppermint. In the center of the lobby, it is easily accessible from the street; in fact, much of its trade comes in directly. In the downtown section of Houston, it is a Horwitz theatre, under Fred Cannata's management.*



by The Herald

PHILADELPHIA. *The patron at Isadore Yaffe's Unique theatre, in the Haverford section of Philadelphia, buys "more than 5 cents worth", in Mr. Yaffe's reckoning. "We're in an 80 per cent colored neighborhood," Mr. Yaffe explained. "We get a lot of kids here. The kids come in with 10 cents for two pieces of candy. That's their afternoon. The older people are astonished to find 5-cent candy. They buy two pieces." Mr. Yaffe's candy jobber, who enables him to sell 5-cent candy, caters to the exhibitor who wants to go into selling candy himself, supplies cabinets and machines as well as candy. Its cabinet for the Unique is of blonde maple finish, illuminated from the inside with fluorescent lights.*



Snacks in Movieland

GERMANTOWN, PA. *"One hundred per cent of my customers buy." Benjamin Goldfine, manager of the Alden theatre, between Germantown and Old Falls, in the Philadelphia area, thus summed up the satisfactory situation, at the right. "That's my stand," he said, pointing at the modern, tastefully lighted and roomy candy bar inside the theatre, in the standing room area. "What I mean," he continued, "is that I built it myself. I'm a good carpenter. I and my brother, we build everything ourselves. A year ago, we decided to go into the candy business, and we decided we'd do it all ourselves."*

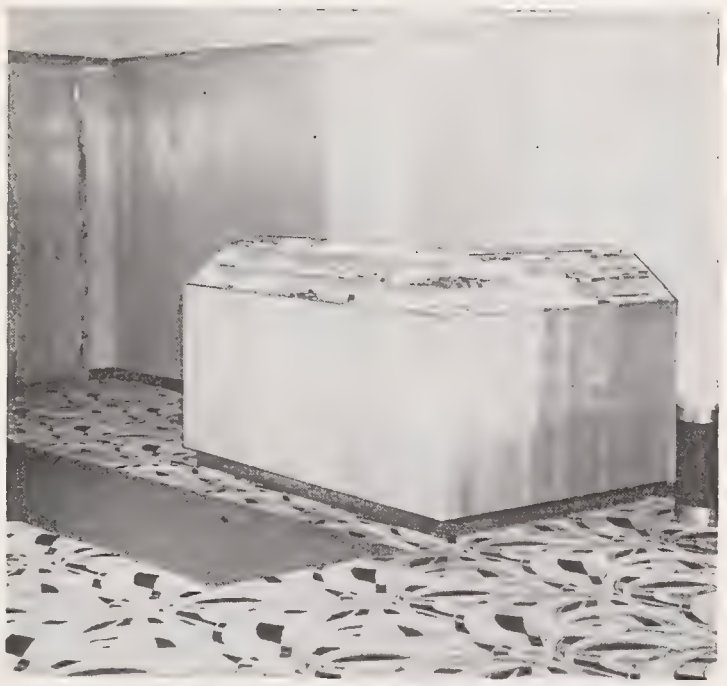


Photos by Floyd Stone



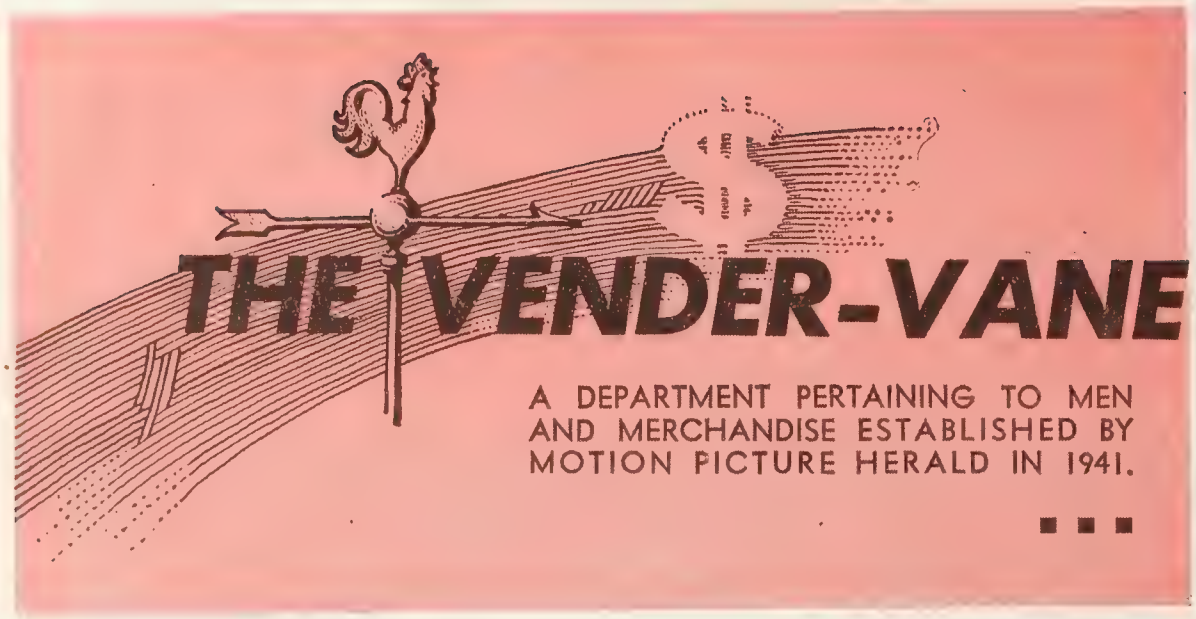
STEELTON, PA. *Harry Chertcoff's Elton is one of the newest of his string of houses between Lancaster, Pa., his headquarters, and the area around Harrisburg. Erected May 2, with 1,028 seats, it has, like other Chertcoff houses, a candy stand. Furthermore, it has probably the largest and best patronized candy stand in the group. "We have a one-to-one sales record here; that is, one bar to a patron," Robert Miller, manager, reported. Although this is a steel mill town, it is not a poor town.*





CAMP HILL, PA. *A conservative stand, operated at the Hill theatre, in Harrisburg's suburban territory. Morton Brodsky, who also helps run the Chertcoff circuit's candy supply department, has a definite type of patronage and endeavors to satisfy it. "I want to sell only things people can munch. Anything else, I'd like to sell them on the way out of the house."*

ASBURY PARK, N. J. *One of the Walter Reade houses, left, thoroughly equipped to serve the customer, hungry—or thirsty. Note the Coca-Cola signs. The circuit soon will have the new Coke fountain dispensers.*



Dollar Statistics In Big Figures

A CONCESSIONAIRE'S sales under a circuit contract for the calendar year 1946 were approximately $1,400,000 in 200 theatres—average per theatre approximately $7,000. Another operator's sales under contract to the same circuit for the calendar year 1946 were approximately $1,114,000 in 120 theatres—average per theatre approximately $9,000.

For the fiscal year 1946 sales in approximately 81 theatres under another circuit contract totaled approximately $1,600,000—average per theatre about $19,600.

AN EXHIBITOR writes: "Popcorn was suggested to me by a friend in the motion picture business as a sideline that would help pay part of the overhead that I, as manager, was obliged to assume. I bought a machine, and after a few mechanical errors were fixed we have been very much satisfied. Financially, it has accomplished what it was intended for."

THE COCA-COLA bottle and cup dispensers available include those made by the Vendo Company, F. L. Jacobs Company, Westinghouse Electric Corporation, Cavalier Corporation, Mills Industries, Inc., and Vendorlator Manufacturing Company. Many other companies make machines which dispense the drinks of other syrup manufacturers, and some serve as many as six different drinks from the same unit.

CANADA DRY announces the production of a line of nine flavors of syrup concentrates. The list includes root beer, cream soda, orange, grape, lemon-lime and cherry, in addition to Ginger Ale, Spur cola and Hi-Spot, a lithiated lemon beverage. They are also developing fountain dispensers for counter installation which are appropriate for Ginger Ale, Spur and Hi-Spot. New cup vending machines and automatic bottle dispensers are being considered as part of their sales program.

HUYLER'S is highlighting a coffee toffee called "Coffee Delights." The two-ounce package sells for 15 cents, and a program of national advertising is planned to promote sales.

ONE OF THE large drink manufacturers will have available about February 1 a small, very reasonable cup vender with a capacity of 85 drinks.

THE POPCORN INDEX

A dispatch from the Associated Press Kansas City bureau announces that the odor of popcorn pervades the station in ratio to the flow of travel. "We seldom notice the aroma when the business is slow," said George Mock, chief ticket seller, "but let it pick up like now with the holiday traffic on and we can really smell the business."

This suggests that with the popcorn business so rapidly extending across the theatre industry it soon may prove practical for Confidential Reports to check the houses by merely sniffing at them. Of course, when the attraction smells, the popcorn won't.

popsit plus!
LIQUID SEASONING
costs you LESS
per bag of popcorn!
— And Popsit Plus sells more corn for you . . . because only Popsit Plus gives popcorn that butter-yellow color and that better taste!


Simonin of Philadelphia
SEASONING SPECIALISTS TO THE NATION

FINE QUALITY CANDIES
THAT SELL AND REPEAT
5¢ Boston Baked Beans
5¢ Chocolate Confetti
10¢ Jordan Maid Almonds
10¢ Chocolate Almonds
Write for Samples and Prices
FERRARA CANDY CO. Not Inc.
2200-10 W. Taylor St., Chicago 12, Illinois



MAKE

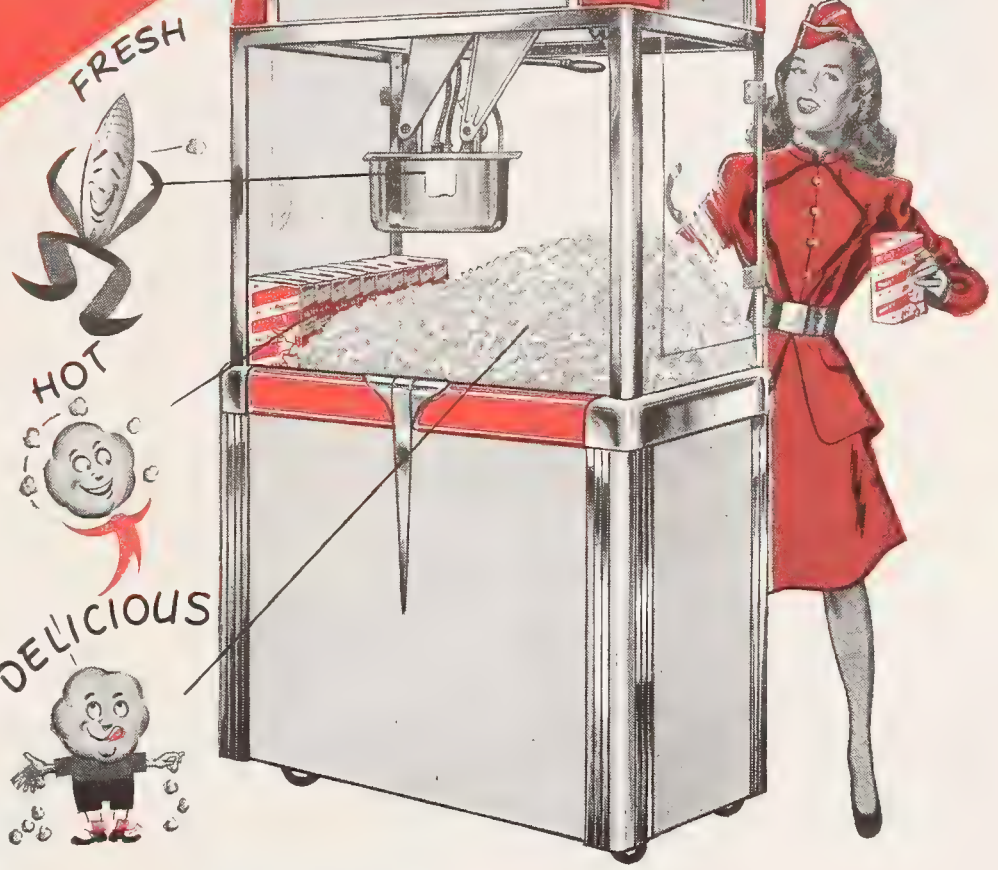
"Standing Room Only"

PROFITS WITH A

Manley

POPCORN MACHINE





● When the "S. R. O." Sign goes up and the people still keep coming, your lobby is due to net you extra dollars. "That's all well and good," say theatre men, "but you can't show a smash hit every night."

● Oh, yes you can! . . . here's a stellar attraction for every matinee and evening performance—one that seldom fails to draw another dime from every entertainment dollar. It's the big, sparkling-bright Manley Popcorn Machine. Everybody loves popcorn! When it's popping—fresh, hot and delicious—right before their eyes and that wonderful aroma hits them . . . who can resist? You've got another sale! Those popcorn dimes make dollars . . . LOTS of dollars. There's big money in popcorn and *you* can make it!

● Supported by such an able cast as Manley Popcorn, Manley Seasoning, Salt, Bags and Cartons, this sleek new Manley Popcorn Machine is starred in a profit story you'll never forget. It's called "How to Make BIG PROFITS from POPCORN" and we'd like to send you a copy. Mail the coupon below and learn all the facts about selling a product that EVERYBODY wants and where the profit is over 400%.

learn the 3 M's of Profitable Popcorn Merchandising:

Manley MACHINES

The most important "M"—the Manley Popcorn Machine combines sparkling beauty and eye appeal with mechanical perfection, trouble-free operation and large capacity. Its many exclusive features have won it outstanding popularity. Designed to make the handling of crowds easy—*you'll make more money with Manley.*

Manley MERCHANDISE

It takes the best merchandise to win the largest profits. Manley Popcorn is quality controlled—grown from company-furnished seed—to high company standards. Pop it in Manley Popcorn Seasoning and use only Manley's Popcorn Salt. Serve in a Manley Carton or Bag and *you'll make more money with Manley.*

Manley METHODS

Manley has compiled a valuable booklet explaining how to operate a successful popcorn business and included many proven, sales-building practices accumulated during our twenty-five years of acknowledged leadership. A copy is yours for the asking. Use the handy coupon. Mail it today and *make more money with Manley.*

Manley, Inc.
BURCH MFG. CO.

GENERAL OFFICES:
1920 Wyandotte Street, Kansas City 8, Missouri

"THE BIGGEST NAME IN POPCORN!"

SALES and SERVICE OFFICES

Albion, Mich.	Dallas, Texas	Memphis, Tenn.	Omaha, Nebr.	Seattle, Wash.
Atlanta, Ga.	Denver, Colo.	Mexico City, Mex.	Roanoke, Va.	Syracuse, N. Y.
Boston, Mass.	Detroit, Mich.	Minneapolis, Minn.	St. Louis, Mo.	Toronto, Ontario
Charlotte, N. C.	Indianapolis, Ind.	New Orleans, La.	San Diego, Calif.	Vancouver, B. C.
Chicago, Ill.	Los Angeles, Calif.	New York City, N. Y.	San Francisco, Calif.	Washington, D. C.
Cleveland, Ohio		Oklahoma City, Okla.		

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MANLEY'S

MANLEY, INC.
1920 Wyandotte Street
Kansas City 8, Missouri

Without obligation please send me a copy of your booklet "How to Make Big Profits From Popcorn."

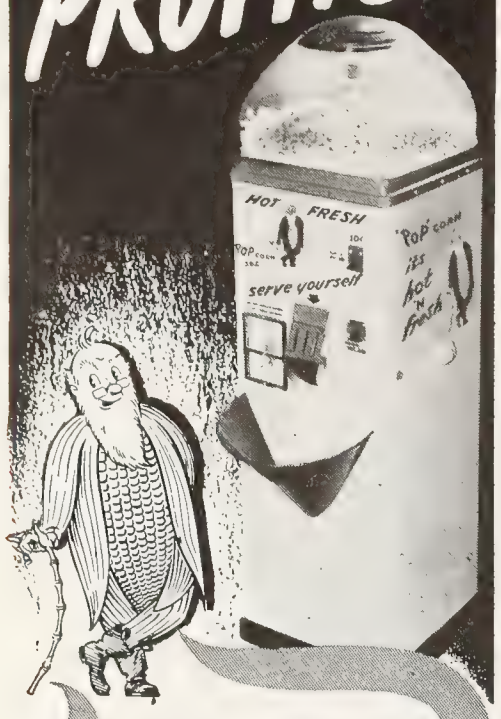
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BUSINESS NAME _____

ADDRESS _____

CITY _____ ZONE ____ STATE _____

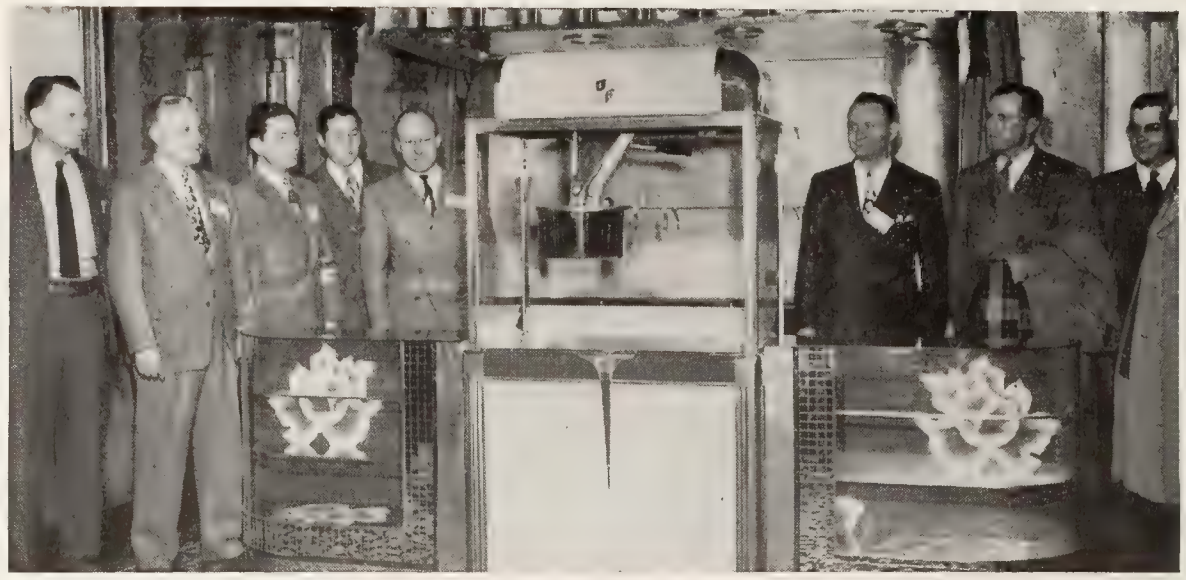
READ THIS CAREFULLY
FOR
PROFITS



HERE'S WHY
'POP'CORN'S
AUTOMATIC VENDOR
IS THE BEST . . .
MOST PROFITABLE
MACHINE FOR YOU

- Fully automatic—electrically operated—no attendant necessary.
- Colorfully handsome! Has that "come-hither" look which SELLS popcorn.
- Quality throughout—stainless steel, durable baked enamel finish, plexi-glass dome, national slug rejector and Veeder Root Counters.
- A complete and effective cooperative advertising program.
- Fresh and tasty top quality popcorn—pre-popped just right and readily available—properly packaged—simple to load.
- Over 25,000 electric popcorn machines now in use across nation—proved popularity.
- Over-all advertising—endorsement publicity—public acceptance and a nationally known trademark—ALL this to back you up!

operators SEE YOUR DISTRIBUTOR or write
Auto-Vend, inc.
(FORMERLY C. & C. CO.)
P.O. Box 5998
DALLAS, TEXAS



DONATION, *by the Manley Popcorn Machine Company, to the Variety Club of Oklahoma City. Around the machine are Herbert Boehm, Watonga; James Warsley, Shamrock; A. D. Boyter, Oklahoma City; Ralph Warner, Manley representative; Eddie Jones Skiatook; William Slepka, Okeema, and Olan Nuchols, D. W. Schawbe, and Jack Crooks, all of Oklahoma City.*

Sees 2 Billion a Year in Vending

In less than five years the automatic merchandising business will develop into a two billion dollar industry, Robert Z. Greene, president of the National Automatic Merchandising Association, said at the Association's four-day convention and exhibit at the Palmer House in Chicago last week.

The new as well as the old automatic vending machines now in use are making tremendous progress, he declared. To demonstrate their sales potential, Mr. Greene said national retail sales in 1947 would come to $17,000,000,000. This total could be split up into approximately one billion dollars for carbonated beverages, two billion for candy three billion for cigarettes and 11 billion for food packages, he said.

Rate of $100,000,000 Yearly

Manufacturers of automatic merchandise and service equipment are now turning out machines at the rate of $100,000,000 per year, Mr. Greene said. He labelled as "conservative" estimates that there are now in use about 200,000 carbonated bottle and cup beverage machines, 200,000 five-cent candy machines, 250,000 cigarette machines, 750,000 penny gum and peanut machines and 350,000 service machines such as scales and parcel lockers. For five years hence Mr. Greene foresaw a total of 750,000 carbonated beverage machines, 400,000 candy machines and 450,000 cigarette machines.

"The possibilities for automatic merchandising of standard or packaged products are unlimited," Mr. Greene declared. "The sale of packaged products is already big business. And automatic merchandising can help make it even bigger." He said there were over two million possible locations for beverage machines and that many of these locations could absorb more than one unit. "Can you think of any place where people congregate that would not be a good location for some type of vending machine?" he asked. In motion picture theatres alone more than 90,000,000 persons a week congregate. The over-all average points to an attendance of about 8,000 per week per theatre.

"The growth of self-service is a basic change that is molding the future of food merchandising," Mr. Greene said. Within five years the industry would employ about 60,000 people, he estimated.

Seazo
COCONUT OIL
POPCORN SEASONING



. . . has that rich golden color that makes 'em buy!

For those states where colored oil is not sold—use Simko brand.

By the makers of POPSIT PLUS!

Simonin of Philadelphia

POPCORN

(*Continued from page 53*)

low or white variety, has the same food value as the roasting ear variety of corn, plus additional vitamins and considerable roughage in the hull fibre. Large quantities of popcorn were sent abroad under Lend-Lease.

Strategically placed so that the odor is sniffable, the pop audible, the sack reachable, the popcorn machine has prompted many a theatre manager to wire his district manager: "Picture doing okay; popcorn doing smash business."

Corn Production Down for Year

Washington Bureau

Popcorn production in 1947 was the smallest in seven years, the Department of Agriculture reported Friday.

Production totaled 96,000,000 pounds, which is about 62 per cent under the 253,000,000 pounds produced in 1946.

Agriculture Department officials interpreted the sharply reduced crop as meaning higher wholesale and retail popcorn prices next spring and there undoubtedly will be more of a scramble than ever for the available supplies.



TRUDI HOFFMEIER, the popcorn girl. Working for her father, a jeweler next to the Arnold theatre, Point Pleasant, N. J., Trudi runs into the house several times a day for her daily quota—"several bags"—of popcorn. When she sees the show, as above, Trudi of course takes the popcorn with her.

If manufacturers do not actually increase the price of the bag of corn, these officials say, they will have to cut the amount of corn per bag.

Prices to growers in all states, except Oklahoma and Texas, were sharply higher this year than last, the Department noted. This was due both to the relatively short crop and to generally high prices of other commodities.

Cold, wet weather prevented many growers from planting as much acreage as they had intended, the report stated. Yield per acre was also down.

In Iowa, the largest producing state, the yield averaged only 900 pounds per acre, compared with the 1,820 pounds per acre last year. The Iowa yield was the lowest since the drought year of 1936.

Corn for popping is a special kind, much different from feed and table corn. The kernel is smaller and harder and contains more starch and less sugar. There are 45 to 50 different varieties and they appear in several colors. All are the same color, when popped, however.

Popping corn is more expensive to plant than other corn because the yield per acre is smaller.

READERS SERVICE from THEATRE SALES

The readers of this department have a special franchise right on special service and information on subjects pertaining to machines, methods and merchandise in this field. We seek to supply requests for facts about products, whether they are mentioned in these pages or not, and about sources from which they can be obtained. We cannot, obviously, go into questions of price, save in general terms, nor can we venture into the realm of legal issues. We endeavour, however, to render an adequate answer to every inquiry. Here is a form to make it handy.

THEATRE SALES DEPARTMENT
MOTION PICTURE HERALD
ROCKEFELLER CENTER, NEW YORK

I would appreciate full information about .....

.....

.....

.....

(*Name*) _____

(*Theatre*) _____

(*City*) _____



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED: MANAGER FOR PERMANENT position, located in city of 3,000, central Illinois. State experience, salary expected, marital status, and age, in first letter. BOX 2186, MOTION PICTURE HERALD.

POSITIONS WANTED

AVAILABLE IMMEDIATELY—THEATRE MANager capable handling small circuit. Now employed, desires immediate change. If you have the opportunity, I am your man. BOX 2187, MOTION PICTURE HERALD.

EXPERIENCED BOOKER—FIFTEEN YEARS booking experience chain and independent circuits; natural flare for boxoffice value; head booker five years with leading Canadian chain; A1 references; go anywhere United States or Canada. BOX 2188, MOTION PICTURE HERALD.

PROJECIONIST—9 YEARS EXPERIENCE, TOPnotch, can do technical work, go anywhere. G. MANOS, Park Crest Studios, 15 W. 65th St., New York 23, N. Y.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

RCA SOUND SYSTEMS, ROTARY STABILIZER Soundheads, 2-way Speaker Systems, complete and rebuilt, $795; Super-Simplex mechanisms, rebuilt, $525; Simplex rear shutter mechanisms, shockproof gears, rebuilt, $340; Powers, $114.50; 2 unit late model Automaticket machines, rebuilt, $210; Gold Seal, $157.50; hand operated 2 unit, $79.50. Series II lenses, $35 pair. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

PRESTO CHANGEOVERS, $27.50 PAIR; BRENkert Enarcs, rebuilt, $425 pair; Strong LOU low intensity late model, rebuilt, $225 pair; Peerless, $204.75; Forest LD-30 Rectifiers, like new, tubes, $105 pair; 800 spring Seats, excellent, $3.25; what do you need? STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

IN 21 YEARS SOS EQUIPPED THOUSANDS of theatres from boxoffice to backstage! Guaranteed savings up to 40%. A trip to New York will convince. Typical values—Late model RCA Brenkert equipment, L. I. Arcs, rectifiers, complete sound, worth $6,000, special $2,995; Rebuilt HI Super Simplex or Century outfits with RCA or Simplex 4-Star Sound, $3,850 S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

COMPLETE BOOTH EQUIPMENT, PEERLESS "Magnarc" Lamps 45-70 amp. 1 KW Forest Rectifiers, Kollmorgen Series 2 Fl. 9 Coated Lenses 4¼ E.F., Ballantyne latest model Sound System, complete with 2-way horns, 10 section Film Cabinet, Splicer, Rewind, above 3 months old. 4,000 ft. magazines, Simplex good as new. Simplex heads rebuilt with all new beveled gears and cushioned gears used but 3 months 4 night week since rebuilding. 3 point pedestals all booth wiring and fuse cabinet. Complete with 16 ft. screen $2,500 cash. If you want any part write giving your cash price FOB. Equipment can be seen and tested in theatre. DELMAR L. WALKER, Phone 198-B, McConnelsville, Ohio.

REMOVAL SALE—BARGAINS GALORE FROM our $250,000 stock—500W Spotlites, $4.75; Series II Lenses, over 6¼", $19.50; Simplex Rewinder Sets, $6.95; Simplex F.S. Mechanisms, $95; Simplex BB Mechanisms, $125; with rear shutters, $195; Century late Motiograph or Super Simplex, $395; Soundheads, $22.50 up; Amplifiers, $9.95 up; Sound Projectors, 35mm, $89.50 up; 16mm $149.50 up; PA Systems complete, $44.75. Send for Bargain Catalog. S.O.S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

BRUNSWICK BOWLING ALLEYS, GOOD LOCAtion; also portable roller rink stored. F. SHAFER, Washington, Ind.

288 ANDREWS FULL UPHOLSTERED METAL lined back, springedge cushions, excellent condition, $4.95; 200 Hardwood sectional folding chairs, 2's and 4's, $2.95; 1300 Stafford panelback, boxspring cushions, excellent, $4.25; 375 American heavy panelback, boxspring chairs, rebuilt, reupholstered, $5.25; 1,200 Heywood-Wakefield veneer chairs, rebuilt, $3.95; 255 Heywood panelback reupholstered boxspring cushions, rebuilt, $5.95; 74 Ideal beautiful loge chairs, 22" wide, reupholstered, rebuilt, $8.95. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

NEW EQUIPMENT

BLOWERS! BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower, 5,000 cfm $76; 7,500 cfm $90; 10,000 cfm $140; 20,000 cfm $175; 30,000 cfm $265. Prices include belts and pulleys. ZIP-AIRE MFG. CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

MOVING INTO OUR NEW BUILDING—CLEANing house—Boxoffice Bowl Heaters, $2.95; Loose chair cement, $1.39; Aislelites, $3.25; Singlecell ushers flashlites, 29c; 10" Exhaust Fans, $10.78; Carbon Savers, 77c; Griswold Splicers, shelfworn, $17.95; GE ¼ HP Motors, $22.50; Changeable Letter Signs, $1.95; 1000W Medpref. Mazda Lamps, $1.49; Coated Snaplite Lens, Series I, $50; Series II, $75; (liberal tradeins). Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

STUDIO EQUIPMENT

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Eyemo, Arriflex, Akeley, Cineyhon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Griswold Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., N. Y.

ASKANIA 35MM STUDIO CAMERA, SYNCHRONous Motor, 3 Astro f2.3 Lenses; 4-400' Magazines, Blimp, etc. $975; Bolex 16mm, 3 lenses complete, $375; Process Background Screens, $2.40 sq. ft.; Underwater Blimp, $395; 35mm Soundfilm Recorder with new Galvanometer, $1995; Optical Reduction Printer 35/16, $3395; Three Way Sound Moviola, reconditioned, $795; New Moviola D, $279.50; 5000W Studio Spots, $89.50. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

GENERAL EQUIPMENT

NEW 25W COMBINATION PHONOGRAPH PA Amplifier, worth $125, $49.50; Sound Projectors, 16mm from $149.50; 35mm from $89.50; WE Dynamic Mikes, $22.50; PM Driver Units, $14.95; Semi Permanent phononeedles, 39c; PA Systems, Microphone, Amplifiers, tubes, speaker, 10W, $44.75; 20W $74.95; 30W $94.95. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

THEATRES

WANT GOOD SMALL MID-WEST THEATRE, fairly priced. H. McCLOUGHAN, Protection, Kans.

SERVICES

PHOTOGRAPHIC BLOWUPS: WRITE FOR America's lowest prices. PHOTOCRAFT DISPLAY COMPANY, 3545 Broadway, Kansas City, Mo.

THEATRE BLOWUPS. BEST QUALITY SERVICE. STITES PORTRAIT COMPANY, Shelbyville, Ind.

BUSINESS BOOSTERS

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS PREMiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

SCHOOLS

LEARN MODERN SHOWMANSHIP. HUNDREDS have successfully advanced to better theatre positions through the Institute's time-tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

CONFECTION SUPPLIES

FOR SALE POPCORN BOXES. LOTS OF 1M OR more. Write for samples and quotations. WINNEBAGO DISTRIBUTING CO., Oshkosh, Wis.

BOOKS

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

National Board Cites "Verdoux"

Charles Chaplin's controversial "Monsieur Verdoux" has been picked as the best feature of the year by the National Board of Review's Committee on Exceptional Motion Pictures on the basis of artistic merit and importance.

On the basis of entertainment, the 300 members of the Review Committee selected "Great Expectations" as the winner.

Michael Redgrave was named the best actor of the year for his performance in "Mourning Becomes Electra"; Celia Johnson the best actress for her work in "This Happy Breed," and Eliza Kazan, best director, for "Boomerang" and "Gentleman's Agreement."

The Committee on Exceptional Motion Pictures selected these nine pictures, from second to tenth place, to make up their 10-best list: "Great Expectations" (English), "Shoe Shine" (Italian), "Crossfire," "Boomerang," "Odd Man Out" (English), Gentleman's Agreement," "To Live in Peace" (Italian), "It's a Wonderful Life," and "The Overlanders" (Australian).

The Review Committees selected these features, from second to tenth place: "Miracle on Thirty-Fourth Street," "Gentleman's Agreement," "Life With Father," "Crossfire," "Boomerang," "The Yearling," "I Know Where I'm Going" (English), "Kiss of Death" and "The Late George Apley."

The National Board of Review is seeking to enlarge its membership in support of its stand against censorship of motion pictures. In making this announcement last week, Quincy Howe, Board president, said: "Efforts to muzzle the screen, efforts to influence, direct or censor the content of motion pictures, have been on the increase since the end of the war. State and municipal censors have been using their discretionary interpretative powers more and more arbitrarily. More recently, government agencies and legislative bodies have used their investigatory powers to attempt, by indirection, to dictate to motion picture producers what films they shall and shall not make. In the resulting controversy . . . the public interest has not been adequately represented, even in the national press." The Board has therefore invited the public to use the Board as a forum for opinions on pictures and censorship.

Cameramen on Shorts Win Retroactivity

Twentieth Century-Fox, RKO Pathe and Universal have agreed to the demand of the cameramen's Local No. 644 (IATSE) that the $35 a week increase for short subject cameramen, effective January 1, be retroactive to July 1. Agreement was reached at a New York meeting last week between company representatives and Walter Lang, the union's business agent, with Pat Casey, industry labor relations counsel.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Voice of the Turtle

Warners—Sophisticated Charm

Adapted for the screen by the man who wrote it, John van Druten's long-running play goes out now to its larger public in the form of a delightful, if adult, situation comedy with a charming emphasis on innocence by artfully chosen players under appreciative, but vigilant direction.

Playwright van Druten's remodeling of his stage work for screen use entails a minimum of modification, but the changes are artfully contrived and thoroughly acceptable. He keeps his principals in separate beds and has them emerge at the close of weekend of protracted unchaperoned propinquity in love leading to marriage. Also, by picturizing incidents which happened offstage in the play. the film expands the cast from the original three players to eleven. But the voice of the turtle still is heard, less urgently raised, and still is what the story's all about.

Ronald Reagan and Eleanor Parker, assigned roles which could have exploded in mentionable other hands, exact with studied sexlessness, mostly, the weekending soldier and the girl who offers him her apartment in war-time, overcrowded New York. The situations and incidents which engage them during his stay suggest to the audience a good many things which might have happened but in the film do not. The central situation is not precisely conventional, although it is kept that way. Eve Arden's performance of the girl's flashy actress-friend provides enough spice to serve purposes of contrast, and is expertly rendered. Miss Parker is warm, believable and well nigh irresistible as the feminine foil opposite Reagan, whose acting chore here is commendable throughout.

Produced by Charles Hoffman and directed by Irving Rapper, the picture reflects adroitness in handling and considerable competency with material that had its delicate moments in several instances.

Customers attracted by the title and the titillating publicity accruing over five years of the stage play's popularity in all probability will find the film version of the play highly pleasant entertainment. Customers who have never heard of it are in for discovering the picture to be a different and more exciting kind of nature study than the title may have led them to expect, if they take it as zoological. If they take it as Biblical, they'll be even more surprised.

Previewed at the Academy Awards theatre, Hollywood, where an all-press audience appeared to enjoy it immensely. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 103 min. PCA No. 12658. Adult audience classification.

Sgt. Bill Paige .....Ronald Reagan
Sally Middleton .....Eleanor Parker
Olive Lashbrooke .....Eve Arden
Kent Smith, Wayne Morris, John Emery, Erskine Sanford, John Holland

If Winter Comes

MGM—Placid Drama

A. S. M. Hutchinson's best-selling novel of another day, once rendered into film by Fox in 1923 with Percy Marmont, is a quiet and generally tranquil drama in its 1948 remake version by MGM.

The story essentially is the same. Only the war background has been historically advanced from World War I to World War II, a perfectly admissible telescoping of the years. Mark Sabre (Walter Pidgeon) is the retiring author of text books and understanding friend whose deep-running sympathies and idealism bring him pecks of trouble and happiness with Deborah Kerr at the close.

Trouble is in store for him when Miss Kerr returns to England, committed in unhappy marriage to Hugh French. Pidgeon and she rediscover their one-time love still burns brightly. But it is Pidgeon who decides it must be thrust aside as dishonorable. When Janet Leigh, village girl, becomes pregnant and finds her father has turned her out, it seems logical for her to turn to Pidgeon who, idealistically and not very practically, takes her into his own home. Angela Lansbury, Pidgeon's wife and already suspicious about him and Miss Kerr, at this point assumes the worst and stalks off in search of a divorce.

She names Miss Leigh as co-respondent, but the girl commits suicide under circumstances warranting an inquest. Pidgeon is cleared, but severely censured for his conduct by the jury. Rushing to his side and remaining stalwartly there is Miss Kerr, who sees him through his difficult times. Finally, their romance is sealed.

"If Winter Comes" appears a bit old-fashioned despite the 1939 vintage of its modernized story. Pidgeon does comfortably as Sabre without revealing any pronounced dramatic depths. Miss Kerr, in her first American-made film since "The Hucksters," is competent and appealing without exuding much warmth. Miss Leigh, a newcomer, is splendid as the wronged girl, and Miss Lansbury, as the wife, reveals the proper proportions of venom.

"If Winter Comes," of course, has star power. This is Pidgeon's first since "Secret Heart," a year ago. The wide circulation of "The Hucksters" has brought Miss Kerr to the attention of millions of film-goers who, in every likelihood, had never seen her before. The two, moreover, here create a romantic team never before coupled.

Victor Saville directed in even and unexciting tempo from a script by Marguerite Roberts and Arthur Wimperis, and Pandro S. Berman produced.

Reviewed at MGM home office. Reviewer's Rating: Good.—RED KANN.

Release date, January, 1948. Running time, 99 min. PCA No. 12565. Adult audience classification.

Mark Sabre .....Walter Pidgeon
Nona Tybar .....Deborah Kerr
Mabel Sabre .....Angela Lansbury
Effie Bright .....Janet Leigh
Binnie Barnes, Dame May Whitty, Rene Ray, Virginia Keiley, Reginald Owen, John Abbott, Rhys Williams, Nicholas Joy, Halliwell Hobbes

A Woman's Vengeance

U-I—Murder Story

Showmen have here the name of Charles Boyer for their marquee, the name of author Aldous Huxley for mention to the lettered customers, and the promiseful title, as exploitation ammunition for use in behalf of a picture which advertises better than it plays.

As produced and directed by Zoltan Korda, from a script by Mr. Huxley based on a book of his by another title, the film meanders from high point to high point in a fashion to confuse the observer not only as to who did the killing, which is intentional, but also as to what the story's trying to prove. Several individual sequences register strongly, but the relationship of one to another gets pretty foggy, and the efforts of able actors given dialogue that seems to change objective in midstream are unequal to the task of pulling loose ends together.

Mr. Boyer's role is not the most ideally suited he has had, and by the time the picture's half over he's become a somewhat secondary character, with Jessica Tandy and Sir Cedric Hardwicke taking front and center position in interest. The star portrays a middle-aged gentleman of wealth (the scene is England), who has been out clandestinely with a 'teen-age girl while his ailing wife has been dying of poison under circumstances which suggest that he may have administered it.

Other circumstances suggest to the audience also that a lady friend of theirs, and also a nurse, as well as the deceased herself, may have administered it, but when the law finally begins to investigate the case (which is after he has married the 'teen-ager and it is indicated, with rare frankness, that they are to have a baby) there is a swift piling up of circumstantial evidence against the husband which results in his conviction and a death sentence. While he languishes in prison, the family doctor (Hardwicke) sticks with the lady friend (Miss Tandy) under the guise of treating her for insomnia, until he succeeds in obtaining a confession that she did the killing.

Steady and sometimes successful striving for mood and impact is defeated, for the most part,

by tailure to provide a character to which audience sympathy can flow. The wrongly convicted husband is established early as a faithless spouse, his wife as a selfish and resentful woman, his adolescent sweetheart and ultimate bride as a gal of ready access, and the nurse as a trouble maker. In fact, the only principal character who elicits sympathy (apart from the doctor) is the lady who does the killing, an arrangement which sort of crosses up an audience which likes to see the bad punished and the good rewarded.

Due to the offhanded treatment of marital infidelity, and some remarkably detailed dialogue about whether the mother-to-be will nurse her baby or not, and to other reasons, it's strictly for grownups at best.

Previewed at the Academy Award theatre, Hollywood, where some dialogue lines got laughs for wrong reasons, and a press audience displayed mixed reactions. Reviewer's Rating: Fair.—W. R. W.

Release date, not set. Running time, 96 min. PCA No. 12774. Adult audience classification.

Henry Maurier .....Charles Boyer
Doris .....Ann Blyth
Jessica Tandy, Sir Cedric Hardwicke, Mildred Naywick, Cecil Humphreys, Hugh French, Rachel Kempson, Valerie Cardew

Intrigue

UA—Shanghai Drama

The fact that this picture has George Raft's name for the marquee implies that it contains necessary elements to attract the action fans. That, apparently, is all that it attempts to do and in that it should succeed and please.

The setting of the film alone—post-war Shanghai, where the people as shown here are either very rich or very poor—serves as a fitting background for Raft's portrayal as a tough guy who, embittered by an unjustified court martial verdict, gets involved in the spidery operations of the black market.

Patrons who like Raft and are not too particular about the finer points of picture making, will have a very good time at this picture. It is as if the producer had selected one scene from every picture Raft ever made and had used the conglomeration of fist-fights, gun-duels, knifings and other hazardous activities without paying more than the most superficial attention to the dialogue. It should also be mentioned that Raft, in the course of switching from crook to hero, brings down a plane in a heavy fog, crashes a truck through a warehouse door, gives comfort to a dying friend, plays baseball with Chinese kids and has two women fall madly in love with him.

The picture was produced for Star Films, Inc., by Sam Bischoff. Edwin L. Marin's direction did not succeed in rescuing the performances from an inadequate script. Raft is as good as ever, and Helena Carter stands out most pleasantly.

Raft, a former U. S. Army flier, is engaged in flying black market food into Shanghai. When he doesn't get enough pay, he talks himself into a partnership with June Havoc, the glamorous head of a ring. Miss Carter, sister of one of Raft's buddies, meets him and they fall in love. Arrives Tom Tully, a correspondent friend of Raft's, to do a story on the black market in China. He exposes important people, who try to do away with him.

Eventually he discovers that Raft himself is engaged in black market activities and asks him to get out. Raft refuses and Tully is knifed to death. Raft turns on his partner and helps police clean up several Shanghai black market operators.

Seen at the United Artists projection room in New York. Reviewer's Rating: Fair.—Fred Hift.

Release date, December, 1947. Running time, 90 min. PCA No. 12578. General audience classification.

Brad Dunham .....George Raft
Tamara Baranoff .....June Havoc
Linda Parker .....Helena Carter
Tom Tully, Marvin Miller, Dan Seymour, Phillip Ahn, Jay C. Flippin, Marc Krah, Charles Lane, Edna Holland

[*Reviews continued on page 4000.*]

SHORT SUBJECTS
reviews and synopses

ALL GUMMED UP (Columbia)

Three Stooges (9403)

There are laughs a-plenty as the Three Stooges adopt their landlord's wife and feed her a youth serum that transforms her into a young and beautiful woman. Later they throw a party, using bubble gum instead of marshmallows on the cake and the landlord also gets a good taste of the serum.

Release date, December 11, 1947 18 *minutes*

AREN'T WE ALL? (Columbia)

Film Novelty (9901)

Col. Lemuel Q. Stoopnagel, the widely known screwball, here recounts and enacts some of the more human foibles of people like the diner who can't make up his mind what to select from the menu, the chair-hopper who never can get comfortable in any seat, and the female ash tray-emptier.

Release date, November 27, 1947 10½ *minutes*

BOSTON BEANIE (Columbia)

Color Rhapsody (9502)

It's the story of Lavish McTavish, a Scotsman, who helps a poor kitten with a meal of one baked bean and offers more of the same in proportion to the mice killed by the little cat. The pussy has a working agreement with a mouse and gets its meals regularly without harming anyone. The cat turns on the mouse and ends up in Boston, the "Bean City."

Release date, December 4, 1947 6 *minutes*

BOWLING KINGS (Columbia)

World of Sports (9803)

A good humorous commentary adds to the appeal of this short, which shows amateur bowlers at play. There are amazing demonstrations of skill by King Pins Joe "the fabulous" Falcaro and Ned Day. And of course there is the always-present bevy of beauties to make things look good.

Release date, November 13, 1947 9 *minutes*

LAGUNA, U.S.A. (Columbia)

Screen Snapshots (9852)

Beautiful Laguna Beach is the subject of this short, which shows the Griffin Theatre Players rehearsing the play "Of Mice and Men." Eddie Bracken, Dane Clark, Lon Chaney and Brian Aherne are among the principal characters. Eddie's clowning will be enjoyed.

Release date, October 9, 1947 9½ *minutes*

AIN'T NATURE GRAND (Paramount)

Speaking of Animals (Y7-2)

Another one in the series where animals speak their minds in humorous fashion. The short takes the audience on a tour of a barnyard, a zoo, field and forest and presents the comic view of a variety of two and four-legged animals from chickens, dogs and monkeys to zebras. There are a good many laughs.

Release date, November 14, 1947 10 *minutes*

BABIES, THEY'RE WONDERFUL (Paramount)

Pacemaker (K7-2)

Patsy Kelly as a baby sitter keeps things moving in this one. When Harold and Genevieve sit down in the moonlight to do a little billing and cooing. Patsy comes along and shows them just what happens after marriage.

Release date, November 14, 1947 11 *minutes*

RUNNING THE HOUNDS (Paramount)

Sportlights (R7-2)

Coon hounds, fox hounds, beagles, and bloodhounds show what they can do as they chase their respective quarry. Fox hunting is a field sport that goes back to the colonial days. The coon hounds are shown chasing the coon all over creation, but in the end the hunter gives the coon the sack. The bloodhound, a sad-looking creature, is handy for hunting humans, lost children, criminals, etc. It's shown that they are the only dogs whose actions provide acceptable evidence in a court of law.

Release date, October 21, 1947 11 *minutes*

SANTA'S SURPRISE (Paramount)

Noveltoon (P7-1)

It's time for the children to repay Santa. That's the theme of this short, which shows Santa coming home tired and falling asleep. The world's children, having hidden in his sleigh, come back to the North Pole with him. They repay their debt by cleaning Santa's house and leaving him a gift.

Release date, December 5, 1947 9 *minutes*

THE BAND MASTER (UA)

Walter Lantz Productions

Starring Andy Panda, directed by Dick Lundy and shot in Technicolor, this short shows what can go wrong in a circus. As the gay circus acts fill the huge tents, we see jugglers and acrobats mangling each other while a girl aerialist is rescued by her own false teeth. A rope spinning act goes haywire as the drummer tastes the soup in the kettle drum and the girl trapeze artist loses her wig as the drunken tight wire walker finds himself surrounded by little pink elephants.

Release date, December, 1947 7 *minutes*

PLUTO'S BLUE NOTE (No. 11) (RKO)

Walt Disney Productions (74,111)

Pluto tries out his singing voice here, but the results are disastrous. When he sings with the birds, they fly away. When he sings with a bee, she's disgusted. The same happens with the cricket and he fares no better with the radio. Finally, with his tail as a needle, he hits on the idea of using a record player and he makes everyone happy by taking it back to his dog house.

Release date, December 26, 1947 7 *minutes*

SWITZERLAND TODAY (RKO Radio)

This Is America (83,102)

To prepare this subject a special production crew was sent to Switzerland to photograph the country and delve into its history and life. As a result, RKO Pathe has an interesting and comprehensive film of that peace-loving nation. As the two reel subject shows, Switzerland is is headquarters of many world-wide organizations nestled in the rugged beauty of the Alps. While giving the audience a pictorial presentation of the country's mountain peaks and picturesque yodelers, the subject has also explored that country's history, geography and culture.

Release date, December 12, 1947 18 *minutes*

SUPER LULU (Paramount)

Little Lulu (D6-4)

When Little Lulu's daddy objects to her comic books, he gives her a copy of "Jack and the Beanstalk." Lulu that night has a dream about "Jack" and dreams she is super-Lulu rescuing daddy from the giant atop the beanstalk.

Release date, November 21, 1947 7 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3984-3985, issue of December 20, 1947.

Feature product listed by Company on page 3986, issue of December 20, 1947. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Albuquerque (color)	Para.	....	Randolph Scott-Barbara Britton	Not Set	....	.....	....	3956	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	....
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	...
An Ideal Husband (color)	20th-Fox	....	Paulette Goddard-Michael Wilding	Not Set	....	.....	....	4000	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† **BACHELOR** and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	....	...
Bambi (Reissue) (color)	RKO	....	Disney Feature Carton	Feb. 2,'48	70m	Dec. 6.'47	3966	....	....
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	...
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	May 15,'47	78m	May 31,'47	3654	3488	3783
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Apr. 5,'47	74m	Apr. 5,'47	3562	3422	...
Betrayed (Reissue)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956	....	....
Big Fix, The	EL	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	May 10,'47	3621	3574	...
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	2776	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	....
Bill and Coo (color)	Rep.	....	Bird Picture	Not Set	61m	Dec. 27,'47	4000	....	....
Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	Not Set	110m	Nov. 22,'47	3941	3702	....
Black Bart (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Feb.,'47	....	.....	4000	....	....
Black Gold (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3983
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	Nov. 29,'47	3955	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	....	.....	....	3919	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	69m	Nov. 29,'47	3954	3830	....
Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	3983
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Border Feud	EL	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Apr. 19,'47	70m	Apr. 5,'47	3562	3410	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	Nov. 29,'47	3955	3587	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	Nov. 29,'47	3955	3539	....
Bush Christmas	Univ.	....	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	....
† **CALCUTTA**	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Call It Murder (Reissue)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Nov. 29,'47	3956	....	....
Captain Boycott (Brit.)	Univ.	....	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	140m	Nov. 29,'47	3953	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	3909

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	...
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	3983
Check Your Guns	EL	535	Eddie Dean-Roscoe Ates	Oct. 18,'47	55m	Nov. 15,'47	3930	....	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	....
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	....
Christmas Eve	UA		George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	840	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (R.)	EL	....	Douglas Fairbanks, Jr.-Ruth Warrick	Dec.,'47	110m	Dec. 27,'47	4000	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
† Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3983
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Curley	UA	....	Larry Olsen-Frances Rafferty	Not Set	....	.....	....	3875	....
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Not Set	99m	Nov. 29,'47	3953	3876	3983
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Not Set	61m	Dec. 20,'47	3981	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	3983
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	....	.....	....	3943	....
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Double Life, A	Univ.	....	Ronald Colman-Signe Hasso	Not Set	....	.....	....	3956	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3933
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	May,'47	108m	Mar. 29,'47	3549	3312	3909
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	...
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	3983
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	...
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	....	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov. 22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	....	.....	...	3931	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	Nov. 29,'47	3958	3830	....
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Dec.,'47	77m	Dec. 20,'47	3982	3972	....
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	3983
Framed	Col.	834	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3783
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	3983
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GANGSTER, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	...
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 1,'48	....	.....	....	3931	....
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Nov. 29,'47	3957	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	118m	Nov. 15,'47	3929	3818	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Glamour Girl	Col.	....	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	....	.....	....	3992	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	...
Good News (color)	MGM	809	June Allyson-Peter Lawford	Dec.,'47	85m	Dec. 6,'47	3965	3850	3983
Grapes of Wrath, The (R.)	20th-Fox	745	Henry Fonda-Charley Grapewin	Dec.,'47	128m	Dec. 6,'47	3966	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	3851
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin (T)	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	3983
Guilt of Janet Ames, The	Col.	836	Rosalind Russell-Melvyn Douglas	Apr.,'47	83m	Mar. 8,'47	3513	3488	3851
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3983
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	.....	....	3919	....

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HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	63m	Nov. 29,'47	3958	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	....
Heading for Heaven	EL	....	Stuart Erwin-Glenda Farrell	Dec. 6,'47	71m	Dec. 20,'47	3982	....	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	3933
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	....	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	59m	Sept. 6,'47	3817	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
How Green Was My Valley (Reissue)	20th-Fox	727	Walter Pidgeon-Maureen O'Hara	Sept.,'47	118m	Jan. 4,'47	3398	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
I Love Trouble	Col.	....	Franchot Tone-Janet Blair	Jan.,'48	....	.....	....	3980	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
If Winter Comes	MGM	....	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3795
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	....	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	....
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
It Had to Be You	Col.	....	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	3983
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
It Happened on Fifth Avenue (Allied Artists)	Mono.	1	Don DeFore-Ann Harding	Apr. 19,'47	115m	Feb. 8,'47	3457	....	3933
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	....
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933
JEZEBEL (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907	....	....
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Not Set	....	.....	....	3895	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Johnny O'Clock	Col.	883	Dick Powell-Evelyn Keyes	Mar.,'47	95m	Jan. 4,'47	3397	3388	3783
Jungle Book The (color) (R)	FC	....	Sabu	Feb.,'48	115m	Dec. 20,'47	3992	....	....
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	802	Harry Davenport-Michael Duane	July 10,'47	69m	Nov. 29,'47	3958	3679	3909
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	810	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LAND of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	Apr. 26,'47	59m	May 17,'47	3630	3539	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	Nov. 29,'47	3955	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	3667
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Law of the Canyon	Col.	867	Charles Starrett-Smiley Burnette	Apr. 24,'47	55m	Nov. 29,'47	3958	3539	....
Letter from an Unknown Woman, A	Univ.	....	Joan Fontaine-Louis Jourdan	Not Set	....	.....	....	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	Apr. 19,'47	88m	Apr. 19,'47	3586	3574	....
Linda, Be Good	EL	....	Elyse Knox-Marie Wilson	Dec. 20,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	Nov. 29,'47	3958	3666	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	92m	June 8,'46	3030	2926	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	3983
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	3983
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	....
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933

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MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	3933
Main Street Kid, The	Rep.	....	Al Pearce-Arlene Harris	Jan. 1,'48	....	.....	....	3972	....
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	...
Man from Texas	EL	....	James Craig-Johnnie Johnston	Dec. 27,'47	....	.....	....	3895	...
Man in Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	Nov. 29,'47	3956	....	...
Man of Evil	UA	....	James Mason-Phyllis Calvert	Jan.,'48	....	.....	....	3992	....
Marauders, The	UA	....	William Boyd-Andy Clyde	July,'47	63m	July 19,'47	3734	....	...
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyrone Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	...
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	...
Mary Lou	Col.	....	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	....	.....	....	3992	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	...
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	Nov. 29,'47	3954	3587	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Jan. 24,'48	71m	.....	....	3919	...
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3933
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	..	
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3983
Mourning Becomes Electra	RKO	....	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	....
NEW Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	89m	May 3,'47	3609	3488	3877
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	...
Nicholas Nickleby (British)	Univ.	....	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	..
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	3983
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	...
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	...
Ninotchka (R.)	MGM	....	Greta Garbo-Melvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942	....	....
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	3933
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	3983
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	...
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	Nov. 29,'47	3958	3689	...
Panhandle	Mono.	4712	Rod Cameron-Cathy Downs	Jan. 31,'48	....	.....	....	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	....	.....	....	3666	...
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	....
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Jan. 24,'48	66m	Nov. 1,'47	3906	....	....
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	EL	707	Alan Curtis-Terry Austin	Apr. 12,'47	62m	May 3,'47	3610	3434	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	...
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	...	.....	....	3865	....
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Not Set	77m	Nov. 22,'47	3942	3127	
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	...
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Jan. 10,'48	80m	.....	....	3919	...
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	Nov. 29,'47	3955	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	...
Prince of Thieves, The	Col.	....	Jon Hall-Patricia Morison	Not Set	....	.....	....	3943	...
RACKETEERS (Reissue)	SG	S-1	Preston Foster-Melvyn Douglas	Sept. 13,'47	55m	Nov. 29,'47	3956	....	...
Railroaded	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	...
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3909
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3983
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	Nov. 29,'47	3958	3735	...
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	...
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	...
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	...
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Jan. 17,'48	....	.....	....	3931	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA		Documentary	Nov.,'47	80m	July 12,'47	3725	....	...
Rose of Santa Rosa	Col.	951	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Not Set	66m	Nov. 8,'47	3918	....	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....

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SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Not Set	....	.....	....	3666	....
San Demetrio, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	123m	Feb. 15,'47	3473	3238	3851
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Beyond the Door, The	Univ.	....	Joan Bennett-Michael Redgrave	Dec.,'47	....	.....	....	3956	....
Secret Life of Walter Mitty, The (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3983
Senator Was Indiscreet, The	Univ.	....	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	....
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	63m	Apr. 12,'47	3574	3488	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Six-Gun Law	Col.	....	Chas. Starrett-Smiley Burnett	Jan. 9,'48	....	.....	....	4000	....
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	....	.....	....	3992	....
Slight Case of Murder, A (R)	WB	712	Edw. G. Robinson-Jane Bryan	Dec. 13,'47	85m	Dec. 13,'47	3980	....	....
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Jan. 15,'48	....	.....	....	3943	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	....	.....	....	3907	....
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	67m	Nov. 29,'47	3958	3759	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48	....	.....	....	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (Allied Artists)	Mono.	....	Frank Sundstrom-Audrey Long	Jan. 17,'48	85m	Nov. 8,'47	3917	3717	....
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of Pago Pago (R.)	EL	....	Victor McLaglen-Jon Hall	Dec.,'47	97m	Dec. 27,'47	4000	....	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	....
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	3983
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	66m	May 10,'47	3621	3488	....
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	3747
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Stranger from Ponca City	Col.	859	Charles Starrett-Smiley Burnette	July 3,'47	56m	Nov. 29,'47	3955	3679	....
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Swamp Water (Reissue)	20th-Fox	728	Walter Brennan-Anne Baxter	Sept.,'47	90m	Aug. 30,'47	3806	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	....
Swing the Western Way	Col.	853	Jack Leonard-Mary Dugan	June 26,'47	66m	Nov. 29,'47	3958	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Jan.,'48	81m	Oct. 25,'47	3894	3771	....
TARZAN and the Huntress (Block 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	3933
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tender Years, The	20th-Fox	....	Joe E. Brown-Noreen Nash	Not Set	81m	Dec. 6,'47	3965	....	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	(T) Jan. 13,'48	....	.....	....	3031	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
Thief of Baghdad (color) (R.)	FC	....	Sabu	Feb.,'48	106m	Dec. 20,'47	3992	....	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	3983
Three Daring Daughters (color) (formerly The Birds and the Bees)	MGM	....	Jeanette MacDonald-Jose Iturbi	Feb.,'48	....	.....	....	3599	....
Three on a Ticket	EL	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
T-Men	EL	....	Dennis O'Keefe-Mary Meade	Dec. 15,'47	91m	Dec. 20,'47	3981	....	....
Tobacco Road (Reissue)	20th-Fox	744	Gene Tierney-Charley Grapewin	Dec.,'47	84m	Dec. 6,'47	3966	....	....
Too Many Winners	EL	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	....
Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	.....	....	4000	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	....
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Tycoon (color)	RKO	....	John Wayne-Laraine Day	Not Set	126m	Dec. 6,'47	3965	3956	....
† UNCONQUERED (color)	Para.	4705	Gary Cooper-Paulette Goddard	(T) Nov. 7,'47	146m	Sept. 27,'47	3849	3809	3933
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3983
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
† VARIETY Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	103m	Dec. 27,'47	3993	3831	....
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3983
West to Glory	EL	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	May 3,'47	3610	3422	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	3933
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3933
Woman's Vengeance, A	Univ.	....	Charles Boyer-Rachel Kempson	Jan.,'48	96m	Dec. 27,'47	3993	3972	....
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	....	.....	....	3992	....
Women, The (Reissue)	MGM	806	Norma Shearer-Joan Crawford	Oct.,'47	135m	Sept. 13,'47	3830	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
† Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 3986

Bill and Coo

***Republic*—Birds in Trucolor**

This is a novel and unusual feature film starring a group of trained love birds which should delight youthful audiences. It is bird fantasy, photographed in Trucolor, composed of a series of charming sequences performed by 273 love birds under the direction of George Burton and a black crow, directed by Curley Twiford.

The film opens with a brief prologue with George Burton and Elizabeth Walters, but in the main section of the film there are no human performers. The story tells a romance of Bill and Coo, residents of Chirpendale. The villain is a black crow, who tries to plunder the village. However, the hero, Bill, leads the crow into a trap.

There is a cleverness and freshness about the presentation of this film. A particularly interesting portion is the circus sequence, where many of the birds perform very remarkable feats. It was produced by Ken Murray and directed by Dean Riesner. The musical score by David Buttolph is an outstanding feature.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, not set. Running time, 61 min. PCA No. 12684. General audience classification.
George Burton's Love Birds, Curley Twiford's Jimmy the Crow, George Burton, Elizabeth Walters

ADVANCE SYNOPSES

SIX-GUN LAW
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette, Nancy Saunders, Paul Campbell, Hugh Prosser.

WESTERN. Posing as a young rancher, the Durango Kid allows himself to be framed and made sheriff in a cow town ruled by a ruthless and unscrupulous bad man. When the latter plans to rob the town's bank and blame it on another, the Kid thwarts his plans, robs the bank himself and gives the money into the care of a friend. When the friend is murdered and the money hijacked, the Durango Kid frames the bad man into making a confession which is overheard by a U. S. Marshal, summoned to the town by the Kid.

AN IDEAL HUSBAND
(20th Century-Fox)

PRODUCER and DIRECTOR: Alexander Korda. PLAYERS: Paulette Goddard, Michael Wilding, Diana Wynyard, Glynis Johns, Constance Collier, Sir Aubrey Smith, Hugh Williams.

SOCIETY DRAMA. The mysterious Mrs. Cheveley (Paulette Goddard) injects herself into London society and endeavors to coerce through threats of exposure of an earlier indiscretion Sir Robert Chilton, prominent politician with Cabinet aspirations and highly respected particularly by his wife who puts him on a pedestal as "An Ideal Husband." An incriminating letter written by Lady Chilton falls into the hands of Mrs. Cheveley, who tries to use it to further her blackmailing plans. However, she is thwarted when it is disclosed that she had previously stolen a diamond bracelet and she is in danger of being turned over to the police. In the meantime, Lady Chilton, disillusioned when she learns of her husband's indiscretion, leaves him. There follows a series of events in which Lord Chilton decides to retire from public life but discovers he has gained popularity in the House of Commons and is promised a vacancy. He is reunited with his wife who persuades him to accept the position and forget the past. Mrs. Cheveley, apparently recovered from her setback, embarks on a new intrigue.

BLACK BART
(Universal-International)

PRODUCER: Leonard Goldstein. DIRECTOR: George Sherman. PLAYERS: Yvonne De Carlo, Dan Duryea, Jeffrey Lynn, Percy Kilbride, Frank Lovejoy, John MacIntyre.

ACTION DRAMA. A notorious and feared lone bandit, who dresses completely in black to stick up Wells-Fargo stage coaches and trains, falls in love with a beautiful Spanish dancer. When it is revealed to her that her lover is the much hunted and feared bandit, she beseeches him to give up his career of robbery. He promises to do so, but when he hears of a rich shipment of gold being made from the mines, he decides to stage one more holdup. Through the treachery of one-time friend and robber pal, he is killed in a gun battle with a sheriff's posse.

THE TREASURE OF THE SIERRA MADRE
(Warner Brothers)

PRODUCER: Henry Blanke. DIRECTOR: John Huston. PLAYERS: Humphrey Bogart, Walter Huston, Tim Holt.

MELODRAMA: This story tells the effect of gold, mined in the mountains of Mexico, on three ordinary Americans. Away from civilization for months, the three start quarreling and this bickering eventually leads to bloodshed. When one of the three absconds with the gold, bandits ambush and decapitate him. The remaining two go their way.

REISSUE REVIEWS

CORSICAN BROTHERS
(Eagle Lion)

Produced by Edward Small and originally released through United Artists, "Corsican Brothers" is a screen dramatization of the Alexander Dumas novel and stars Douglas Fairbanks, Jr., in the dual role of the twins, supported by Ruth Warrick and Akim Tamiroff. "The screenplay by George Bruce and Howard Estabrook is designed to pack a maximum of action, thrill and suspense into the running time," according to the review which appeared in MOTION PICTURE HERALD in the issue of December 27, 1941. "Incidents in the story, directed by Gregory Ratoff, range from swordplay and knife throwing to torture, banditry of assorted kinds and abduction of the fair lady by both friend and foe." Eagle Lion is reissuing the picture this month.

SOUTH OF PAGO PAGO
(Eagle Lion)

Starring Victor McLaglen, Jon Hall and Frances Farmer, "South of Pago Pago" is the story of the arrival of Americans on a Pacific Island and the resulting discord among the native population. Produced by Edward Small and originally released by United Artists, the review in the July 20, 1940, issue of MOTION PICTURE HERALD said: "Showmen . . . may assure their customers that it contains a number of dance routines in the island manner, fisticuffs in plenty, pearl diving sequences of several varieties, and many closeups in which the native chief tells the recumbent white girl of his love." It is being reissued this month.

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